

TO: Members, Fine Arts Faculty Council

FROM: Tristan Khaner, Secretary, Fine Arts Faculty Council

DATE: October 13, 2023

Please be advised that the next meeting of the Fine Arts Faculty Council will be held on
Friday, October 20, 2023, at 9:30 a.m. in EV 2.776

AGENDA

Open Session

- | | |
|---|-----------------|
| 1. Call to Order | Quorum Required |
| 2. Agenda for the Meeting of October 20, 2023 | For Approval |
| 3. Minutes of Meeting of September 22, 2023 | For Approval |
| 4. Business Arising from the Minutes of September 22, 2023 | For Information |
| 5. Chair's Remarks | For Information |
| 6. Appointments (FFAC-2023-07-D1) | For Information |
| 7. Academic Programs and Pedagogy | For Information |
| 7.1. Curriculum Changes for the Department of Studio Arts
(Dossier STUDART-5373) (FFAC-2023-07-D2) | For Approval |
| 7.2. Curriculum Changes for the Department of Studio Arts
(Dossier STUDART-5234) (FFAC-2023-07-D3) | For Approval |
| 7.3. Curriculum Changes for the Mel Hoppenheim School of Cinema
(Dossier CINE-5254) (FFAC-2023-07-D8) | For Approval |
| 7.4. Curriculum Changes for the Department of Contemporary Dance
(Dossier DANC-5346) (FFAC-2023-07-D9) | For Approval |
| 7.5. Report of the Associate Dean, Academic Programs and Pedagogy
(FFAC-2023-07-D4) | For Information |

8. Faculty Development and Inclusion
 - 8.1. Report of the Associate Dean, Faculty Development and Inclusion (FFAC-2023-07-D5) For Information
9. Research and Graduate Studies
 - 9.1. Report of the Associate Dean, Research and Graduate Studies (FFAC-2023-07-D6) For Information
10. Questions For Information
11. FoFA Strategic Plan Update
 - 11.1. Invitation for questions from the floor regarding the For Discussion
[Report on the Faculty of Fine Arts Strategic Plan, for the 2022-2023 academic year.](#)
12. Presentation (10:30 a.m.)

Decolonizing and Indigenizing the Curriculum and Pedagogy: 5-Year Strategic Implementation Plan For Information (30 mins. incl. Q&As)

Guests: **Donna Goodleaf**, Director, Decolonizing Curriculum and Pedagogy Centre for Teaching and Learning (CTL), **Melissa Forcione**, Coordinator, Research and Planning, Office of Decolonizing and Indigenizing Curriculum and Pedagogy, CTL and **Carole Brazeau**, Indigenous Curriculum and Pedagogy Advisor, Office of Decolonizing Curriculum and Pedagogy, CTL
13. Advancement Activities Report no report
14. Other Business For Information
15. Next Meeting – November 17, 2023
16. Adjournment

An update with documents not included here will be sent prior to the meeting.
Faculty Council documents are uploaded on the [Fine Arts Faculty Council web page.](#)

Concordia University
Minutes of the Meeting of the Faculty of Fine Arts Council
September 22, 2023
10:00 a.m. – 12:00 p.m.
EV2.776 and Zoom

Present: A. Gérin (Chair), P. Barr, C. Bruce, E. Cheasley Paterson, G. Dimitrov, D. Douglas, N. Drew, F. Figols, S. Ghosh, J.R. Giersdorf, C. Keegan, M. Lefebvre, H. McLaughlin, C. Moore, E. Murphy, J. Potvin, S. Romano, E. Tsabary, V. Venkatesh, H. Wasson

Regrets: E. Adams, S. Généreux, M. McGeough

Open Session

1. Call to Order

The meeting was preceded by a Closed Session for the approval of the graduation lists. The Open Session of was called to order at 10:15 a.m.

2. Approval of the Agenda

MOTION: (G. Dimitrov / D. Douglas)

“that the agenda for the meeting of September 22, 2023 be approved.”

CARRIED

3. Approval of the Minutes of the Meeting of May 12, 2023

MOTION: (D. Douglas / J. Potvin)

“that the minutes of the meeting of May 12, 2023 be approved.”

CARRIED

4. Business Arising from the Minutes of May 12, 2023

There was no business arising from the minutes of May 12, 2023.

5. Chair’s Remarks

The Dean introduced the three incoming Chairs whose appointments, at the time of the May 12, 2023 Faculty Council, could not be announced:

- Pippin Barr, Interim Chair, Department of Design and Computation Arts
- Cynthia Bruce, Chair, Department of Creative Arts Therapies
- Surabhi Ghosh, Chair, Department of Studio Arts

The Dean thanked all department Chairs, UPDs and GPDs who step into these leadership roles, for the necessary support they provide the students with and the collegiality that they foster.

The decanal team will be composed of Elaine Cheasley Paterson, who is in her second term as Associate Dean, Academic Programs and Pedagogy, Haidee Wasson, who is starting a term with the newly renamed portfolio of Faculty Development and Inclusion, and MJ Thompson, who is returning as Associate Dean, Research and Graduate Studies for the Fall 2023 semester.

The Dean welcomed back Tristan Khaner, Director, Office of the Dean and Faculty Operations, who has returned from his leave.

Thoughts are with students and faculty members who have friends and families in Morocco, that have been affected by the devastating earthquakes. It is the University's practice is to communicate directly with international students and colleagues who either have Moroccan citizenship or who identify as Moroccan.

Should Council members be aware of someone who has not been contacted, they should refer them to the [International Students Office](#), if they are students, or to [Elana Bloom, Director of Campus Wellness and Support Services](#).

The Dean discussed the current budget situation and how student recruitment is key in this context. She thanked the Chairs, UPDs and GPDs, whose efforts in student recruitment, over the past months, are paying off. The overall number of registered students for the Faculty of Fine Arts is up by 1%, following the September 18, DNE deadline for withdrawing from Fall and Fall/Winter courses, with a tuition refund. Mary Lalotis and Dylan DiCicco are developing a recruitment plan by department, to continue supporting those efforts.

83 is the number of students who are taking a semester abroad, in 2023-2024, as part of a bilateral agreement Concordia has with another university. This number is up from about 20, with 40 being the highest. Amanda Holt and Mary Lalotis continue to meet with the departments to hear about their needs.

The Dean shared what is happening on and off campus:

- The works from Concordia's collaboration between the [REM](#) and three other Montreal universities, as part of the [1% for the arts program](#), are at the [Place des Aiguilleurs](#), in Griffintown until the third week of October.
- [Mara Eagle's exhibition](#) is at the FoFA Gallery until October 21st.
- On September 19, FoFA [Summer Field Schools](#) teamed with Global Learning Day for the annual [Elsewhere](#) event, to showcase a variety of international opportunities for students.
- More information is available on the [Faculty of Fine Arts new website](#).

The [34th edition of the Concordia Shuffle](#) is happening this afternoon. Several FoFA members are walking with the [Shuffle for Climate Justice](#) team, to raise funds for the [Leadership in Environmental Sustainability](#) student award. There is still time to join or to donate. The Dean is personally pledging \$10 for each member of the Faculty of Fine Arts (staff, faculty or student), who registers and participates in the Shuffle, and Kevin Austin, Professor, Department of Music, is pledging \$20 for each member of the Faculty of Fine Arts, who registers and participates in the Shuffle.

6. Appointments (FFAC-2023-06-D1)

MOTION: (D. Douglas / N. Drew)

"that the appointments listed in document FFAC-2023-06-D1, be approved."

CARRIED

7. Academic Programs and Pedagogy

7.1 Curriculum Changes for the Interdisciplinary Fine Arts Courses (Dossier FFAR-5306) (FFAC-2023-06-D2)

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

"that the curriculum changes for the Interdisciplinary Fine Arts Courses be passed."

CARRIED

The Associate Dean requested speaking privileges for Sandra Huber, lead Faculty and coordinator for the FFAR 250 course, who was invited to discuss the dossier and answer Council members' questions.

7.2 Report of the Associate Dean, Academic Programs and Pedagogy (FFAC-2023-06-D4)

Report submitted. Questions/comments may be directed to [Elaine Cheasley Paterson](#).

An email was sent to Faculty members about upcoming FOFA Grading Workshops. The Associate Dean encourages them to register to one of the three live 75-minute Zoom sessions:

- [Monday September 25, 2023 at 10:00 a.m.](#)
- [Thursday October 5, 2023 at 2:30 p.m.](#)
- [Wednesday October 11, 2023 at 1:00 p.m.](#)

The Associate Dean will work on preparing a one-pager on grading that she will share with the Faculty members and Department Administrators, as suggested during the meeting.

To mark the September 30, National Day for Truth and Reconciliation, the Faculty of Fine Arts is hosting an event in honour of Orange Shirt Day, on Friday, September 29. The event will begin with a film screening, open to all, of [Honour to Senator Murray Sinclair](#) by filmmaker [Alanis Obomsawin](#), who will attend. Following the screening, there will be a discussion with the filmmaker.

- [Film Screening of Honour to Senator Murray Sinclair](#)
10:30 a.m. – 11:30 a.m. De Sève Cinema LB 125

There will then be a lunch with presentations by a small group of invited guests in EV11.705. The discussion will open to other participants at 1:30 p.m., to work through questions that will be part of a survey on decolonizing and indigenizing curriculum and pedagogy, by the [Centre for Teaching and Learning \(CTL\)](#). Deans, Associate Deans, Chairs and Faculty members are welcome to join.

8. Faculty Relations and Inclusion

8.1 Report of the Associate Dean, Faculty Relations and Inclusion (FFAC-2023-06-D5)

Report submitted. Questions/comments may be directed to [Haidee Wasson](#).

The Associate Dean's title is being changed to Associate Dean, Faculty **Development** and Inclusion.

The New Faculty Handbook will be retitled the Faculty Handbook, since it's a valuable resource for all faculty members, not only the new ones.

9. Research and Graduate Studies

9.1 Report of the Associate Dean, Research and Graduate Studies (FFAC-2023-05-D6)

No report submitted.

10. Presentation: *Credit No Credit*

Guests Julie Johnston, University Curriculum Administrator, Office of the Provost and VP Academic, and Meredith Evans, Associate Registrar, Enrolment Services, presented on Credit No Credit (CNC), an alternative course-specific grading scheme that lets undergraduate students, exclusively, take courses outside their main discipline and have the freedom to explore without risking an impact on their GPA. This is aimed at elective courses and not program-specific courses. Courses that receive the CNC mention on transcripts have no impact on the student's GPA. Following a series of consultations led by Provost Anne Whitelaw, as well as some discussions at Senate, the Provost's Office is at the point of ironing implementation details and regulations that would be formally approved by Senate, by this December, for inclusion in the 2024-2024 Undergraduate Calendar. The Credit No Credit option has been successfully implemented by other major universities, including McGill, McMaster and MIT, and has been shown to encourage student success.

11. Questions

There were no questions.

12. Strategic Plan Update

The [FoFA Strategic Plan](#) was launched in Fall 2022. Following the launch, departments and units were asked to work on an action plan for their respective areas. Part of the goals of the strategic plan is to support projects coming from departments and units through expertise and resources and to make the action plans visible across the faculty. The Dean is impressed by the amazing initiatives. She and Tristan Khaner are working on a report of these first-year action plans and they hope to share it at the upcoming Faculty Council meeting. The report will list the initiative and the name of the contact person who led the project so that others can build on what has been done, for their own context. The report will be posted on the [FoFA Strategic Plan 2022-2027 website](#).

Another strategic direction of the plan is to harness expertise to work on sustainability. The Dean has asked the Sustainability of Fine Arts (SoFA) committee to map out sustainability expertise, practices, goals and challenges across the Faculty, and a survey has been circulated. The Dean is to invite Alice Jarry, who leads the SoFA, to work on consultations in and outside Faculty Council. The goal is to work on an action plan for concrete actions in social, human, and environmental sustainability.

13. Advancement Activities Report (FFAC-2023-06-D7)

Report submitted. Questions/comments may be directed to [Vanessa Sérant](#).

14. Other Business

The [International Students Office \(ISO\)](#) does not inform Faculty members when there are issues keeping students from obtaining their permits for a practicum. Faculty members are also not encouraged to provide advice with regards to immigration documents. The Dean will look into what communication issues might be resolved that would allow faculty members to be better informed of their students' permit status, and she will bring this matter back to Faculty Council.

15. Next Meeting

The next meeting is on October 20th, 2023.

16. Adjournment

The meeting was adjourned at 11:45 a.m.

[Fine Arts Faculty Council](#)

Submitted by E. Murphy

Appointment for Council's Information

SSHRC Doctoral Committee

- Eldad Tsabary, Department of Music

October 1, 2023 – May 31, 2026

Summary and Rationale for Changes**30 credits chosen from Studio Arts electives**

Changed to:

- **18** credits
chosen from Studio Art electives
 - **12** credits
200⁶ & 300⁶ level Studio Art courses chosen from one of the following areas: ARTX, Ceramics, Drawing, Fibres, Intermedia, Painting, Print Media, Sculpture
1. By adding a 200 and 300-level requirement, we want to motivate students to explore mediums at a more intermediate level. This follows the same model as used in the Studio Arts Major, (only at a higher level) where 12 credits must be completed from 300- and 400-level courses in one stream.
 2. Currently students with many studio transfer credits are able to bypass taking any Concordia studio classes and still graduate with this major. The change also encourages students to take courses at the intermediate level in one discipline to deepen their understanding.
 3. The residency requirement forces these specific students to take Concordia classes in both disciplines despite the number of transfer credits they bring from either Art History or Studio Arts.

Summary of Committee Discussion: FCC/FAPC/GCS Approval**For Submission to:**

Dr. Annie Gerin, Dean, Faculty of Fine Arts,
Faculty Council, 20 Oct 2023

Approved by:

Dr. Elaine Cheasley Paterson, Associate Dean, Academic Programs and Pedagogy, Office of the Dean, Faculty
of Fine Arts,
Faculty Curriculum Committee, 13 Sep 2023

The Faculty of Fine Arts Curriculum Committee reviewed and approved the STUDART-5373 curriculum dossier at their meeting of September 13, 2023.

We hereby submit this dossier for review by the Faculty Council on October 20, 2023.

There are no resource implications.

Summary of Committee Discussion: Department approval

For Submission to:

Elaine Cheasley Paterson, Associate Dean, Academic Programs and Pedagogy, Office of the Dean, Faculty of Fine Arts,
Faculty Curriculum Committee, Faculty of Fine Arts, 13 Sep 2023

Approved by:

Mitch Mitchell, Chair, Studio Arts Department,
Studio Arts Department Council, 19 Nov 2021

The proposed changes were evaluated by the Studio Arts Department Curriculum Committee on October 15th, 2021 and were approved by the Studio Arts Department Council on November 19th, 2021. The Department Curriculum Committee Chair was Professor Marisa Portolese. The proposed changes were also approved by the new Studio Arts Department Chair Professor Surabhi Ghosh, who started her mandate on August 1st 2023.

Undergraduate Program Regular Curriculum Change - FA-STUDART-5373 - VERSION : 6

Summary of Changes (Undergraduate Program Regular Curriculum Change)

Program Changes:

	Suspend Admissions	Program Degree Type Change	Program Title Change	Program Requirements Change	Change to Program Type	Change to Total Credit Value of Program	Change to Primary Campus
Major in Art History and Studio Art Change				X			

Regulation Changes:

- Residence Requirements Change

Undergraduate Program Regular Curriculum Change - FA-STUDART-5373 - VERSION : 6

REGULATIONS CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Studio Arts Department changes: Art History and Studio Arts Major**Calendar Section Name:** Residence Requirements**Calendar Section Type:** Regulation**Description of Change:** Residence Requirements Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2024/2025/Summer**Type of change:** Regulation Change**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.20 Degree Requirements > Section 81.20.2 Residence Requirements**Present Text calendar**

Residence Requirements

Students are subject to the university residence requirement (see Section 16.2.2 Residence Requirements under Section 16.2 Curriculum Regulations) which states that of the 90 credits required for the BFA degree, a minimum of 45 credits must be taken at Concordia University. Combining both residence requirements implies that the full-time student must enrol for a minimum of two years of study at Concordia University.

To fulfill the residence requirements for a BFA degree with a concentration in:

- Ceramics, Fibres and Material Practices, Painting and Drawing, Print Media, Sculpture, or Studio Art: a minimum of 30 credits in Studio Art and six credits in Art History must be completed at Concordia.
- Art Education – Visual Arts, Art History, Art History and ~~Studio Art, Art History and~~ Film Studies, Computation Arts, Design, Film Animation, Film Production, Film Studies, Photography, Contemporary Dance, or Intermedia (Video, Performance and Electronic Arts): at least half of the concentration requirements must be completed at Concordia.
- Performance Creation, Acting for the Theatre, or Scenography: a minimum of 30 credits from the Section 81.120 Department of Theatre must be completed at Concordia.
- Music, Electroacoustic Studies, Jazz Studies, Music Performance, or Music Composition: a minimum of 30 credits required from the Section 81.100 Department of Music must be completed at Concordia.
- Minor programs: at least half of the required credits must be completed at Concordia.

Proposed Text

Residence Requirements

Students are subject to the university residence requirement (see Section 16.2.2 Residence Requirements under Section 16.2 Curriculum Regulations) which states that of the 90 credits required for the BFA degree, a minimum of 45 credits must be taken at Concordia University. Combining both residence requirements implies that the full-time student must enrol for a minimum of two years of study at Concordia University.

To fulfill the residence requirements for a BFA degree with a concentration in:

- Ceramics, Fibres and Material Practices, Painting and Drawing, Print Media, Sculpture, or Studio Art: a minimum of 30 credits in Studio Art and six credits in Art History must be completed at Concordia.
- Art Education – Visual Arts, Art History, Art History and Film Studies, Computation Arts, Design, Film Animation, Film Production, Film Studies, Photography, Contemporary Dance, or Intermedia (Video, Performance and Electronic Arts): at least half of the concentration requirements must be completed at Concordia.
- **Art History and Studio Art: at least half of the concentration requirements must be completed at Concordia, including a minimum of 15 credits from Art History and 15 credits in Studio Arts.**
- Performance Creation, Acting for the Theatre, or Scenography: a minimum of 30 credits from the Section 81.120 Department of Theatre must be completed at Concordia.
- Music, Electroacoustic Studies, Jazz Studies, Music Performance, or Music Composition: a minimum of 30 credits required from the Section 81.100 Department of Music must be completed at Concordia.
- Minor programs: at least half of the required credits must be completed at Concordia.

Rationale:

Currently students with many studio transfer credits are able to bypass taking any Concordia studio classes and still graduate with this major. The residency requirement forces these specific students to take Concordia classes in both disciplines despite the number of transfer credits they bring from either Art History or Studio Arts.

Resource Implications:

There are no resource implications.

Undergraduate Program Regular Curriculum Change - FA-STUDART-5373 - VERSION : 6

PROGRAM CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Studio Arts Department changes: Art History and Studio Arts Major**Calendar Section Name:** Major in Art History and Studio Art**Calendar Section Type:** Program**Description of Change:** Major in Art History and Studio Art Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2024/2025/Summer**Program Name:** Major in Art History and Studio Art**Planning and Promotion:** 01 Jan 0001**Program Type:** Major**Effective/Push to SIS date:** 01 Jan 0001**Degree:** Bachelor/Baccalaureate of Fine Arts (BFA)**Implementation/Start date:** 01 May 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Section 81.110.1 Studio Art Programs > BFA Major in Art History and Studio Art > Program Requirements**Type of Change:** Program Change**Present Text calendar****60 credits** Major in Art History and Studio Art

6 credits:

ARTH ~~200~~ Perspectives of Art History (~~6~~)Note: ARTH ~~200~~should be ~~take~~ as part of the first 30 credits.

3 credits:

ARTH 300 Art Historical Methods (3)

Note: ARTH 300

should be taken as part of the first 60 credits.

21 credits of Art History electives

~~30~~ credits of Studio Art electives~~Note:~~ The Major in Art History and Studio Art is offered jointly with the Department of Art History .**Proposed Text****60 credits** Major in Art History and Studio Art

6 credits:

ARTH 201 Perspectives of Art History I (3)

ARTH 202 Perspectives of Art History II (3)

Note: ARTH 201

and ARTH 202

should be ~~take~~ as part of the first 30 credits.

3 credits:

ARTH 300 Art Historical Methods (3)

Note: ARTH 300

should be taken as part of the first 60 credits.

21 credits of Art History electives

18 credits of Studio Art electives

12 credits of 200 & 300 level Studio Art courses chosen from one of the following areas: ARTX, Ceramics, Drawing, Fibres, Intermedia, Painting, Print Media, Sculpture

~~Note:~~ The Major in Art History and Studio Art is offered jointly with the Department of Art History .

Rationale:

Currently students with many studio transfer credits are able to bypass taking any Concordia studio classes and still graduate with this major. The change also encourages students to take courses at the intermediate and higher level in one discipline to deepen their understanding.

Resource Implications:

There are no resource implications.

Impact Report

Programs

Major in Art History and Studio Art

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.50 Department of Art History -> Art History Programs -> Art History and Studio Art -> BFA Major in Art History and Studio Art -> Program Requirements
Source of Impact

- Major in Art History and Studio Art

Regulations

Notes

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.40 Department of Art Education -> Art Education Programs -> Minor in Art Education – Visual Arts
Source of Impact

- Major in Art History and Studio Art

Other Units

Addition of ARTH 201 to Major in Art History and Studio Art requirement

Source of other unit Impact

- Course is housed in Section 81.50 Department of Art History

Addition of ARTH 201 to Major in Art History and Studio Art requirement

Source of other unit Impact

- Course is housed in Section 81.50 Department of Art History

Addition of ARTH 201 to Major in Art History and Studio Art requirement

Source of other unit Impact

- Course is housed in Section 81.50 Department of Art History

Addition of ARTH 201 to Major in Art History and Studio Art requirement

Source of other unit Impact

- Course is housed in Section 81.50 Department of Art History

Addition of ARTH 202 to Major in Art History and Studio Art requirement

Source of other unit Impact

- Course is housed in Section 81.50 Department of Art History

Addition of ARTH 202 to Major in Art History and Studio Art requirement

Source of other unit Impact

- Course is housed in Section 81.50 Department of Art History

Addition of ARTH 202 to Major in Art History and Studio Art requirement

Source of other unit Impact

- Course is housed in Section 81.50 Department of Art History

Addition of **ARTH 202** to **Major in Art History and Studio Art** requirement
Source of other unit Impact

- Course is housed in Section 81.50 Department of Art History

Faculty of Fine Arts
 Concordia University

17 February 2023

Re: Planned Studio Curriculum Changes

Dear Committee

The Department of Art History approves and supports the following Studio Arts Department's curriculum changes:

The proposal that, on their part of the joint **Art History and Studio Arts Major**, a 200/300-level stream to reflect the Art History side:

- **12 credits** 200⁶ & 300⁶ level Studio Art courses in a single medium chosen from: ARTX, Ceramics, Drawing, Fibres, Intermedia/Cyberarts, Painting, Print Media, Sculpture
- **18 credits** chosen from Studio Art electives

Sincerely,



Dr John Potvin
 Professor Chair
 Art History
 John.potvin@concordia.ca

Faculty of Fine Arts
Concordia University

29 August 2023

Re: Proposed Studio Curriculum Changes

Dear Committee,

I approve and support the following curricular change proposed by Studio Arts which alters the residency requirements of our joint major program in Art History and Studio Arts:

At least half of the concentration requirements must be completed at Concordia University, including a minimum of 15 credits in Art history and 15 credits in Studio Arts.

Sincerely,



Dr John Potvin
Professor and Chair
Art History
John.potvin@concordia.ca

Section 81.20 Degree Requirements

Students preparing for the BFA degree require a minimum of 90 credits. Each credit represents, for the average student, a minimum of 45 hours of work spread across lectures, conferences, tutorials, studios, rehearsals or practice periods, tests, examinations, and personal work.

Section 81.20.1 BFA Degree Requirements

BFA

1. A candidate for the BFA degree must have qualified for admission to, and successfully completed a program of concentration in the form of a specialization (see [Section 16.2.4 Concentration Requirements under Section 16.2 Curriculum Regulations](#)) or major (see [Section 16.2.4](#)) program in the [Faculty of Fine Arts](#). A selection is made upon entry, prior to registration. The requirement of selecting a program upon entry should not be thought of as being necessarily a final commitment. Students wishing to transfer out of one degree program must satisfy the admission requirements of the program they seek to enter. Program changes are, however, subject to limitations where certain programs are in great demand. Students should be aware that to effect certain transfers they may be required to complete more than the 90 credits normally required for the degree.
2. A candidate for graduation must satisfy the Fine Arts General Education requirement by successfully completing a minimum of six credits from course offerings outside the Fine Arts academic sectors (Visual Arts and Performing Arts). The non-Fine Arts academic sectors are defined as: Humanities, Social Sciences, Sciences, Business, Engineering and Computer Science. BFA students graduating with the Joint Major in Computation Arts and Computer Science program or the Specialization in Art Education – Visual Arts will be considered as having satisfied the General Education requirement. The courses [FLIT 382](#); [COMS 301](#), [COMS 304](#), [COMS 416](#), [COMS 434](#) can only be applied within a student's degree as electives from the Visual Arts sector and therefore do not fulfill the General Education requirement. This list is subject to modification.
3. A candidate for graduation must have successfully completed the courses [FFAR 248](#) and [FFAR 249](#).
4. A candidate for graduation normally may apply no more than 54 credits in studio work towards the 90 credits required for the BFA degree.
5. The credits obtained for any course may not be used to satisfy the requirements of more than one program.
6. Students may take a maximum of six ESL credits towards a 90- or 108-credit degree, and a maximum of 12 credits towards the 120-credit degree.

Section 81.20.2 Residence Requirements

Residence Requirements

Students are subject to the university residence requirement (see [Section 16.2.2 Residence Requirements under Section 16.2 Curriculum Regulations](#)) which states that of the 90 credits required for the BFA degree, a minimum of 45 credits must be taken at Concordia University. Combining both residence requirements implies that the full-time student must enrol for a minimum of two years of study at Concordia University.

To fulfill the residence requirements for a BFA degree with a concentration in:

1. Ceramics, Fibres and Material Practices, Painting and Drawing, Print Media, Sculpture, or Studio Art: a minimum of 30 credits in Studio Art and six credits in Art History must be completed at Concordia.
2. Art Education – Visual Arts, Art History, Art History and Film Studies, Computation Arts, Design, Film Animation, Film Production, Film Studies, Photography, Contemporary Dance, or Intermedia (Video, Performance and Electronic Arts): at least half of the concentration requirements must be completed at Concordia.
3. Art History and Studio Art: at least half of the concentration requirements must be completed at Concordia, including a minimum of 15 credits from Art History and 15 credits in Studio Arts.
4. Performance Creation, Acting for the Theatre, or Scenography: a minimum of 30 credits from the [Section 81.120 Department of Theatre](#) must be completed at Concordia.
5. Music, Electroacoustic Studies, Jazz Studies, Music Performance, or Music Composition: a minimum of 30 credits required from the [Section 81.100 Department of Music](#) must be completed at Concordia.
6. Minor programs: at least half of the required credits must be completed at Concordia.

Section 81.20.3 Course Load

BFA Major in Art History and Studio Art

Program Requirements

Major in Art History and Studio Art (60 credits)

6.0 credits:

- ARTH 201 Perspectives of Art History I (3.00)
- ARTH 202 Perspectives of Art History II (3.00)

Note: ARTH 201 and ARTH 202 should be taken as part of the first 30 credits.

3.0 credits:

- ARTH 300 Art Historical Methods (3.00)

Note: ARTH 300 should be taken as part of the first 60 credits.

21.0 credits of Art History electives

18.0 credits of Studio Art electives

12.0 credits of 200 & 300 level Studio Art courses chosen from one of the following media: ARTX, Ceramics, Drawing, Fibres, Intermedia, Painting, Print Media, Sculpture

Note: The Major in Art History and Studio Art is offered jointly with the Department of Art History.

Notes

- Students are responsible for fulfilling their particular degree requirements; hence, the sequences above must be read in conjunction with Section 81.20 Degree Requirements.

Admission to the Major in Art History and Studio Art

In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to the Major in Art History and Studio Art. All applicants must submit a portfolio of their own work, as well as a letter of intent, as part of the admission process.

For more information concerning these additional requirements and submission deadline dates, please visit the following website:

Summary and Rationale for Changes

Program Changes

- Ceramics Major
 - Fibres and Material Practices Major
 - Intermedia (Video, Performance and Electronic Arts) Major
1. The changes to the Ceramics and Fibres programs are the same. Instead of listing all of the courses at the 300-level, this clarifies that all of their 300-level courses (three-credit and six-credit) can count towards their 300-level program requirements.
 2. The changes to the Intermedia program are similar, but modifies both their 200 and 300-level IMCA course listings.
 3. We added the note regarding taking CERA, FBRS and IMCA options within their studio elective requirements for clarity purposes. When registering students often misunderstand that electives from within their own program can count towards their studio arts elective requirement.

Course Changes

- Intermedia (Video, Performance and Electronic Arts) Major

IMCA 200-level prerequisites:

1. Program prerequisites were aligned with the language used in the Calendar. This specifies that the Intermedia majors as well as other Studio Arts program students have direct access to these courses. This change clarifies and promotes the access students from other studio arts programs already have within the IMCA classes. It also explains the registration process for students from outside the Studio Arts Department.

IMCA 300-level prerequisites:

1. Program prerequisites were aligned with the language used in the Calendar for IMCA 321 and 322. This specifies that the Intermedia majors as well as other Studio Arts program students have direct access to these courses. This change clarifies and promotes the access students from other studio arts programs already have within the IMCA classes. It also explains the registration process for students from outside the Studio Arts Department.

IMCA 310:

1. The prerequisite IMCA 210 was changed to *previously* as it is the introduction to video art and technologies class and must be completed prior to its intermediate-level IMCA 310.

IMCA 398 and 399:

1. The change from 30 credits to *24 credits completed in a degree program* reflects the course load most full-time students in Studio Arts programs will complete in their first year. The department will usually recommend students do no more than four classes per semester as there are many studio components to consider outside of the four hours of class. These can include museum / art gallery visits, artist talks, field work, material research, lab / workshop hours. Most students within our department who have completed full-time studies in their first year, will have only completed 24 credits. The 30 credits requirement mark is too high to allow the majority of second year students in these classes come their registration time.

Summary of Committee Discussion: FCC/FAPC/GCS Approval**For Submission to:**

Dr. Annie Gerin, Dean, Faculty of Fine Arts,
Faculty Council, 20 Oct 2023

Approved by:

Dr. Elaine Cheasley Paterson, Associate Dean, Academic Programs and Pedagogy, Office of the Dean, Faculty
of Fine Arts,
Faculty Curriculum Committee, 13 Sep 2023

The Faculty of Fine Arts Curriculum Committee reviewed and approved the STUDART-5234 dossier at
their meeting of September 13, 2023.

We hereby submit this dossier for review by the Faculty Council on October 20, 2023.

There are no resource implications.

Summary of Committee Discussion: Department approval**For Submission to:**

Elaine Cheasley Patterson, Associate Dean, Academic Programs and Pedagogy, Office of the Dean, Faculty of Fine Arts,
Faculty Curriculum Committee, Faculty of Fine Arts, 13 Sep 2023

Approved by:

Mitch Mitchell, Chair, Studio Arts Department,
Studio Arts Department Council Committee, 17 Mar 2023

These changes were reviewed by the Studio Arts Department Curriculum Committee on March 14th, 2023 then presented and approved by the Studio Arts Department Council on March 17th, 2023. The proposed changes were also approved by the new Studio Arts Department Chair Professor Surabhi Ghosh, who started her mandate on August 1st 2023.

Undergraduate Program Regular Curriculum Change - FA-STUDART-5234 - VERSION : 7

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
IMCA 210 Introduction to Video Production Change					X					
IMCA 220 Introduction to Digital Media and Electronic Arts Change					X					
IMCA 221 Programming for Artists Change					X					
IMCA 222 Electronics for Artists Change					X					
IMCA 230 Performance Art Change					X					
IMCA 310 Intermediate Video Production Change					X					
IMCA 331 Intermedia and Interventionist Performance Practices Change					X					
IMCA 332 Intermedia, Performance Practices and					X					

Performative Video Change										
IMCA 398 Special Topics in Intermedia Change					X			X		
IMCA 399 Special Topics in Intermedia Change					X			X		

Program Changes:

	Suspend Admissions	Program Degree Type Change	Program Title Change	Program Requirements Change	Change to Program Type	Change to Total Credit Value of Program	Change to Primary Campus
Major in Ceramics Change				X			
Major in Fibres and Material Practices Change				X			
Major in Intermedia (Video, Performance and Electronic Arts) Change				X			

Undergraduate Program Regular Curriculum Change - FA-STUDART-5234 - VERSION : 7

PROGRAM CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Ceramics - Fibres and Material Practices - Intermedia**Calendar Section Name:** Major in Ceramics**Calendar Section Type:** Program**Description of Change:** Major in Ceramics Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Program Name:** Major in Ceramics**Program Type:** Major**Degree:** Bachelor/Baccalaureate of Fine Arts (BFA)**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Section 81.110.2 Ceramics Program > BFA Major in Ceramics > Program Requirements**Type of Change:** Program Change**Present Text calendar****60**
credits Major in Ceramics

18 credits:

CERA 230 Ceramics I (6)

CERA 330 Ceramics II (6)

CERA 430 Ceramics III (6)

~~6 credits chosen from:-~~~~CERA 391 Urban Clay (3)~~~~CERA 392 Surface Tension (3)~~~~CERA 398 Special Topics in Ceramics (3)~~

3 credits:

CERA 498 Special Topics in Ceramics (3)

~~6~~ credits:

ARTH 264 Aspects of the History of Ceramics (3)

ARTH 350 Studies in the History of Ceramics (3)

Note: Students may also choose from other related
Art History courses

6 credits chosen from:

Art History Courses

Art Theory Courses

or other history-based courses chosen from:

Cinema Courses

Proposed Text**60**
credits Major in Ceramics

18 credits:

CERA 230 Ceramics I (6)

CERA 330 Ceramics II (6)

CERA 430 Ceramics III (6)

6 credits:

chosen from CERA courses at the 300 level

3 credits:

CERA 498 Special Topics in Ceramics (3)

6 credits:

ARTH 264 Aspects of the History of Ceramics (3)

ARTH 350 Studies in the History of Ceramics (3)

Note: Students may also choose from other related Art
History courses

6 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:

VDEO 350 Video History and Theory (6)

21 elective credits chosen from:

Studio Arts Courses

Theatre Courses

or from the following course:

VDEO 350 Video History and Theory (6)

21 elective credits chosen from:

Studio Arts Courses

[\(can include CERA electives\)](#)

Rationale:

These changes are to clarify that all 300-level CERA courses (three-credit and six-credit) can count towards those 300-level program requirements.

We added the note regarding taking CERA options within their *studio elective* requirements for clarity purposes. When registering students often misunderstand that electives from within their own program can count towards their studio arts elective requirement.

Resource Implications:

None.

Undergraduate Program Regular Curriculum Change - FA-STUDART-5234 - VERSION : 7

PROGRAM CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Ceramics - Fibres and Material Practices - Intermedia**Calendar Section Name:** Major in Fibres and Material Practices**Calendar Section Type:** Program**Description of Change:** Major in Fibres and Material Practices Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Program Name:** Major in Fibres and Material Practices**Program Type:** Major**Degree:** Bachelor/Baccalaureate of Fine Arts (BFA)**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Section 81.110.3 Fibres And Material Practices > BFA Major in Fibres and Material Practices > Program Requirements**Type of Change:** Program Change**Present Text calendar****60**
Major in Fibres and Material Practices
credits

12 credits:

FBRS 240 Fibre Structures I (6)

FBRS 260 Textile Printing and Dyeing I (6)

~~6 credits chosen from:-~~~~FBRS 341 Intermediate Fibre Structures (3)-~~~~FBRS 361 Intermediate Textile Printing and Dyeing (3)-~~~~FBRS 371 Paper: Surface and Object (3)-~~~~FBRS 372 Paper Works (3)-~~~~FBRS 385 Issues in Material Practices (3)-~~~~FBRS 386 Digital Technologies and Material Practices (3)-~~~~FBRS 395 Extreme Fibres (3)-~~~~FBRS 398 Special Topics in Fibres and Material Practices (3)-~~

6 credits:

FBRS 480 Advanced Fibres (6)

6 credits:

ARTH 266 Aspects of the History of Fibre Art (3)

ARTH 352 Studies in the History of Fibre Art (3)

6 credits chosen from Art History, Art Theory (ARTT), other history-based courses chosen from

Proposed Text**60**
Major in Fibres and Material Practices
credits

12 credits:

FBRS 240 Fibre Structures I (6)

FBRS 260 Textile Printing and Dyeing I (6)

6 credits:

chosen from FBRS courses at the 300 level

6 credits:

FBRS 480 Advanced Fibres (6)

6 credits:

ARTH 266 Aspects of the History of Fibre Art (3)

ARTH 352 Studies in the History of Fibre Art (3)

6 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)

24 credits of Studio Art electives

(can include FBRS electives)

Cinema and Theatre, or from the following course:

VDEO 350 Video History and Theory (6)

24 credits of Studio Art electives

Rationale:

These changes are to clarify that all 300-level FBRS courses (three-credit and six-credit) can count towards those 300-level program requirements.

We added the note regarding taking FBRS options within their *studio elective* requirements for clarity purposes. When registering students often misunderstand that electives from within their own program can count towards their studio arts elective requirement.

Resource Implications:

None.

Undergraduate Program Regular Curriculum Change - FA-STUDART-5234 - VERSION : 7

PROGRAM CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Ceramics - Fibres and Material Practices - Intermedia**Calendar Section Name:** Major in Intermedia (Video, Performance and Electronic Arts)**Calendar Section Type:** Program**Description of Change:** Major in Intermedia (Video, Performance and Electronic Arts) Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Program Name:** Major in Intermedia (Video, Performance and Electronic Arts)**Program Type:** Major**Degree:** Bachelor/Baccalaureate of Fine Arts (BFA)**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Section 81.110.4 Intermedia (Video, Performance And Electronic Arts) > BFA Major in Intermedia (Video, Performance and Electronic Arts) > Program Requirements**Type of Change:** Program Change**Present Text calendar****60 credits** Major in Intermedia (Video, Performance and Electronic Arts)12 ~~credits chosen from:~~EAST 231 ~~Sound For Artists (3)~~~~IMCA 210 Introduction to Video Production (3)~~~~IMCA 220 Introduction to Digital Media and Electronic Arts (3)~~~~IMCA 221 Programming for Artists (3)~~~~IMCA 222 Electronics for Artists (3)~~~~IMCA 230 Performance Art (3)~~~~SCUL 251 Sculpture/Mechanics (3)~~12 ~~credits chosen from:~~~~IMCA 310 Intermediate Video Production (6)~~~~IMCA 321 Electronic Arts Workshop (3)~~~~IMCA 322 Robotics for Artists (3)~~~~IMCA 331 Intermedia and Interventionist Performance Practices (3)~~~~IMCA 332 Intermedia, Performance Practices and Performative Video (3)~~~~IMCA 398 Special Topics in Intermedia (3)~~~~IMCA 399 Special Topics in Intermedia (6)~~

6 credits:

IMCA 400 Advanced Practices in Video, Performance and Electronic Arts (6)

Proposed Text**60 credits** Major in Intermedia (Video, Performance and Electronic Arts)

12 credits:

chosen from IMCA courses at the 200 level

(can include SCUL 251

EAST 231)

12 credits:

chosen from IMCA courses at the 300 level

6 credits:

IMCA 400 Advanced Practices in Video, Performance and Electronic Arts (6)

12 elective credits chosen from:

Studio Arts Courses

(can include IMCA electives)

6 credits of Fine Arts electives chosen from outside of Studio Art

9 credits chosen from:

Art History Courses

12 elective credits chosen from:

Studio Arts Courses

6 credits of Fine Arts electives chosen from outside of Studio Art

9 credits chosen from:

Art History Courses

Art Theory Courses

or from the following course:

VDEO 350 Video History and Theory (6)

3 credits:

ARTH 353 Technology and Contemporary Art (3)

Art Theory Courses

or from the following course:

VDEO 350 Video History and Theory (6)

3 credits:

ARTH 353 Technology and Contemporary Art (3)

Rationale:

These changes are to clarify that all 200-level IMCA courses (three-credit and six-credit) can count towards those 200-level program requirements and 300-level IMCA courses (three-credit and six-credit) can count towards those 300-level program requirements.

We added the note regarding taking IMCA options within their *studio elective* requirements for clarity purposes. When registering students often misunderstand that electives from within their own program can count towards their studio arts elective requirement.

Resource Implications:

None.

Undergraduate Program Regular Curriculum Change - FA-STUDART-5234 - VERSION : 7

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change**Dossier Title:** Ceramics - Fibres and Material Practices - Intermedia**Calendar Section Name:** IMCA 210**Calendar Section Type:** Course**Description of Change:** IMCA 210 Introduction to Video Production Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Intermedia (Video, Performance and Electronic Arts) Courses**Type of Change:** Course Change**Present Text calendar**

IMCA 210 Introduction to Video Production (3 credits)

Prerequisites:~~Enrolment in the Intermedia (Video, Performance and Electronic Arts) program or written permission of the Department is required.~~*Description :*

This studio/seminar course introduces video technology as a tool for aesthetic investigations. Students work individually and collaboratively to develop a proficiency in the medium and evolve their own thematic and formal concerns. The course introduces basic pre-production, production, and post-production skills to present basic concepts of non-linear editing. Issues specific to video are discussed through the analysis and demonstration of video art.

Component(s):

Studio

*Notes :***Equivalent Courses :** Students who have received credit for VDEO 300 may not take this course for credit.**Rationale:**

Program prerequisites were changed to specify that both the Intermedia and other Studio Arts program students have direct access to these courses. This change clarifies and promotes the access students from other studio arts programs already have within the IMCA classes. It also explains the registration process for students from outside the Studio Arts Department, and aligns the language used in the Calendar.

Resource Implications:

None.

Proposed Text

IMCA 210 Introduction to Video Production (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 program in the Department of Studio Arts; 2) written permission of the program director as determined by portfolio submission and space availability.

Description :

This studio/seminar course introduces video technology as a tool for aesthetic investigations. Students work individually and collaboratively to develop a proficiency in the medium and evolve their own thematic and formal concerns. The course introduces basic pre-production, production, and post-production skills to present basic concepts of non-linear editing. Issues specific to video are discussed through the analysis and demonstration of video art.

Component(s):

Studio

*Notes :***Equivalent Courses :** Students who have received credit for VDEO 300 may not take this course for credit.

Undergraduate Program Regular Curriculum Change - FA-STUDART-5234 - VERSION : 7

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Ceramics - Fibres and Material Practices - Intermedia**Calendar Section Name:** IMCA 220**Calendar Section Type:** Course**Description of Change:** IMCA 220 Introduction to Digital Media and Electronic Arts Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Intermedia (Video, Performance and Electronic Arts) Courses**Type of Change:** Course Change**Present Text calendar**

IMCA 220 Introduction to Digital Media and Electronic Arts (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 is an introduction to the interface between the real world and the computer. Students learn different digitizing techniques as well as the basic communication protocols, compression formats, and numerous standards for text, sound, video, and digital data. They also learn how to create digital artworks using audiovisuals, scanning, printing, and networking.

Component(s):

Studio

*Notes :***Rationale:**

Program prerequisites were changed to specify that both the Intermedia and other Studio Arts program students have direct access to these courses. This change clarifies and promotes the access students from other studio arts programs already have within the IMCA classes. It also explains the registration process for students from outside the Studio Arts Department, and aligns the language used in the Calendar.

Resource Implications:

None.

Proposed Text

IMCA 220 Introduction to Digital Media and Electronic Arts (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 program in the Department of Studio Arts; 2) written permission of the program director as determined by portfolio submission and space availability.

Description :

This studio course is an introduction to the interface between the real world and the computer. Students learn different digitizing techniques as well as the basic communication protocols, compression formats, and numerous standards for text, sound, video, and digital data. They also learn how to create digital artworks using audiovisuals, scanning, printing, and networking.

Component(s):

Studio

Notes :

Undergraduate Program Regular Curriculum Change - FA-STUDART-5234 - VERSION : 7

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Ceramics - Fibres and Material Practices - Intermedia**Calendar Section Name:** IMCA 221**Calendar Section Type:** Course**Description of Change:** IMCA 221 Programming for Artists Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Intermedia (Video, Performance and Electronic Arts) Courses**Type of Change:** Course Change**Present Text calendar**

IMCA 221 Programming for Artists (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 is an introduction to basic programming techniques used to create interactive art projects. It is centred on learning the basics of popular object-oriented programming environments such as Max and Jitter, currently used for installation and performance works in interactive music, sound art, interactive video, telematic art, robotics, and more. This course allows students to explore non-screen-based approaches to audiovisual control as well as the more traditional keyboard-and-mouse interface.

Component(s):

Studio

*Notes :***Rationale:**

Program prerequisites were changed to specify that both the Intermedia and other Studio Arts program students have direct access to these courses. This change clarifies and promotes the access students from other studio arts programs already have within the IMCA classes. It also explains the registration process for students from outside the Studio Arts Department, and aligns the language used in the Calendar.

Resource Implications:

None.

Proposed Text

IMCA 221 Programming for Artists (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 program in the Department of Studio Arts; 2) written permission of the program director as determined by portfolio submission and space availability.

Description :

This studio course is an introduction to basic programming techniques used to create interactive art projects. It is centred on learning the basics of popular object-oriented programming environments such as Max and Jitter, currently used for installation and performance works in interactive music, sound art, interactive video, telematic art, robotics, and more. This course allows students to explore non-screen-based approaches to audiovisual control as well as the more traditional keyboard-and-mouse interface.

Component(s):

Studio

Notes :

Undergraduate Program Regular Curriculum Change - FA-STUDART-5234 - VERSION : 7

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Ceramics - Fibres and Material Practices - Intermedia**Calendar Section Name:** IMCA 222**Calendar Section Type:** Course**Description of Change:** IMCA 222 Electronics for Artists Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Intermedia (Video, Performance and Electronic Arts) Courses**Type of Change:** Course Change**Present Text calendar**

IMCA 222 Electronics for Artists (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 is an introduction to electronics as applied to artistic projects. It focuses on practical applications of basic electronic principles and techniques and the integration of electronic components and circuits in works of art. From basic electricity to motor control, from flashers and beepers to motion detectors, from analog circuits to digital technologies, it allows students to create artworks involving light, sound, movement, sensors, and interactivity.

Component(s):

Studio

Notes :

Equivalent Courses : Students who have received credit for EART 300 may not take this course for credit.

Rationale:

Program prerequisites were changed to specify that both the Intermedia and other Studio Arts program students have direct access to these courses. This change clarifies and promotes the access students from other studio arts programs already have within the IMCA classes. It also explains the registration process for students from outside the Studio Arts Department, and aligns the language used in the Calendar.

Resource Implications:

None.

Proposed Text

IMCA 222 Electronics for Artists (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 program in the Department of Studio Arts; 2) written permission of the program director as determined by portfolio submission and space availability.

Description :

This studio course is an introduction to electronics as applied to artistic projects. It focuses on practical applications of basic electronic principles and techniques and the integration of electronic components and circuits in works of art. From basic electricity to motor control, from flashers and beepers to motion detectors, from analog circuits to digital technologies, it allows students to create artworks involving light, sound, movement, sensors, and interactivity.

Component(s):

Studio

Notes :

Equivalent Courses : Students who have received credit for EART 300 may not take this course for credit.

Undergraduate Program Regular Curriculum Change - FA-STUDART-5234 - VERSION : 7

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Ceramics - Fibres and Material Practices - Intermedia**Calendar Section Name:** IMCA 230**Calendar Section Type:** Course**Description of Change:** IMCA 230 Performance Art Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Intermedia (Video, Performance and Electronic Arts) Courses**Type of Change:** Course Change**Present Text calendar**

IMCA 230 Performance Art (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 investigates performance art as a form of social and artistic intervention that crosses between the visual and performing arts. Reflecting the long-standing and historical importance of performance practices in the visual arts, students focus on the production of projects that may reflect such issues as real-time, site-specific, interventionist actions, the interrelationship between installations and performances, and the interdisciplinary interface between performance and other practices found in the performing arts. This course also examines video performance and photography as media for generating performative gestures and as documentation tools.

Component(s):

Studio

*Notes :***Rationale:**

Program prerequisites were changed to specify that both the Intermedia and other Studio Arts program students have direct access to these courses. This change clarifies and promotes the access students from other studio arts programs already have within the IMCA classes. It also explains the registration process for students from outside the Studio Arts Department, and aligns the language used in the Calendar.

Resource Implications:

None.

Proposed Text

IMCA 230 Performance Art (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 program in the Department of Studio Arts; 2) written permission of the program director as determined by portfolio submission and space availability.

Description :

This studio course investigates performance art as a form of social and artistic intervention that crosses between the visual and performing arts. Reflecting the long-standing and historical importance of performance practices in the visual arts, students focus on the production of projects that may reflect such issues as real-time, site-specific, interventionist actions, the interrelationship between installations and performances, and the interdisciplinary interface between performance and other practices found in the performing arts. This course also examines video performance and photography as media for generating performative gestures and as documentation tools.

Component(s):

Studio

Notes :

Undergraduate Program Regular Curriculum Change - FA-STUDART-5234 - VERSION : 7

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change**Dossier Title:** Ceramics - Fibres and Material Practices - Intermedia**Calendar Section Name:** IMCA 310**Calendar Section Type:** Course**Description of Change:** IMCA 310 Intermediate Video Production Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Intermedia (Video, Performance and Electronic Arts) Courses**Type of Change:** Course Change**Present Text calendar**

IMCA 310 Intermediate Video Production (6 credits)

Prerequisites:

The following ~~courses~~ must be completed ~~previously or concurrently~~: IMCA 210 ~~and~~ VDEO 350 ~~-~~If prerequisites are not satisfied, written permission of the Department is required.

Description :

This studio/seminar course introduces video technology as a tool for aesthetic investigations. Students work individually and collaboratively to develop proficiency in the medium and evolve their own thematic and formal concerns. Discussions, facilitated by video screenings, workshops, and readings, focus on class projects, student work, and a discussion of related art issues. In addition, this course offers students an opportunity to investigate other cultural practices that inform and interrogate contemporary video art.

Component(s):

Studio

Notes :

Equivalent Courses : Students who have received credit for VDEO 300 may not take this course for credit.

Fee note : Students are required to bear the cost of materials.

Rationale:

The prerequisite IMCA 210 was changed to *previously* as it is the introduction to video art and technologies class and must be completed prior to its intermediate-level IMCA 310.

Program prerequisites were aligned with the language used in the Calendar for IMCA 321 and 322. This specifies that the Intermedia majors as well as other Studio Arts program students have direct access to these courses. This change clarifies and promotes the access students from

Proposed Text

IMCA 310 Intermediate Video Production (6 credits)

Prerequisites:

The following **course** must be completed **previously**: IMCA 210 . VDEO 350 **must be taken previously or concurrently**. **St udents must have completed 24 credits in a degree program offered by the Department of Studio Arts prior to enrolling**. If prerequisites are not satisfied, written permission of the Department is required.

Description :

This studio/seminar course introduces video technology as a tool for aesthetic investigations. Students work individually and collaboratively to develop proficiency in the medium and evolve their own thematic and formal concerns. Discussions, facilitated by video screenings, workshops, and readings, focus on class projects, student work, and a discussion of related art issues. In addition, this course offers students an opportunity to investigate other cultural practices that inform and interrogate contemporary video art.

Component(s):

Studio

Notes :

Equivalent Courses : Students who have received credit for VDEO 300 may not take this course for credit.

Fee note : Students are required to bear the cost of materials.

other studio arts programs already have within the IMCA classes. It also explains the registration process for students from outside the Studio Arts Department.

Resource Implications:

None.

Undergraduate Program Regular Curriculum Change - FA-STUDART-5234 - VERSION : 7

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Ceramics - Fibres and Material Practices - Intermedia**Calendar Section Name:** IMCA 331**Calendar Section Type:** Course**Description of Change:** IMCA 331 Intermedia and Interventionist Performance Practices Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Intermedia (Video, Performance and Electronic Arts) Courses**Type of Change:** Course Change**Present Text calendar**

IMCA 331 Intermedia and Interventionist Performance Practices (3 credits)

Prerequisites:

Students must have completed 24 credits ~~within the Intermedia (Video, Performance, and Electronic Arts)~~ prior to enrolling. If prerequisites are not satisfied, written permission of the Department is required.

Description :

An intermediate-level studio class with a seminar component focusing on the development of site-specific projects based on video, performance and electronic arts. The seminar component of the course includes a series of readings and the presentation of an extensive range of work by artists.

Component(s):

Studio

*Notes :***Equivalent Courses :** Students who have received credit for IMCA 330 may not take this course for credit.**Rationale:**

Program prerequisites were aligned with the language used in the Calendar for IMCA 321 and 322. This specifies that both the Intermedia and other Studio Arts program students have direct access to these courses. This change clarifies and promotes the access students from other studio arts programs already have within the IMCA classes. It also explains the registration process for students from outside the Studio Arts Department.

Resource Implications:

None.

Proposed Text

IMCA 331 Intermedia and Interventionist Performance Practices (3 credits)

Prerequisites:

Students must have completed 24 credits [in a degree program offered by the Department of Studio Arts](#) prior to enrolling. If prerequisites are not satisfied, written permission of the Department is required.

Description :

An intermediate-level studio class with a seminar component focusing on the development of site-specific projects based on video, performance and electronic arts. The seminar component of the course includes a series of readings and the presentation of an extensive range of work by artists.

Component(s):

Studio

*Notes :***Equivalent Courses :** Students who have received credit for IMCA 330 may not take this course for credit.

Undergraduate Program Regular Curriculum Change - FA-STUDART-5234 - VERSION : 7

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Ceramics - Fibres and Material Practices - Intermedia**Calendar Section Name:** IMCA 332**Calendar Section Type:** Course**Description of Change:** IMCA 332 Intermedia, Performance Practices and Performative Video Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Intermedia (Video, Performance and Electronic Arts) Courses**Type of Change:** Course Change**Present Text calendar**

IMCA 332 Intermedia, Performance Practices and Performative Video (3 credits)

Prerequisites:

Students must ~~complete~~ 24 credits ~~within~~ the ~~Intermedia (Video, Performance and Electronic Arts) program~~ prior to enrolling. If prerequisites are not satisfied, written permission of the Department is required.

Description :

This intermediate-level studio class with a seminar component focuses on the development of intermedia projects based on video, expanded moving image practices, sound, performance and electronic arts. The seminar component of the course includes a series of readings and the presentation of an extensive range of work by artists.

Component(s):

Studio

*Notes :***Equivalent Courses :** Students who have received credit for IMCA 330 may not take this course for credit.**Rationale:**

Program prerequisites were aligned with the language used in the Calendar for IMCA 321 and 322. This specifies that the Intermedia majors as well as other Studio Arts program students have direct access to these courses. This change clarifies and promotes the access students from other studio arts programs already have within the IMCA classes. It also explains the registration process for students from outside the Studio Arts Department.

Resource Implications:

None.

Proposed Text

IMCA 332 Intermedia, Performance Practices and Performative Video (3 credits)

Prerequisites:

Students must **have completed** 24 credits **in a degree program offered by the Department of Studio Arts** prior to enrolling. If prerequisites are not satisfied, written permission of the Department is required.

Description :

This intermediate-level studio class with a seminar component focuses on the development of intermedia projects based on video, expanded moving image practices, sound, performance and electronic arts. The seminar component of the course includes a series of readings and the presentation of an extensive range of work by artists.

Component(s):

Studio

*Notes :***Equivalent Courses :** Students who have received credit for IMCA 330 may not take this course for credit.

Undergraduate Program Regular Curriculum Change - FA-STUDART-5234 - VERSION : 7

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Ceramics - Fibres and Material Practices - Intermedia**Calendar Section Name:** IMCA 398**Calendar Section Type:** Course**Description of Change:** IMCA 398 Special Topics in Intermedia Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Intermedia (Video, Performance and Electronic Arts) Courses**Type of Change:** Course Change**Present Text calendar**

IMCA 398 Special Topics in Intermedia (3 credits)

Prerequisites:

Students must ~~be in second year standing, with 30 credits completed in the Intermedia (Video, Performance and Electronic Arts) program~~ prior to enrolling. If prerequisites are not satisfied, written permission of the Department is required.

Description :

This studio course provides an opportunity for study and practice of specialized aspects of intermedia.

Component(s):~~Leecture~~ ; Studio*Notes :*

Other note : Specific topics, and additional prerequisites if required, are stated in the Undergraduate Class Schedule.

Rationale:

Program prerequisites were aligned with the language used in the Calendar for IMCA 321 and 322. This specifies that the Intermedia majors as well as other Studio Arts program students have direct access to these courses. This change clarifies and promotes the access students from other studio arts programs already have within the IMCA classes. It also explains the registration process for students from outside the Studio Arts Department.

The change from 30 credits to *24 credits completed in a degree program* reflects the course load most full-time students in Studio Arts programs will complete in their first year. This will facilitate direct registration access.

Resource Implications:

None.

Proposed Text

IMCA 398 Special Topics in Intermedia (3 credits)

Prerequisites:

Students must **have completed 24 credits in a degree program offered by the Department of Studio Arts** prior to enrolling. If prerequisites are not satisfied, written permission of the Department is required.

Description :

This studio course provides an opportunity for study and practice of specialized aspects of intermedia.

Component(s):

Studio

Notes :

Other note : Specific topics, and additional prerequisites if required, are stated in the Undergraduate Class Schedule.

Undergraduate Program Regular Curriculum Change - FA-STUDART-5234 - VERSION : 7

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change**Dossier Title:** Ceramics - Fibres and Material Practices - Intermedia**Calendar Section Name:** IMCA 399**Calendar Section Type:** Course**Description of Change:** IMCA 399 Special Topics in Intermedia Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Studio Arts**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Intermedia (Video, Performance and Electronic Arts) Courses**Type of Change:** Course Change**Present Text calendar**

IMCA 399 Special Topics in Intermedia (6 credits)

Prerequisites:

Students must ~~be in second-year standing, with 30 credits completed in the Intermedia (Video, Performance and Electronic Arts)~~ program prior to ~~enrolling~~. If prerequisites are not satisfied, written permission of the Department is required.

Description :

This studio course provides an opportunity for study and practice of specialized aspects of intermedia.

*Component(s):**Notes :*

Other note : Specific topics, and additional prerequisites if required, are stated in the Undergraduate Class Schedule.

Rationale:

Program prerequisites were aligned with the language used in the Calendar for IMCA 321 and 322. This specifies that the Intermedia majors as well as other Studio Arts program students have direct access to these courses. This change clarifies and promotes the access students from other studio arts programs already have within the IMCA classes. It also explains the registration process for students from outside the Studio Arts Department.

The change from 30 credits to 24 credits completed in a degree program reflects the course load most full-time students in Studio Arts programs will complete in their first year. This will facilitate direct registration access.

Resource Implications:

None.

Proposed Text

IMCA 399 Special Topics in Intermedia (6 credits)

Prerequisites:

Students must have completed 24 credits in a degree program offered by the Department of Studio Arts prior to enrolling. If prerequisites are not satisfied, written permission of the Department is required.

Description :

This studio course provides an opportunity for study and practice of specialized aspects of intermedia.

Component(s):

Studio

Notes :

Other note : Specific topics, and additional prerequisites if required, are stated in the Undergraduate Class Schedule.

Impact Report

Programs

Major in Intermedia (Video, Performance and Electronic Arts)

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.110 Department of Studio Arts -> Section 81.110.4 Intermedia (Video, Performance And Electronic Arts) -> BFA Major in Intermedia (Video, Performance and Electronic Arts) -> Program Requirements
Source of Impact

- IMCA 210
- IMCA 220
- IMCA 221
- IMCA 222
- IMCA 230
- IMCA 310
- IMCA 331
- IMCA 332
- IMCA 398
- IMCA 399

Courses

IMCA 310

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.110 Department of Studio Arts -> Studio Arts Courses -> Intermedia (Video, Performance and Electronic Arts) Courses
Source of Impact

- IMCA 210

IMCA 322

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.110 Department of Studio Arts -> Studio Arts Courses -> Intermedia (Video, Performance and Electronic Arts) Courses
Source of Impact

- IMCA 221
- IMCA 222

BFA Major in Ceramics

Program Objective

The Ceramics program offers students a unique opportunity to develop individual studio work in a context that links contemporary art practice to a rich and diverse material history. A vital program within the Studio Arts Department, courses in Ceramics regularly include special collaborative projects, field trips and visiting artists. In addition, the Ceramics program provides students with an important point of departure for investigating diverse subjects ranging from traditional craft practice to new technologies. Well-equipped studios and scheduled labs afford students the means to develop technical skills and to seek information specific to their needs. Course content at all levels of the program includes seminar discussion pertinent to both students' work and to the current practice of ceramics. At an advanced level and in consultation with an advisor, students in Ceramics have the opportunity to pursue independent-study courses.

Program Requirements

Major in Ceramics (60 credits)

18.0 credits:

- CERA 230 Ceramics I (6.00)
- CERA 330 Ceramics II (6.00)
- CERA 430 Ceramics III (6.00)

6.0 credits:

chosen from CERA courses at the 300 level

3.0 credits:

- CERA 498 Special Topics in Ceramics (3.00)

6.0 credits:

- ARTH 264 Aspects of the History of Ceramics (3.00)
- ARTH 350 Studies in the History of Ceramics (3.00)

Note: Students may also choose from other related Art History courses

6.0 credits chosen from:

Art History Courses

Art Theory Courses

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- 21.0 elective credits chosen from:
Studio Arts Courses
(can include CERA electives)

Notes

- Students are responsible for fulfilling their particular degree requirements; hence, the sequences above must be read in conjunction with Section 81.20 Degree Requirements.

Admission to the Major in Ceramics

Applicants to Ceramics may apply to enter directly into the Major in Ceramics, or enter the Major in Studio Art with the intention of transferring upon completion of the first year.

In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to the Major in Ceramics. All applicants must submit a portfolio of their own work, as well as a letter of intent, as part of the admission process.

For more information concerning these additional requirements and submission deadline dates, please visit the following website: concordia.ca/finearts/future-students/applying-undergraduate.

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BFA Major in Fibres and Material Practices

Program Objective

Fibres and Material Practices is a cross-media program of study that explores the relationship of materials to culture. Informed by discourses of post-modernism, feminism, and traditional aesthetics, the Fibres and Material Practices program offers an opportunity for intensive study, both practical and theoretical, of the art, technology, and history of textiles. Such creative and critical investigation, allied with technical proficiency, provides the base students need to develop as emerging artists.

Courses are available at all levels, ranging from introductory classes to independent study for advanced students wishing to focus on a single project. Students concentrating in other areas of Studio Arts are welcome to take most courses offered in the Fibres and Material Practices area.

Program Requirements

Major in Fibres and Material Practices (60 credits)

12.0 credits:

- FBRS 240 Fibre Structures I (6.00)
- FBRS 260 Textile Printing and Dyeing I (6.00)

6.0 credits:

chosen from FBRS courses at the 300 level

6.0 credits:

- FBRS 480 Advanced Fibres (6.00)

6.0 credits:

- ARTH 266 Aspects of the History of Fibre Art (3.00)
- ARTH 352 Studies in the History of Fibre Art (3.00)

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 (6.00)

24.0 credits of Studio Art electives

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Admission to the Major in Fibres and Material Practices

Applicants to Fibres and Material Practices may apply to enter directly into the Major in Fibres and Material Practices, or enter the Major in Studio Art with the intention of transferring upon completion of the first year.

In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to the Major in Fibres and Material Practices. All applicants must submit a portfolio of their own work, as well as a letter of intent, as part of the admission process.

For more information concerning these additional requirements and submission deadline dates, please visit the following website: concordia.ca/finearts/future-students/applying-undergraduate.

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BFA Major in Intermedia (Video, Performance and Electronic Arts)

Program Objective

The Intermedia program offers a rich curriculum that encourages an intermedia cross-pollination between traditional disciplines and new forms of artistic expression using technology and integrated media practices. Students choose from courses in electronic arts, performance art, and video, focusing on one of these streams or selectively combining areas of study in conjunction with other Studio Arts or Faculty of Fine Arts courses. The program provides a learning environment where students can study different combinations of electronics-robotics-programming, video, performance art, immersive environments, and sound art production.

Program Requirements

Major in Intermedia (Video, Performance and Electronic Arts) (60 credits)

12.0 credits:

chosen from IMCA courses at the 200 level
(can include SCUL 251 EAST 231)

12.0 credits:

chosen from IMCA courses at the 300 level

6.0 credits:

- IMCA 400 Advanced Practices in Video, Performance and Electronic Arts (6.00)

12.0 elective credits chosen from:

Studio Arts Courses
(can include IMCA electives)

6.0 credits of Fine Arts electives chosen from outside of Studio Art

9.0 credits chosen from:

Art History Courses
Art Theory Courses

or from the following course:

- VIDEO 250 Video History and Theory (6.00)

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Notes

- Students are responsible for fulfilling their particular degree requirements; hence, the sequences above must be read in conjunction with Section 81.20 Degree Requirements.

Admission to the Major in Intermedia (Video, Performance and Electronic Arts)

In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to the Major in Intermedia. All applicants must submit a portfolio of their own work, as well as a letter of intent, as part of the admission process.

For more information concerning these additional requirements and submission deadline dates, please visit the following website: concordia.ca/finearts/future-students/applying-undergraduate

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Studio Arts Courses

Note

While priority is given to students within the program, students wishing to enrol in these courses must meet one of the following prerequisites:

- Enrolment in a major or minor program in the Department of Studio Arts.
- Enrolment in a BFA program with credit requirements in Studio Arts.
- Written permission of the program director as determined by portfolio submission and space availability.

Art Studio Courses

ARTX 201 Introduction to Contemporary Art Practices (3 credits)

Prerequisite/Corequisite:

Enrolment in a BFA degree program is required. If prerequisites are not satisfied, permission of the program coordinator is required, as determined by portfolio submission. Please consult the Department of Studio Arts website for more information about the portfolio submission process.

Description:

This introductory level studio course familiarizes students with interdisciplinary and transdisciplinary approaches to art making. It invites students who wish to work in a variety of media including drawing, painting, sculpture, sound and video.

Component(s):

Studio

Notes:

- A limited number of spaces are open to Studio Arts Department students.
- Students who have completed ARTX classes may not take this course for credit.

ARTX 280 Integrated Studio in Contemporary Art Practices I (3 credits)

Prerequisite/Corequisite:

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:

A studio course designed to familiarize students with contemporary art practice and theory in its diverse manifestations. The course questions the boundaries of traditional art disciplines and engages the creative potential of transdisciplinary studio practice with a range of projects that explore, among other things, gesture, mapping, mark-making and time-based image and sound, as well as performative and environmental installation.

Component(s):

Studio

Description:

Students wishing to work in an internship capacity within an artistic/cultural environment may apply for academic credit. The internship is carried out under the joint supervision of a qualified professional (from within or outside the University) and a full-time Studio Arts faculty member. A clearly defined agreement between the Department, the student, and the artist or institution involved will be arrived at before the internship is undertaken. This agreement should state clearly the nature of the student's participation and the hours of work expected. Projects receiving approval for the internship credits must demonstrate appreciable learning potential for the student.

Component(s):

Practicum/Internship/Work Term

ARTT 472 Professional Internship II (3 credits)**Prerequisite/Corequisite:**

The following course must be completed previously: [ARTT 471](#). Students must have completed 48 credits in their degree program prior to enrolling. Written permission of the Department is required.

Description:

Students wishing to work in an internship capacity within an artistic/cultural environment may apply for academic credit. The internship is carried out under the joint supervision of a qualified professional (from within or outside the University) and a full-time Studio Arts faculty member. A clearly defined agreement between the Department, the student, and the artist or institution involved will be arrived at before the internship is undertaken. This agreement should state clearly the nature of the student's participation and the hours of work expected. Projects receiving approval for the internship credits must demonstrate appreciable learning potential for the student.

Component(s):

Practicum/Internship/Work Term

Ceramics Courses

CERA 201 Introduction to Ceramics (3 credits)**Prerequisite/Corequisite:**

Enrolment in a BFA degree program excluding the Major in Ceramics is required. If prerequisites are not satisfied, permission of the program coordinator is required, as determined by portfolio submission. Please consult the Department of Studio Arts website for more information about the portfolio submission process.

Description:

This introductory-level course covers fundamental ceramic techniques including handbuilding, glazing and firing.

Component(s):

Studio

Notes:

- Students in the Major in Ceramics may not take this course for credit.
- A limited number of spaces are open to Studio Arts Department students.
- Students who have completed CERA classes may not take this course for credit.

CERA 230 Ceramics I (6 credits)**Prerequisite/Corequisite:**

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 introduction to clay as an art medium employing the various techniques of forming, shaping, and decorating for firing and glazing.

CERA 330 Ceramics II (6 credits)**Prerequisite/Corequisite:**

The following course must be completed previously or concurrently: [CERA 230](#). If prerequisites are not satisfied, permission of the coordinator is required.

Description:

An advanced course in technical and historical research in various ceramic processes with an emphasis on glazes and the use of different clay bodies.

Component(s):

Studio

CERA 391 Urban Clay (3 credits)**Prerequisite/Corequisite:**

The following course must be completed previously or concurrently: [CERA 230](#). If prerequisites are not satisfied, permission of the coordinator is required.

Description:

This course expands the way ceramics can be experienced in relation to the city through the production of public artworks. Students develop projects in public spaces on Concordia's campus from an initial project proposal through exhibition. Topics include installation strategies, site-specificity, public art and contemporary ceramics as well as the techniques of mould-making and slip-casting.

Component(s):

Studio

CERA 392 Surface Tension (3 credits)**Prerequisite/Corequisite:**

The following course must be completed previously or concurrently: [CERA 230](#). If prerequisites are not satisfied, permission of the coordinator is required.

Description:

This course involves an in-depth study of the ceramic surface including print and transfer techniques, and layering glaze through multiple firings. Contemporary approaches to ornament are introduced as students develop their own patterns and imagery, utilizing digital and traditional techniques.

CERA 398 Special Topics in Ceramics (3 credits)**Description:**

A workshop/seminar, providing an opportunity for the study of specialized aspects of ceramics. Specific topics for this course, and prerequisites relevant in each case, are stated in the Undergraduate Class Schedule.

Component(s):

Studio

CERA 399 Special Topics in Ceramics (6 credits)**Prerequisite/Corequisite:**

Written permission of the Department is required.

Description:

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

CERA 430 Ceramics III (6 credits)**Prerequisite/Corequisite:**

The following course must be completed previously: [CERA 330](#). If prerequisites are not satisfied, permission of the coordinator is required.

Description:

The development of a body of personal work and a refinement of specific problems in clay.

Component(s):

Studio

CERA 450 Independent Study (6 credits)**Prerequisite/Corequisite:**

The following course must be completed previously or concurrently: [CERA 430](#). Students must have completed 48 credits in the Major in Ceramics prior to enrolling. Written permission of the Department is required. A minimum cumulative GPA of 3.5 is required before requesting permission.

Description:

This course provides a limited number of students the opportunity to pursue advanced studies in ceramics under the supervision of a full-time ceramics faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a six-credit course.

Component(s):

Studio

CERA 451 Independent Study I (3 credits)**Prerequisite/Corequisite:**

The following course must be completed previously or concurrently: [CERA 430](#). Students must have completed 48 credits in the Major in Ceramics prior to enrolling. Written permission of the Department is required. A minimum cumulative GPA of 3.5 is required before requesting permission.

Description:

This course provides a limited number of students the opportunity to pursue advanced studies in ceramics under the supervision of a full-time ceramics faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly

state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course.

Component(s):

Studio

CERA 452 Independent Study II (3 credits)**Prerequisite/Corequisite:**

The following course must be completed previously or concurrently: CERA 430. Students must have completed 48 credits in the Major in Ceramics prior to enrolling. Written permission of the Department is required. A minimum cumulative GPA of 3.5 is required before requesting permission.

Description:

This course provides a limited number of students the opportunity to pursue advanced studies in ceramics under the supervision of a full-time ceramics faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course.

Component(s):

Studio

CERA 498 Special Topics in Ceramics (3 credits)**Prerequisite/Corequisite:**

A 300-level CERA course must be completed previously or concurrently prior to enrolling. If prerequisites are not satisfied, permission of the coordinator is required.

Description:

An advanced studio course that provides an opportunity for the study of more specialized aspects of ceramics. Specific topics for this course, and prerequisites relevant in each case, are stated in the Undergraduate Class Schedule.

Component(s):

Studio

CERA 499 Special Topics in Ceramics (6 credits)**Description:**

An advanced studio course which provides an opportunity for the study of more specialized aspects of ceramics. Specific topics for this course, and prerequisites relevant in each case, are stated in the Undergraduate Class Schedule.

Component(s):

Studio

Drawing Courses

DRAW 200 Drawing I (6 credits)

Fibres and Material Practices Courses

FBRS 201 Introduction to Fibres and Material Practices (3 credits)

Prerequisite/Corequisite:

Enrolment in a BFA degree program excluding the Major in Fibres and Material Practices is required. If prerequisites are not satisfied, permission of the program coordinator is required, as determined by portfolio submission. Please consult the Department of Studio Arts website for more information about the portfolio submission process.

Description:

This course introduces students to elementary fibres processes and related tools. It covers fundamental 2-dimensional and 3-dimensional fibres techniques, including stitch work, felt making, and off-loom structures.

Notes:

- Students in the Major in Fibres and Material Practices may not take this course for credit.
- A limited number of spaces are open to Studio Arts Department students.
- Students who have completed FBRS classes may not take this course for credit.

FBRS 240 Fibre Structures I (6 credits)

Prerequisite/Corequisite:

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 course in which students explore the expressive potential of various materials and processes of fibre structures such as loom weaving, feltmaking, basketry, surface applications, and other experimental constructions.

Component(s):

Studio

FBRS 260 Textile Printing and Dyeing I (6 credits)

Prerequisite/Corequisite:

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 course in which students explore the creative potential of printing, painting, dyeing, resist work, and construction with fabric.

Component(s):

Studio

FBRS 341 Intermediate Fibre Structures (3 credits)**Prerequisite/Corequisite:**

The following course must be completed previously: [FBRS 240](#). If prerequisites are not satisfied, permission of the coordinator is required.

Description:

An intermediate-level studio course, which emphasizes the visual and conceptual development in fibre media. Complex woven structures, fibre sculpture, installation practices, and other experimental approaches are explored.

Component(s):

Studio

Notes:

- Students who have received credit for FBRS 340 may not take this course for credit.

FBRS 361 Intermediate Textile Printing and Dyeing (3 credits)**Prerequisite/Corequisite:**

The following course must be completed previously: [FBRS 260](#). If prerequisites are not satisfied, permission of the coordinator is required.

Description:

An intermediate-level studio course in textile printing and dyeing with an emphasis on the development of content. Interdisciplinary approaches such as photo processes and sculptural installation are combined with traditional print and dye techniques.

Component(s):

Studio

Notes:

- Students who have received credit for FBRS 360 may not take this course for credit.

FBRS 371 Paper: Surface and Object (3 credits)**Prerequisite/Corequisite:**

Students must have completed 18 credits in Studio Art courses prior to enrolling. If prerequisites are not satisfied, permission of the coordinator is required.

Description:

This studio course introduces both Western and Eastern (Japanese) methods of processing raw materials to make pulp and form sheets of paper to be used in expressive art forms. Printing, dyeing, cutting, and bookbinding are used in the consideration of paper as surface and medium.

Component(s):

Studio

Notes:

- Students who have received credit for FBRS 370 may not take this course for credit.

FBRS 372 Paper Works (3 credits)

Prerequisite/Corequisite:

Students must have completed 18 credits in Studio Art courses prior to enrolling. If prerequisites are not satisfied, permission of the coordinator is required.

Description:

This studio course introduces students to making paper as part of an expressive material practice. Sculptural processes such as vacuum relief, casting, and armature building are explored alongside interdisciplinary approaches such as assemblage and the book as object, among others.

Component(s):

Studio

Notes:

- Students who have received credit for FBRS 370 may not take this course for credit.

FBRS 385 Issues in Material Practices (3 credits)**Prerequisite/Corequisite:**

The following courses must be completed previously: [FBRS 240](#) or [FBRS 260](#). If prerequisites are not satisfied, permission of the coordinator is required.

Description:

This studio course explores contemporary social, material and cultural issues addressed through fibre and interdisciplinary studio art practices. Assigned readings inform critiques and discussions. Examples of possible title offerings may include Textiles and Identity; The Sustainable Studio; Textiles Without Borders; Transformative Cloth; and Social and Political Practices in Studio Art, among others.

Component(s):

Studio

Notes:

- Specific topics, and additional prerequisites if required, are stated in the Undergraduate Class Schedule.

FBRS 386 Digital Technologies and Material Practices (3 credits)**Prerequisite/Corequisite:**

The following courses must be completed previously: [FBRS 240](#) or [FBRS 260](#). If prerequisites are not satisfied, permission of the coordinator is required.

Description:

This studio course combines digital and material approaches within the context of contemporary studio practice. Topics may include software for textile arts, electronic textiles, or other thematic subjects that are combined with electrical and material practices. Other topics may include the use of digital technologies for imaging, pattern development, and textile structures.

Component(s):

Studio

Notes:

- Specific topics, and additional prerequisites if required, are stated in the Undergraduate Class Schedule.

FBRS 395 Extreme Fibres (3 credits)**Prerequisite/Corequisite:**

Students must have completed 18 credits in Studio Art courses prior to enrolling. If prerequisites are not satisfied, permission of the coordinator is required.

Description:

This studio course tests the boundaries of fibres practices to produce innovative and experimental studio work. Students are encouraged to expand individual interests in challenging ways. Topics may include Textile Arts in Public Spaces; Wildly Interdisciplinary Practices; Fibres and Time-Based Media; Radical Papermaking; and Fibres Off-Site, among others.

Component(s):

Studio

Notes:

- Specific topics, and additional prerequisites if required, are stated in the Undergraduate Class Schedule.

FBRS 396 Topics in Fibre Surfaces (3 credits)**Prerequisite/Corequisite:**

The following course must be completed previously: [FBRS 260](#). Students must have completed 18 credits in Studio Art courses prior to enrolling. If prerequisites are not satisfied, permission of the coordinator is required.

Description:

A studio course providing an opportunity for specialized study and practice in fibres surfaces, to explore theoretical, critical, and practical issues of interest to the student towards developing their individual aesthetic in contemporary art.

Component(s):

Studio

Notes:

- Specific topics, and additional prerequisites if required, are stated in the Undergraduate Class Schedule.

FBRS 397 Topics in Fibre Structures (3 credits)**Prerequisite/Corequisite:**

The following course must be completed previously: [FBRS 240](#). Students must have completed 18 credits in Studio Art courses prior to enrolling. If prerequisites are not satisfied, permission of the coordinator is required.

Description:

A studio course providing an opportunity for specialized study and practice in fibres structures, in which to explore contemporary theoretical, critical, and practical issues of interest to the student towards developing a personal aesthetic in art practice.

Component(s):

Studio

Notes:

- Specific topics, and additional prerequisites if required, are stated in the Undergraduate Class Schedule.

FBRS 398 Special Topics in Fibres and Material Practices (3 credits)**Prerequisite/Corequisite:**

Written permission of the Department is required.

Description:

A workshop/seminar course providing an opportunity for study of specialized aspects of fibres.

FBRS 399 Special Topics in Fibres and Material Practices (6 credits)**Prerequisite/Corequisite:**

Written permission of the Department is required.

Description:

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

FBRS 450 Independent Study (6 credits)**Prerequisite/Corequisite:**

The following course must be completed previously or concurrently: FBRS 480. Students must have completed 48 credits in the Major in Fibres and Material Practices prior to enrolling. Written permission of the Department is required. A minimum cumulative GPA of 3.5 is required before requesting permission.

Description:

This course provides a limited number of students the opportunity to pursue advanced studies in fibres under the supervision of a full-time fibres faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a six-credit course.

Component(s):

Studio

FBRS 451 Independent Study I (3 credits)**Prerequisite/Corequisite:**

The following course must be completed previously or concurrently: FBRS 480. Students must have completed 48 credits in their degree program prior to enrolling. Written permission of the Department is required. A minimum cumulative GPA of 3.5 is required before requesting permission.

Description:

This course provides a limited number of students the opportunity to pursue advanced studies in fibres under the supervision of a full-time fibres faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course.

Component(s):

Studio

FBRS 452 Independent Study II (3 credits)**Prerequisite/Corequisite:**

The following course must be completed previously or concurrently: FBRS 480. Students must have completed 48 credits in their degree program prior to enrolling. Written permission of the Department is required. A minimum cumulative GPA of 3.5 is required before requesting permission.

Description:

This course provides a limited number of students the opportunity to pursue advanced studies in fibres under the supervision of a full-time fibres faculty member. A clearly defined written agreement between the student and the

instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course.

Component(s):

Studio

FBRS 480 Advanced Fibres (6 credits)**Prerequisite/Corequisite:**

Students must have completed six credits in Fibres and Material Practices at the 300 level prior to enrolling. If prerequisites are not satisfied, written permission of the Fibres and Material Practices coordinator is required.

Description:

An advanced-level course in which students create a personal body of work, refine technical expertise, and develop a visual and critical language related to fibres and textiles.

Component(s):

Studio

FBRS 481 Professional Internship I (3 credits)**Prerequisite/Corequisite:**

Students must have completed 48 credits in a Studio Arts program prior to enrolling. Written permission of the Department is required.

Description:

Internships are designed to provide professional experience to students. Students seeking to work in an apprentice capacity with an established artist, or wishing to pursue research in a fibres studio, or research in fibres criticism, museum work, publication, or other related endeavours, may apply for academic credit. The internship is carried out under the joint supervision of a qualified professional (internal or external to the University) and a full-time Fibres and Material Practices faculty member. A clearly defined agreement between the Department, the student, and the artist or institution involved will be arrived at before the Professional Internship is undertaken. Students are required to submit a proposal that clearly defines the learning objectives of the internship and the expected workload (which should equal the hours required for a three-credit course). A Professional Internship request form must be completed and approved by the faculty supervisor and the Department Chair prior to registration permission. Students will supply a report upon completion of the internship to the faculty supervisor and an evaluation from the external supervisor will inform the final grade submitted by the faculty supervisor.

Component(s):

Practicum/Internship/Work Term

FBRS 482 Professional Internship II (3 credits)**Prerequisite/Corequisite:**

The following course must be completed previously: [FBRS 481](#). Students must have completed 48 credits in a Studio Arts program prior to enrolling. Written permission of the Department is required.

Description:

Internships are designed to provide professional experience to students. Students seeking to work in an apprentice capacity with an established artist, or wishing to pursue research in a fibres studio, or research in fibres criticism, museum work, publication, or other related endeavours, may apply for academic credit. The internship is carried out under the joint supervision of a qualified professional (internal or external to the University) and a full-time Fibres and Material Practices faculty member. A clearly defined agreement between the Department, the student, and the artist or institution involved will be arrived at before the Professional Internship is undertaken. Students are

required to submit a proposal that clearly defines the learning objectives of the internship and the expected workload (which should equal the hours required for a three-credit course). A Professional Internship request form must be completed and approved by the faculty supervisor and the Department Chair prior to registration permission. Students will supply a report upon completion of the internship to the faculty supervisor and an evaluation from the external supervisor will inform the final grade submitted by the faculty supervisor.

Component(s):

Practicum/Internship/Work Term

Intermedia (Video, Performance and Electronic Arts) Courses

IMCA 201 Introduction to Intermedia Arts (3 credits)**Prerequisite/Corequisite:**

Enrolment in a BFA degree program excluding the Major in Intermedia is required. If prerequisites are not satisfied, permission of the program coordinator is required, as determined by portfolio submission. Please consult the Department of Studio Arts website for more information about the portfolio submission process.

Description:

This introductory-level course covers fundamental ideas and techniques related to Video Art, Performance Art and Electronic Art. It introduces students to the theoretical and historical background of Intermedia Arts and allows them to develop artistic projects related to these art forms.

Component(s):

Studio

Notes:

- Students in the Major in Intermedia may not take this course for credit.
- Students are required to bear the cost of materials.
- A limited number of spaces are open to Studio Arts Department students.
- Students who have completed IMCA classes may not take this course for credit.

IMCA 210 Introduction to Video Production (3 credits)**Prerequisite/Corequisite:**

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 program in the Department of Studio Arts; 2) written permission of the program director as determined by portfolio submission and space availability.

Description:

This studio/seminar course introduces video technology as a tool for aesthetic investigations. Students work individually and collaboratively to develop a proficiency in the medium and evolve their own thematic and formal concerns. The course introduces basic pre-production, production, and post-production skills to present basic concepts of non-linear editing. Issues specific to video are discussed through the analysis and demonstration of video art.

Component(s):

Studio

Notes:

- Students who have received credit for VDEO 300 may not take this course for credit.

IMCA 220 Introduction to Digital Media and Electronic Arts (3 credits)

Prerequisite/Corequisite:

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 program in the Department of Studio Arts; 2) written permission of the program director as determined by portfolio submission and space availability.

Description:

This studio course is an introduction to the interface between the real world and the computer. Students learn different digitizing techniques as well as the basic communication protocols, compression formats, and numerous standards for text, sound, video, and digital data. They also learn how to create digital artworks using audiovisuals, scanning, printing, and networking.

Component(s):

Studio

IMCA 221 Programming for Artists (3 credits)

Prerequisite/Corequisite:

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 program in the Department of Studio Arts; 2) written permission of the program director as determined by portfolio submission and space availability.

Description:

This studio course is an introduction to basic programming techniques used to create interactive art projects. It is centred on learning the basics of popular object-oriented programming environments such as Max and Jitter, currently used for installation and performance works in interactive music, sound art, interactive video, telematic art, robotics, and more. This course allows students to explore non-screen-based approaches to audiovisual control as well as the more traditional keyboard-and-mouse interface.

Component(s):

Studio

IMCA 222 Electronics for Artists (3 credits)

Prerequisite/Corequisite:

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 program in the Department of Studio Arts; 2) written permission of the program director as determined by portfolio submission and space availability.

Description:

This studio course is an introduction to electronics as applied to artistic projects. It focuses on practical applications of basic electronic principles and techniques and the integration of electronic components and circuits in works of art. From basic electricity to motor control, from flashers and beepers to motion detectors, from analog circuits to

digital technologies, it allows students to create artworks involving light, sound, movement, sensors, and interactivity.

Component(s):

Studio

Notes:

- Students who have received credit for EART 300 may not take this course for credit.

IMCA 230 Performance Art (3 credits)**Prerequisite/Corequisite:**

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 program in the Department of Studio Arts; 2) written permission of the program director as determined by portfolio submission and space availability.

Description:

This studio course investigates performance art as a form of social and artistic intervention that crosses between the visual and performing arts. Reflecting the long-standing and historical importance of performance practices in the visual arts, students focus on the production of projects that may reflect such issues as real-time, site-specific, interventionist actions, the interrelationship between installations and performances, and the interdisciplinary interface between performance and other practices found in the performing arts. This course also examines video performance and photography as media for generating performative gestures and as documentation tools.

Component(s):

Studio

IMCA 310 Intermediate Video Production (6 credits)**Prerequisite/Corequisite:**

The following course must be completed previously: [IMCA 210](#) . [VDEO 350](#) must be taken previously or concurrently. Students must have completed 24 credits in a degree program offered by the Department of Studio Arts prior to enrolling. If prerequisites are not satisfied, written permission of the Department is required.

Description:

This studio/seminar course introduces video technology as a tool for aesthetic investigations. Students work individually and collaboratively to develop proficiency in the medium and evolve their own thematic and formal concerns. Discussions, facilitated by video screenings, workshops, and readings, focus on class projects, student work, and a discussion of related art issues. In addition, this course offers students an opportunity to investigate other cultural practices that inform and interrogate contemporary video art.

Component(s):

Studio

Notes:

- Students are required to bear the cost of materials.
- Students who have received credit for VDEO 300 may not take this course for credit.

IMCA 321 Electronic Arts Workshop (3 credits)**Prerequisite/Corequisite:**

Students must have completed 24 credits in a degree program offered by the Department of Studio Arts prior to enrolling. If prerequisites are not satisfied, written permission of the Department is required.

Description:

This studio course focuses on interactive technologies in relation to contemporary art practices (for example, installation, performance, kinetic sculpture, and sound art). Students may pursue individual or team work while developing their artistic project. This course is centred on programming environments (such as MaxMSP and Jitter) and focuses on interactivity through the use of various sensors and interfaces, and on popular and easy-to-learn microcontrollers.

Component(s):

Studio

Notes:

- Students are required to bear the costs related to this course

IMCA 322 Robotics for Artists (3 credits)**Prerequisite/Corequisite:**

Students must have completed 24 credits in a degree program offered by the Department of Studio Arts prior to enrolling. If prerequisites are not satisfied, written permission of the Department is required.

Description:

This studio course focuses on robotic technologies applied to the arts and electronics, mechanics and programming integration. The emphasis is on an interdisciplinary and cybernetic approach to audiovisual media control and expression including movement, sound, lighting, and video using computers and electronics. In order to develop robotic art projects, students create interactive systems and machine behaviours through the use of various sensors and actuators.

Component(s):

Studio

Notes:

- Students are required to bear the costs related to this course.
- [IMCA 221](#) and/or [IMCA 222](#) are not mandatory, but are recommended.
- Students who have received credit for IMCA 330 may not take this course for credit.

IMCA 331 Intermedia and Interventionist Performance Practices (3 credits)**Prerequisite/Corequisite:**

Students must have completed 24 credits in a degree program offered by the Department of Studio Arts prior to enrolling. If prerequisites are not satisfied, written permission of the Department is required.

Description:

An intermediate-level studio class with a seminar component focusing on the development of site-specific projects based on video, performance and electronic arts. The seminar component of the course includes a series of readings and the presentation of an extensive range of work by artists.

Component(s):

Studio

Notes:

- Students who have received credit for IMCA 330 may not take this course for credit.

IMCA 332 Intermedia, Performance Practices and Performative Video (3 credits)**Prerequisite/Corequisite:**

Students must have completed 24 credits in a degree program offered by the Department of Studio Arts prior to enrolling. If prerequisites are not satisfied, written permission of the Department is required.

Description:

This intermediate-level studio class with a seminar component focuses on the development of intermedia projects based on video, expanded moving image practices, sound, performance and electronic arts. The seminar component of the course includes a series of readings and the presentation of an extensive range of work by artists.

Component(s):

Studio

Notes:

- Students who have received credit for IMCA 330 may not take this course for credit.

IMCA 398 Special Topics in Intermedia (3 credits)**Prerequisite/Corequisite:**

Students must have completed 24 credits in a degree program offered by the Department of Studio Arts prior to enrolling. If prerequisites are not satisfied, written permission of the Department is required.

Description:

This studio course provides an opportunity for study and practice of specialized aspects of intermedia.

Component(s):

Lecture; Studio

Notes:

- Specific topics, and additional prerequisites if required, are stated in the Undergraduate Class Schedule.

IMCA 399 Special Topics in Intermedia (6 credits)**Prerequisite/Corequisite:**

Students must have completed 24 credits in a degree program offered by the Department of Studio Arts prior to enrolling. If prerequisites are not satisfied, written permission of the Department is required.

Description:

This studio course provides an opportunity for study and practice of specialized aspects of intermedia.

Notes:

- Specific topics, and additional prerequisites if required, are stated in the Undergraduate Class Schedule.

IMCA 400 Advanced Practices in Video, Performance and Electronic Arts (6 credits)**Prerequisite/Corequisite:**

Students must have completed 48 credits within the Intermedia (Video, Performance and Electronic Arts) program prior to enrolling. If prerequisites are not satisfied, written permission of the Department of the Department is required.

Description:

An advanced studio class in which students create a personal body of work, refine technical expertise, and develop a visual and critical language related to video, performance, and electronic arts. Topics are presented and discussed in seminar fashion. A group exhibition at the end of the year is required.

Component(s):

Studio

Notes:

- Students are expected to bear the costs related to this course.
- Students who have received credit for this topic under an IMCA 499 number may not take this course for credit.

IMCA 470 Independent Study in Intermedia (6 credits)**Prerequisite/Corequisite:**

A 400-level IMCA course must be completed previously or concurrently. Students must complete 48 credits in the degree program prior to enrolling. Written permission of the Department is required. A minimum cumulative GPA of 3.5 is required before requesting permission.

Description:

This course provides a limited number of students the opportunity to pursue advanced studies in intermedia under the supervision of a full-time intermedia faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a six-credit course.

Component(s):

Studio

IMCA 471 Independent Study in Intermedia I (3 credits)**Prerequisite/Corequisite:**

A 400-level IMCA course must be completed previously or concurrently. Students must complete 48 credits in the degree program prior to enrolling. Written permission of the Department is required. A minimum cumulative GPA of 3.5 is required before requesting permission.

Description:

This course provides a limited number of students the opportunity to pursue advanced studies in intermedia under the supervision of a full-time intermedia faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course.

Component(s):

Studio

IMCA 472 Independent Study in Intermedia II (3 credits)**Prerequisite/Corequisite:**

A 400-level IMCA course must be completed previously or concurrently. Students must complete 48 credits in the degree program prior to enrolling. Written permission of the Department is required. A minimum cumulative GPA of 3.5 is required before requesting permission.

Description:

This course provides a limited number of students the opportunity to pursue advanced studies in intermedia under the supervision of a full-time intermedia faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course.

Component(s):

Studio

IMCA 480 Professional Internship in Intermedia (6 credits)**Prerequisite/Corequisite:**

Students must be in third-year standing, with 60 credits completed in the degree program prior to enrolling. Written permission of the Department is required.

Description:

Under the joint supervision of a qualified professional and a full-time faculty member, the student is employed within industry or by a professional organization or other relevant institution. A clearly defined agreement between the Department, the student, and the artist/ professional or 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 appreciable learning potential for the student.

Component(s):

Studio

IMCA 481 Professional Internship in Intermedia I (3 credits)**Prerequisite/Corequisite:**

Students must be in third-year standing, with 60 credits completed in the degree program. Written permission of the Department is required.

Description:

Under the joint supervision of a qualified professional and a full-time faculty member, the student is employed within industry or by a professional organization or other relevant institution. A clearly defined agreement between the Department, the student, and the artist/ professional or 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 appreciable learning potential for the student.

Component(s):

Studio

IMCA 482 Professional Internship in Intermedia II (3 credits)**Prerequisite/Corequisite:**

Students must be in third-year standing, with 60 credits completed in the degree program prior to enrolling. Written permission of the Department is required.

Description:

Under the joint supervision of a qualified professional and a full-time faculty member, the student is employed within industry or by a professional organization or other relevant institution. A clearly defined agreement between the Department, the student, and the artist/ professional or 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 appreciable learning potential for the student.

Component(s):

Studio

IMCA 498 Special Topics in Intermedia (3 credits)**Prerequisite/Corequisite:**

Students must be in third-year standing, with 60 credits completed in the Intermedia (Video, Performance and Electronic Arts) program prior to enrolling. If prerequisites are not satisfied, written permission of the Department is required.

Description:

This studio course provides an opportunity for study and practice of specialized aspects of intermedia.

IMCA 499 Special Topics in Intermedia (6 credits)**Prerequisite/Corequisite:**

Students must be in third-year standing, with 60 credits complete in the Intermedia (Video, Performance and Electronic Arts) program prior to enrolling. If prerequisites are not satisfied, written permission of the Department is required.

Description:

This studio course provides an opportunity for study and practice of specialized aspects of intermedia.

Component(s):

Studio

Painting Courses

PTNG 200 Painting I (6 credits)**Prerequisite/Corequisite:**

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:

A studio course which provides a technical and conceptual introduction to painting focusing on the distinctive nature of the medium. Basic painting materials and processes are explored through exercises in figuration, abstraction, colour, composition, and the construction of pictorial space.

Component(s):

Studio

PTNG 201 Introduction to Painting (3 credits)**Prerequisite/Corequisite:**

Summary and Rationale for Changes

The following set of curriculum changes were approved at a Film Studies Area meeting on October 14, 2022, as part of a review of the undergraduate offerings. These changes include changing the name of the Undergraduate program to “Film and Moving Image Studies” to be consistent with our MA and PhD programs, both of which bear this name. The new name will better reflect the wider scope of moving image media that is covered in the BFA program, and will align with changes in the field nationally and internationally. A number of course titles and program names will also change to align with the new program name.

We are also updating the titles and course descriptions of two courses – FMST 392, FMST 393 - to better reflect changes in the field. We have hired a new faculty member in Sexuality Studies who will be taking up their appointment in August 2023 and we have made changes to the two courses currently known as Queer Cinema – FMST 392 and FMST 393 - in consultation with him, as a means of bringing the curriculum up to date in a changing society and changing field of study. We are also changing the prerequisite for FMST 393 Queer Cinema II so that it will become a stand-alone course. The addition of the course “Industry Studies in Film and the Moving Image” is made in light of changes in film production, distribution and exhibition, as well as changes in the cognate shifts in film and media studies, in which Industry studies has become a major plank.

1. Change of the Name of the BFA Program

Change from “BFA Major in Film Studies” to BFA in “BFA Major in Film and Moving Image Studies”

Rationale: We would like to change the name of the BFA Program to Film and Moving Image Studies to better reflect our current course contents, and changes in the field which, over the past 20 years, has increasingly included the study of other film-related moving image media. This includes television, video, online video (YouTube and TikTok) and the prominence of platforms like Netflix, which blur the boundaries between film and television content. Hollywood studios produce both film and television content, highlighting the importance of addressing the “moving image” more broadly than the term “film” allows. Film implies a specific format and length (generally the feature-length film), whereas film in the broader sense of the moving image include multiple formats (VHS video, digital video), lengths, audiences, and exhibition practices. This includes offering a study of television and online moving images from a perspective grounded in the formal analysis and cultural approaches to cinema pioneered in film studies. The program title change aligns with and names these transformations of the moving image and film studies as a discipline over the last several decades. This includes the rise of digital media in particular, which has markedly transformed the production, distribution and reception practices of film.

This proposed change hence aligns with disciplinary transformations, including the 2002 name change of the largest organization for the study of cinema, “Society for Cinema Studies” to the “Society for Cinema and Media Studies.” The Professional Canadian Association has likewise changed its name to “Film and Media Association of Canada.” “Media Studies” here refers not to all media (as in communication studies); in the film studies context the term “media” is used to mean moving image media or audiovisual media. Whereas some film departments have chosen to respond to this change by adding “media studies” to their titles (i.e. “Film and Media Studies”), Film Studies at Concordia has chosen to emphasize the continuities with the longer history of film by using the term “moving image.” This follows the existing use of “Film and the Moving Image” in our “PhD Program in Film and the Moving Image” (established in 2008) and the recent cognate change to our MA program as well. Hence this change to the BFA program title will allow our program titles to be harmonized.

2. Change of Courses Names to follow from 1. Change of the Name of the BFA Program

a. FMST 200 Introduction to Film Studies change to: Introduction to Film and Moving Image Studies

Rationale: This change will align the course with the new name of the program.

b. FMST 204 Approaches to Film Studies I change to: FMST 204 Approaches to Film and Moving Image Studies I

Rationale: This change will align the course with the new name of the program.

c. FMST 205 Approaches to Film Studies II change to: FMST 205 Approaches to Film and Moving Image Studies II

Rationale: This change will align the course with the new name of the program.

d. FMST 398 Topics in Film Studies change to FMST 398 Topics in Film and Moving Image Studies

Rationale: This change will align the course with the new name of the program.

e. FMST 399 Topics in Film Studies change to FMST 398 Topics in Film and Moving Image Studies

Rationale: This change will align the course with the new name of the program.

f. FMST 498 Special Topics in Film Studies change to FMST 498 Seminar in Film and Moving Image Studies

Rationale: This change will align the course with the new name of the program and agree with the calendar.

g. BFA Specialization in Film Studies change to BFA Specialization in Film and Moving Image Studies

Rationale: This change will align the specialization with the Major program.

h. Minor in Film Studies change to Minor in Film and Moving Image Studies

Rationale: This change will align the Minor with the Major program

3. Changes to FMST 392 Queer Cinema 1 (3 credits)

a. Name Change: FMST 392 “Queer Cinema 1” change to FMST 392 “Queer/Trans Film and Media History”

Rationale: The terminology of “queer” is insufficient to properly cover the expanded landscape of alternative sexualities in contemporary society and culture, and this course should recognize the existence of transgender identities in media, scholarship, and society. Instead of the sequencing of Queer cinema 1 and Queer Cinema 2, the two courses will cover distinctly different material. FMST 392 will be about queer/trans media history.

b. Course description change for FMST 392: The previous course description read as follows: An interdisciplinary, cross-cultural survey of queer cinema and video. Selected phases in the historical trajectory of LGBTQ film are highlighted, both underground and mainstream, including studies of representative major artists from Jean Cocteau and Dorothy Arzner to Patricia Rozema and Derek Jarman. Problems in the depiction of sexual minorities are analyzed, and a selection of the principal aesthetic, theoretical and socio-political issues raised by queer theory and cultural production is introduced. The new description will read as follows: An interdisciplinary, cross-cultural survey of cinema and media made by and about queer and trans people. The course historically situates a global spectrum of moving image media within the context of sex and gender politics, featuring major artists and lesser-known makers from across the LGBTQ2S+ spectrum.

Rationale: The previous description was outdated in its naming of directors and its limitation to feature filmmaking. The new description offers an expanded scope of media, and does not limit the designation to artists who have identified as queer or trans but focuses equally on the historical context of global filmmaking relevant to queer and trans people.

c. Prerequisite Change: Students must be in second year standing with at least 24 credits completed.

Rationale: Second-year standing prerequisite is clarified to allow student from 90-120 credit programs to enroll in second year based on credits completed rather than credits left to complete.

4. Changes to FMST 393 Queer Cinema II (3 credits)

a. Name Change: FMST 393 “Queer Cinema II” becomes FMST 393 “Queer/Trans Film and Media Analysis”

Rationale: The terminology of “queer” is insufficient to properly cover the expanded landscape of alternative sexualities in contemporary society and culture, and this course should recognize the existence of transgender identities in media, scholarship, and society. Instead of the sequencing of Queer cinema 1 and Queer Cinema 2, the two courses will cover distinctly different material. FMST 393 will be about queer/trans media analysis.

b. Course Description Change for FMST 393: The previous course description read as follows: An extension of FMST 392. An in-depth focus on selected historical, aesthetic, and theoretical issues, which vary from year to year according to the expertise of faculty.

The new description will read as follows: This course explores a wide range of methods and approaches to film and media from LGBTQ2S+ perspectives, including reception theory, queer theory, and identity studies. Students will gain an understanding of how media and LGBTQ2S+ identities are interwoven as well as critical and analytical skills grounded in the cultures and experiences of queer and trans people.

Rationale: The old course description assumed that students would have taken FMST 392 which will no longer necessarily be the case. The two courses will stand separately and will have distinct content. FMST 393 will focus on methods and approaches to queer and trans film and media. FMST 392 will not be a pre-requisite course. With a more coherent course description, there will be more consistency among different iterations of the course.

c. Prerequisite Change: Previously FMST 392 was a prerequisite for FMST 393. This should be changed to second year standing with at least 24 credits completed.

Rationale: We offer 392 and 393 in alternate years, and both courses are electives for the new Major in Interdisciplinary Sexuality Studies. We have found in recent years that the majority of students taking FMST 393 need the prerequisite of FMST 392 waived. With the prerequisite of second year standing, students may take the courses in any order, or only one of the two, as each course is a stand-alone course. Most FMST courses are 3 credits, and the sequencing of FMST 392 and 393 was better aligned with our 6-credit based curriculum which was overhauled in 2020.

5. New Course: FMST 340 "Industry Studies in Film and the Moving Image"

Rationale: We need a course devoted exclusively to issues of film production, including issues of labour, financing, distribution, and exhibition, as there is an increased emphasis on these issues in the field of Film and Media Studies. It will help students understand the different professional roles in the industry, and the history of different film and media industries in North American and globally, and histories of labour. We have in the past offered courses such as FMST 398 “Special Topics: The Netflix Effect” and FMST337 “Topics in American Cinema: “From the Dream Factory to the Dream Factory 2.0. Aspects of industry studies are included in FMST 205 Approaches to Film and Media Studies, and it is time to dedicate a course specifically to this approach.

Course Description for FMST 340: This course introduces students to the study of the film and moving image industries. Production studies and film and media industry studies are burgeoning fields of study. These fields offer insights into how film and media are produced; what their working conditions are; how production practices affect what is seen on screen; and how distribution and reception impacts industry practices. These practices are often transnational in scope and funding; this course will explore these conditions. This course also pays attention to how changes in technologies have an impact on production conditions, distribution practices, as well as labour and financial structures.

Resource Implications

There are no resource implications.

Summary of Committee Discussion: FCC/FAPC/GCS Approval**For Submission to:**

Dr. Annie Gerin, Dean, Faculty of Fine Arts,
Faculty Council, 20 Oct 2023

Approved by:

Dr. Elaine Cheasley Paterson, Associate Dean, Academic Programs and Pedagogy, Office of the Dean, Faculty
of Fine Arts,
Faculty Curriculum Committee, 13 Sep 2023

The Faculty of Fine Arts Curriculum Committee reviewed and approved the CINE-5254 curriculum dossier
at their meeting of September 13, 2023.

We hereby submit this dossier for review by the Faculty Council on October 20, 2023.

There are no resource implications.

Summary of Committee Discussion: Department approval**For Submission to:**

Elaine Cheasley Paterson, Associate Dean, Academic Programmes and Pedagogy,
Faculty Curriculum Committee - FOFA, 13 Sep 2023

Approved by:

Martin Lefebvre, Chair, Mel Hoppenheim School of Cinema,
Department Curriculum Committee - Cinema, 07 Dec 2022

At their meeting on December 7, 2022, Cinema's Department Curriculum Committee approved:

1. changing the name of the undergraduate program to 'Film and Moving Image Studies', and all related course titles and program names and details to reflect the change
2. changing the titles and course descriptions for FMST 392 and 393 to better reflect changes in the field. A prerequisite for one of these courses was also updated.
3. creation of a new course, FMST 340 Industry Studies in Film and the Moving Image.

Undergraduate Program Regular Curriculum Change - FA-CINE-5254 - VERSION : 4

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
FMST 200 Introduction to Film and Moving Image Studies Change			X	X						
FMST 201 Film History I Change					X	X				
FMST 202 Film History II Change					X	X				
FMST 203 Film History III Change					X	X				
FMST 204 Approaches to Film and Moving Image Studies I Change			X		X	X				
FMST 205 Approaches to Film and Moving Image Studies II Change			X		X	X				
FMST 340 Industry Studies in Film and the Moving Image New	X	X	X	X	X		X	X	X	X
FMST 392 Queer/Trans Film and Media History			X	X	X					

Change										
FMST 393 Queer/Trans Film and Media Analysis Change			X	X	X					
FMST 398 Topics in Film and Moving Image Studies Change			X	X	X					
FMST 399 Topics in Film and Moving Image Studies Change			X	X	X					
FMST 426 Professional Internship I Change				X	X					
FMST 427 Professional Internship II Change				X	X	X				
FMST 428 Independent Study I Change					X					
FMST 429 Independent Study II Change					X					
FMST 450 Film Studies Specialization Seminar Change			X	X	X					
FMST 498 Seminar in Film and Moving Image Studies Change			X	X						

Program Changes:

	Suspend Admissions	Program Degree Type	Program Title Change	Program Requirements	Change to Program Type	Change to Total Credit	Change to Primary Campus
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		Change		Change		Value of Program	
Specialization in Film and Moving Image Studies Change			X	X			
Major in Film and Moving Image Studies Change			X	X			
Minor in Film and Moving Image Studies Change			X	X			

Undergraduate Program Regular Curriculum Change - FA-CINE-5254 - VERSION : 4

PROGRAM CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Name Curriculum Changes in Film Studies BFA Program**Calendar Section Name:** Specialization in Film and Moving Image Studies**Calendar Section Type:** Program**Description of Change:** Specialization in Film and Moving Image Studies Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Mel Hoppenheim School of Cinema**Program Name:** Specialization in Film Studies**Program Type:** Specialization**Degree:** Bachelor/Baccalaureate of Fine Arts (BFA)**Calendar publication date:** 2024/2025/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.60 Mel Hoppenheim School of Cinema > Cinema Programs > Film Studies > BFA Specialization in Film Studies > Program Requirements**Type of Change:** Program Change**Present Text calendar****66**
Specialization in Film Studies
credits3 credits:
FMST 220 Film Analysis (3)

Note: FMST 220 should be taken as part of the first 30 credits.

3 credits chosen from:
FMST 222 Topics in Film Aesthetics (3)
FMST 223 Montage Aesthetic (3)
FMST 224 Moving Camera Aesthetic (3)9 credits:
FMST 201 Film History I (3)
FMST 202 Film History II (3)
FMST 203 Film History III (3)

Note: One of FMST 201, FMST 202 or FMST 203 should be taken as part of the first 30 credits.

6 credits:
FMST 204 Approaches to Film Studies I (3)
FMST 205 Approaches to Film Studies II (3)

3 credits chosen from:

Proposed Text**66**
Specialization in Film [and Moving Image](#) Studies
credits3 credits:
FMST 220 Film Analysis (3)

Note: FMST 220 should be taken as part of the first 30 credits.

3 credits chosen from:
FMST 222 Topics in Film Aesthetics (3)
FMST 223 Montage Aesthetic (3)
FMST 224 Moving Camera Aesthetic (3)9 credits:
FMST 201 Film History I (3)
FMST 202 Film History II (3)
FMST 203 Film History III (3)

Note: One of FMST 201, FMST 202 or FMST 203 should be taken as part of the first 30 credits.

6 credits:
FMST 204 Approaches to Film [and Moving Image](#) Studies I (3)
FMST 205 Approaches to Film [and Moving Image](#) Studies II (3)

FMST 214 Canadian Cinema (3)
 FMST 215 Le cinéma québécois (3)
 FMST 217 First Peoples' Cinema (3)

6 credits chosen from:

FMST 315 Introduction to Film Theory (3)
 FMST 316 Film and Moving Image Cultures (3)
 FMST 317 Transnational Approaches to Cinema (3)

FMST 319 The Moving Image and Society (3)
 FMST 320 Digital Media and Animation (3)

3 credits chosen from:

FMST 418 Seminar in Canadian Cinema (3)
 FMST 419 Séminaire sur le cinéma québécois (3)

~~Note:~~ COMS 301 may be substituted for three credits in Film Studies and must be considered as Film Studies credits for degree purposes.

6 credits chosen from Cinema electives approved by the head of Film Studies or from the following courses:

FMPR 231 Filmmaking I (6)
 VDEO 350 Video History and Theory (6)

3 credits:

FMST 450 Film Studies Specialization Seminar (3)

21 credits credits of electives chosen from Film Studies Courses excluding FMST 200 or from the following courses:

FMPR 341 Writing for Film I (3)
 FMPR 441 Writing for Film II (3)

3 credits of Film Studies seminar ~~courses chosen in consultation with an advisor~~

Note: Up to 12 credits chosen from the Communication Studies Film Courses list may be applied as Film Studies or Cinema electives for degree purposes.

3 credits chosen from:

FMST 214 Canadian Cinema (3)
 FMST 215 Le cinéma québécois (3)
 FMST 217 First Peoples' Cinema (3)

6 credits chosen from:

FMST 315 Introduction to Film Theory (3)
 FMST 316 Film and Moving Image Cultures (3)
 FMST 317 Transnational Approaches to Cinema (3)
 FMST 319 The Moving Image and Society (3)
 FMST 320 Digital Media and Animation (3)

3 credits chosen from:

FMST 418 Seminar in Canadian Cinema (3)
 FMST 419 Séminaire sur le cinéma québécois (3)

Note: COMS 301 may be substituted for three credits in **Film and Moving Image** Studies and must be considered as **Film and Moving Image** Studies credits for degree purposes.

6 credits chosen from Cinema electives approved by the head of **Film and Moving Image** Studies or from the following courses:

FMPR 231 Filmmaking I (6)
 VDEO 350 Video History and Theory (6)

3 credits:

FMST 450 **Film and Moving Image** Studies Specialization Seminar (3)

21 credits credits of electives chosen from Film Studies Courses excluding FMST 200 or from the following courses:

FMPR 341 Writing for Film I (3)
 FMPR 441 Writing for Film II (3)

3 credits of **Film and Moving Image** Studies seminar **courses**.

Note: Up to 12 credits chosen from the Communication Studies Film Courses list may be applied as **Film and Moving Image** Studies or Cinema electives for degree purposes.

Rationale:

We would like to change the name of the BFA Program to Film and Moving Image Studies to better reflect our current course contents, and

changes in the field which, over the past 20 years has increasingly included the study of other film-related moving image media. This includes television, video, online video (YouTube and TikTok) and the prominence of platforms like Netflix, which blur the boundaries between film and television content. Hollywood studios produce both film and television content, highlighting the importance of addressing the “moving image” more broadly than the term “film” allows. Film implies a specific format and length (generally the feature-length film), whereas film in the broader sense of the moving image include multiple formats (VHS video, digital video), lengths, audiences, and exhibition practices. This includes offering a study of television and online moving images from a perspective grounded in the formal analysis and cultural approaches to cinema pioneered in film studies. The program title change aligns with and names these transformations of the moving image and film studies as a discipline over the last several decades. This includes the rise of digital media in particular, which has markedly transformed the production, distribution and reception practices of film.

This proposed change hence aligns with disciplinary transformations, including the 2002 name change of the largest organization for the study of cinema, “Society for Cinema Studies” to the “Society for Cinema and Media Studies.” The Professional Canadian Association has likewise changed its name to “Film and Media Association of Canada.” “Media Studies” here refers not to all media (as in communication studies); in the film studies context the term “media” is used to mean moving image media or audiovisual media.

Whereas some film departments have chosen to respond to this change by adding “media studies” to their titles (i.e. “Film and Media Studies”), Film Studies at Concordia has chosen to emphasize the continuities with the longer history of film by using the term “moving image.” This follows the existing use of “Film and the Moving Image” in our “PhD Program in Film and the Moving Image” (established in 2008) and the recent cognate change to our MA program as well. Hence this change to the BFA program title will allow our program titles to be harmonized.

The term moving image acknowledges the longer history of film (which was called many things during its history, including “motion picture” and “moving image”), and second, signals to prospective students the unit’s commitment to use film studies methodologies to study the wide array of moving images in the contemporary digital landscape. The term “moving image” can capture the many different terms we use in the study and teaching of film and the moving image: video, video platform, animation, moving image media – to name a few issues we already teach in our BFA courses.

The change of our program title from BFA in Film Studies, to BFA in Film and Moving Image Studies is long overdue and will better align the program title with the course content taught therein, including a longstanding course on The History of Animated Film, as well as a recently added course on Digital Media and Animation.

The title change will also serve as a crucially important recruitment tool, as many students come to our program seeking to further study “film in the digital era” or “animation and digital distribution platforms” or “video streaming” – topics encompassed by the “Film and the Moving Image” rubric, but not normally designated by the rather more limited term, “film.”

- Specialization Seminars no longer require advising.

Resource Implications:

None

(Note for Ariadna Camargo, Curriculum Coordinator: please change heading title to 'Specialization in Film and Moving Image Studies')

Undergraduate Program Regular Curriculum Change - FA-CINE-5254 - VERSION : 4

PROGRAM CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Name Curriculum Changes in Film Studies BFA Program**Calendar Section Name:** Major in Film and Moving Image Studies**Calendar Section Type:** Program**Description of Change:** Major in Film and Moving Image Studies
Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Mel Hoppenheim School of Cinema**Program Name:** Major in Film Studies**Program Type:** Major**Degree:** Bachelor/Baccalaureate of Fine Arts (BFA)**Calendar publication date:** 2024/2025/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.60 Mel Hoppenheim School of Cinema > Cinema Programs > Film Studies > BFA Major in Film Studies > Program Requirements**Type of Change:** Program Change**Present Text calendar****48**
credits Major in Film Studies

18 credits:

FMST 201 Film History I (3)
FMST 202 Film History II (3)
FMST 203 Film History III (3)
FMST 204 Approaches to Film Studies I (3)
FMST 205 Approaches to Film Studies II (3)
FMST 220 Film Analysis (3)Note: One of FMST 201
, FMST 202
and FMST 203
; and FMST 220 should be taken as part of the first
30 credits.

3 credits chosen from:

FMST 214 Canadian Cinema (3)
FMST 215 Le cinéma québécois (3)
FMST 217 First Peoples' Cinema (3)

3 credits chosen from:

FMST 222 Topics in Film Aesthetics (3)
FMST 223 Montage Aesthetic (3)
FMST 224 Moving Camera Aesthetic (3)

3 credits chosen from:

FMST 315 Introduction to Film Theory (3)
FMST 316 Film and Moving Image Cultures (3)**Proposed Text****48**
credits Major in Film [and Moving Image](#) Studies

18 credits:

FMST 201 Film History I (3)
FMST 202 Film History II (3)
FMST 203 Film History III (3)
FMST 204 Approaches to Film [and Moving Image](#) Studies
I (3)
FMST 205 Approaches to Film [and Moving Image](#) Studies
II (3)
FMST 220 Film Analysis (3)Note: One of FMST 201
, FMST 202
and FMST 203
; and FMST 220 should be taken as part of the first 30
credits.

3 credits chosen from:

FMST 214 Canadian Cinema (3)
FMST 215 Le cinéma québécois (3)
FMST 217 First Peoples' Cinema (3)

3 credits chosen from:

FMST 222 Topics in Film Aesthetics (3)
FMST 223 Montage Aesthetic (3)
FMST 224 Moving Camera Aesthetic (3)

3 credits chosen from:

FMST 317 Transnational Approaches to Cinema (3)

FMST 319 The Moving Image and Society (3)

FMST 320 Digital Media and Animation (3)

15 credits of Film Studies electives, excluding

FMST 200

6 credits of Cinema electives

Note: Up to 12 credits chosen from the Communication Studies Film Courses list may be applied as Film Studies or Cinema electives for degree purposes. VDEO 350 may also be applied as a Cinema elective for degree purposes.

FMST 315 Introduction to Film Theory (3)

FMST 316 Film and Moving Image Cultures (3)

FMST 317 Transnational Approaches to Cinema (3)

FMST 319 The Moving Image and Society (3)

FMST 320 Digital Media and Animation (3)

15 credits of Film and Moving Image Studies electives, excluding FMST 200

6 credits of Cinema electives

Note: Up to 12 credits chosen from the Communication Studies Film Courses list may be applied as Film and Moving Image Studies or Cinema electives for degree purposes. VDEO 350 may also be applied as a Cinema elective for degree purposes.

Rationale:

We would like to change the name of the BFA Program to Film and Moving Image Studies to better reflect our current course contents, and changes in the field which, over the past 20 years has increasingly included the study of other film-related moving image media. This includes television, video, online video (YouTube and TikTok) and the prominence of platforms like Netflix, which blur the boundaries between film and television content. Hollywood studios produce both film and television content, highlighting the importance of addressing the “moving image” more broadly than the term “film” allows. Film implies a specific format and length (generally the feature-length film), whereas film in the broader sense of the moving image include multiple formats (VHS video, digital video), lengths, audiences, and exhibition practices. This includes offering a study of television and online moving images from a perspective grounded in the formal analysis and cultural approaches to cinema pioneered in film studies. The program title change aligns with and names these transformations of the moving image and film studies as a discipline over the last several decades. This includes the rise of digital media in particular, which has markedly transformed the production, distribution and reception practices of film.

This proposed change hence aligns with disciplinary transformations, including the 2002 name change of the largest organization for the study of cinema, “Society for Cinema Studies” to the “Society for Cinema and Media Studies.” The Professional Canadian Association has likewise changed its name to “Film and Media Association of Canada.” “Media Studies” here refers not to all media (as in communication studies); in the film studies context the term “media” is used to mean moving image media or audiovisual media.

Whereas some film departments have chosen to respond to this change by adding “media studies” to their titles (i.e. “Film and Media Studies”), Film Studies at Concordia has chosen to emphasize the continuities with the longer history of film by using the term “moving image.” This follows the existing use of “Film and the Moving Image” in our “PhD Program in Film and the Moving Image” (established in 2008) and the recent cognate change to our MA program as well. Hence this change to the BFA program title will allow our program titles to be harmonized.

The term moving image acknowledges the longer history of film (which was called many things during its history, including “motion picture” and “moving image”), and second, signals to prospective students the unit’s commitment to use film studies methodologies to study the wide array of moving images in the contemporary digital landscape. The term “moving image” can capture the many different terms we use in the study and teaching of film and the moving image: video, video platform, animation, moving image media – to name a few issues we already teach in our BFA courses.

The change of our program title from BFA in Film Studies, to BFA in Film and Moving Image Studies is long overdue and will better align the program title with the course content taught therein, including a longstanding course on The History of Animated Film, as well as a recently added course on Digital Media and Animation.

The title change will also serve as a crucially important recruitment tool, as many students come to our program seeking to further study “film in the digital era” or “animation and digital distribution platforms” or “video streaming” – topics encompassed by the “Film and the Moving Image” rubric, but not normally designated by the rather more limited term, “film.”

Resource Implications:

None

(Note for Ariadna Camargo, Curriculum Coordinator: please change heading title to 'Major in Film and Moving Image Studies')

Undergraduate Program Regular Curriculum Change - FA-CINE-5254 - VERSION : 4

PROGRAM CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Name Curriculum Changes in Film Studies BFA Program**Calendar Section Name:** Minor in Film and Moving Image Studies**Calendar Section Type:** Program**Description of Change:** Minor in Film and Moving Image Studies
Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Mel Hoppenheim School of Cinema**Program Name:** Minor in Film Studies**Program Type:** Minor**Degree:** Non-degree program (certificate or minor)**Calendar publication date:** 2024/2025/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.60 Mel Hoppenheim School of Cinema > Cinema Programs > Film Studies > Minor in Film Studies > Program Requirements**Type of Change:** Program Change**Present Text calendar****24**
credits Minor in Film Studies

12 credits chosen from:

FMST 200 Introduction to Film Studies (6)

FMST 201 Film History I (3)

FMST 202 Film History II (3)

FMST 203 Film History III (3)

FMST 220 Film Analysis (3)

12 credits of Film Studies electives

Note: Up to six credits chosen from the
Communication Studies Film Courses list may be
applied as Film Studies electives for degree
purposes.**Proposed Text****24**
credits Minor in Film [and Moving Image](#) Studies

12 credits chosen from:

FMST 200 Introduction to Film [and Moving Image](#) Studies
(6)

FMST 201 Film History I (3)

FMST 202 Film History II (3)

FMST 203 Film History III (3)

FMST 220 Film Analysis (3)

12 credits of Film [and Moving Image](#) Studies electivesNote: Up to six credits chosen from the Communication
Studies Film Courses list may be applied as Film [and](#)
[Moving Image](#) Studies electives for degree purposes.**Rationale:**

We would like to change the name of the BFA Program to Film and Moving Image Studies to better reflect our current course contents, and changes in the field which, over the past 20 years has increasingly included the study of other film-related moving image media. This includes television, video, online video (YouTube and TikTok) and the prominence of platforms like Netflix, which blur the boundaries between film and television content. Hollywood studios produce both film and television content, highlighting the importance of addressing the “moving image” more broadly than the term “film” allows. Film implies a specific format and length (generally the feature-length film), whereas film in the broader sense of the moving image include multiple formats (VHS video, digital video), lengths, audiences, and exhibition practices. This

includes offering a study of television and online moving images from a perspective grounded in the formal analysis and cultural approaches to cinema pioneered in film studies. The program title change aligns with and names these transformations of the moving image and film studies as a discipline over the last several decades. This includes the rise of digital media in particular, which has markedly transformed the production, distribution and reception practices of film.

This proposed change hence aligns with disciplinary transformations, including the 2002 name change of the largest organization for the study of cinema, “Society for Cinema Studies” to the “Society for Cinema and Media Studies.” The Professional Canadian Association has likewise changed its name to “Film and Media Association of Canada.” “Media Studies” here refers not to all media (as in communication studies); in the film studies context the term “media” is used to mean moving image media or audiovisual media.

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The term moving image acknowledges the longer history of film (which was called many things during its history, including “motion picture” and “moving image”), and second, signals to prospective students the unit’s commitment to use film studies methodologies to study the wide array of moving images in the contemporary digital landscape. The term “moving image” can capture the many different terms we use in the study and teaching of film and the moving image: video, video platform, animation, moving image media – to name a few issues we already teach in our BFA courses.

The change of our program title from BFA in Film Studies, to BFA in Film and Moving Image Studies is long overdue and will better align the program title with the course content taught therein, including a longstanding course on The History of Animated Film, as well as a recently added course on Digital Media and Animation.

The title change will also serve as a crucially important recruitment tool, as many students come to our program seeking to further study “film in the digital era” or “animation and digital distribution platforms” or “video streaming” – topics encompassed by the “Film and the Moving Image” rubric, but not normally designated by the rather more limited term, “film.”

Resource Implications:

None

(Note for Ariadna Camargo, Curriculum Coordinator: please change heading title to 'Minor in Film and Moving Image Studies')

Undergraduate Program Regular Curriculum Change - FA-CINE-5254 - VERSION : 4

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Name Curriculum Changes in Film Studies BFA Program**Calendar Section Name:** FMST 200**Calendar Section Type:** Course**Description of Change:** FMST 200 Introduction to Film and Moving Image Studies Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Mel Hoppenheim School of Cinema**Calendar publication date:** 2024/2025/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.60 Mel Hoppenheim School of Cinema > Cinema Courses > Film Studies Courses**Type of Change:** Course Change**Present Text calendar**

FMST 200 Introduction to Film Studies (6 credits)

*Prerequisites:**Description :*

A survey course acquainting the student with the art of the film and the basic methods of analysis. The technical and critical terminology of film studies is discussed. Popular literature on film, such as reviews, is analyzed and the more specialized film literature is introduced.

Directors whose films are usually viewed include Bergman, Eisenstein, Fellini, Ford, Hitchcock, Kurosawa, Lubitsch, Keaton, and Welles.

Component(s):

Lecture

*Notes :***Anti-requisite Programs :** Students in the Major or Specialization in Film Studies may not take this course for credit.**Rationale:**

This change will align the course with the new name of the program.

Resource Implications:

None

Proposed TextFMST 200 Introduction to Film [and Moving Image](#) Studies (6 credits)*Prerequisites:**Description :*

A survey course acquainting the student with the art of the film and the basic methods of analysis. The technical and critical terminology of film [and moving image](#) studies is discussed. Popular literature on film, such as reviews, is analyzed and the more specialized film literature is

introduced. Directors whose films are usually viewed include Bergman, Eisenstein, Fellini, Ford, Hitchcock, Kurosawa, Lubitsch, Keaton, and Welles.

Component(s):

Lecture

*Notes :***Anti-requisite Programs :** Students in the Major or Specialization in Film [and Moving Image](#) Studies may not take this course for credit.

Undergraduate Program Regular Curriculum Change - FA-CINE-5254 - VERSION : 4

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Name Curriculum Changes in Film Studies BFA Program**Calendar Section Name:** FMST 201**Calendar Section Type:** Course**Description of Change:** FMST 201 Film History I Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Mel Hoppenheim School of Cinema**Calendar publication date:** 2024/2025/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.60 Mel Hoppenheim School of Cinema > Cinema Courses > Film Studies Courses**Type of Change:** Course Change**Present Text calendar**

FMST 201 Film History I (3 credits)

*Prerequisites:**Description :*

An introduction to world cinema history up until 1945, studied in relation to its cultural, social, and political contexts. Special emphasis is placed on film historical methodology, focusing on approaches based on genre, auteur, national cinemas, social history, particular cinematic modes, or other frameworks. Weekly screenings.

Component(s):

Lecture

*Notes :***Equivalent Courses :** Students who have received credit for FMST 211 may not take this course for credit.**Other note :** Students in Film Studies programs should complete FMST 201 , FMST 202 and/or FMST 203 , and FMST 220 as part of their first 30 credits. Students in Film Production programs and Major in Art History and Film Studies should complete FMST 201 , FMST 202 , and/or FMST 203 , and FMST 220 as part of their first 30 credits.**Rationale:**

This change will align the course with the new name of the program.

The addition of the prerequisite is amending an oversight, and reflects current departmental policy.

Resource Implications:

None

Proposed Text

FMST 201 Film History I (3 credits)

Prerequisites:

[Enrolment in a Major, Minor or Specialization program at the Mel Hoppenheim School of Cinema is required. If prerequisites are not satisfied, permission of the Mel Hoppenheim School of Cinema is required.](#)

Description :

An introduction to world cinema history up until 1945, studied in relation to its cultural, social, and political contexts. Special emphasis is placed on film historical methodology, focusing on approaches based on genre, auteur, national cinemas, social history, particular cinematic modes, or other frameworks. Weekly screenings.

Component(s):

Lecture

*Notes :***Equivalent Courses :** Students who have received credit for FMST 211 may not take this course for credit.**Other note :** Students in Film [and Moving Image](#) Studies programs should complete FMST 201 , FMST 202 and/or FMST 203 , and FMST 220 as part of their first 30 credits. Students in Film Production programs and Major in Art History and Film Studies should complete FMST 201 , FMST 202 , and/or FMST 203 , and FMST 220 as part of their first 30 credits.

Undergraduate Program Regular Curriculum Change - FA-CINE-5254 - VERSION : 4

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Name Curriculum Changes in Film Studies BFA Program**Calendar Section Name:** FMST 202**Calendar Section Type:** Course**Description of Change:** FMST 202 Film History II Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Mel Hoppenheim School of Cinema**Calendar publication date:** 2024/2025/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.60 Mel Hoppenheim School of Cinema > Cinema Courses > Film Studies Courses**Type of Change:** Course Change**Present Text calendar**

FMST 202 Film History II (3 credits)

*Prerequisites:**Description :*

An introduction to world cinema history from 1945 to 1980, studied in relation to its cultural, social, and political contexts. Special emphasis is placed on film historical methodology, focusing on approaches based on genre, auteur, national cinemas, social history, particular cinematic modes, or other frameworks. Weekly screenings.

Component(s):

Lecture

*Notes :***Equivalent Courses :** Students who have received credit for FMST 322 may not take this course for credit.**Other note :** Students in Film Studies programs should complete FMST 201 , FMST 202 and/or FMST 203 , and FMST 220 as part of their first 60 credits. Students in Film Production programs and Major in Art History and Film Studies should complete FMST 201 , FMST 202 and/or FMST 203 , and FMST 220 as part of their first 30 credits.**Rationale:**

This change will align the course with the new name of the program.

The addition of the prerequisite is amending an oversight, and reflects current departmental policy.

Resource Implications:**Proposed Text**

FMST 202 Film History II (3 credits)

Prerequisites:

[Enrolment in a Major, Minor or Specialization program at the Mel Hoppenheim School of Cinema is required. If prerequisites are not satisfied, permission of the Mel Hoppenheim School of Cinema is required.](#)

Description :

An introduction to world cinema history from 1945 to 1980, studied in relation to its cultural, social, and political contexts. Special emphasis is placed on film historical methodology, focusing on approaches based on genre, auteur, national cinemas, social history, particular cinematic modes, or other frameworks. Weekly screenings.

Component(s):

Lecture

*Notes :***Equivalent Courses :** Students who have received credit for FMST 322 may not take this course for credit.**Other note :** Students in Film [and Moving Image](#) Studies programs should complete FMST 201 , FMST 202 and/or FMST 203 , and FMST 220 as part of their first 60 credits. Students in Film Production programs and Major in Art History and Film Studies should complete FMST 201 , FMST 202 and/or FMST 203 , and FMST 220 as part of their first 30 credits.

None

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Name Curriculum Changes in Film Studies BFA Program**Calendar Section Name:** FMST 203**Calendar Section Type:** Course**Description of Change:** FMST 203 Film History III Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Mel Hoppenheim School of Cinema**Calendar publication date:** 2024/2025/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.60 Mel Hoppenheim School of Cinema > Cinema Courses > Film Studies Courses**Type of Change:** Course Change**Present Text calendar**

FMST 203 Film History III (3 credits)

*Prerequisites:**Description :*

An introduction to world cinema history from 1980 to the present day, studied in relation to its cultural, social, and political contexts. Special emphasis is placed on film historical methodology, focusing on approaches based on genre, auteur, national cinemas, social history, particular cinematic modes, or other frameworks. Weekly screenings.

Component(s):

Lecture

*Notes :***Equivalent Courses :** Students who have received credit for FMST 322 may not take this course for credit.**Other note :** Students in Film Studies programs should complete FMST 201 , FMST 202 and/or FMST 203 , and FMST 220 as part of their first 60 credits. Students in Film Production programs and Major in Art History and Film Studies should complete FMST 201 , FMST 202 and/or FMST 203 , and FMST 220 as part of their first 30 credits.**Rationale:**

This change will align the course with the new name of the program.

The addition of the prerequisite is amending an oversight, and reflects current departmental policy.

Resource Implications:**Proposed Text**

FMST 203 Film History III (3 credits)

Prerequisites:

[Enrolment in a Major, Minor or Specialization program at the Mel Hoppenheim School of Cinema is required. If prerequisites are not satisfied, permission of the Mel Hoppenheim School of Cinema is required.](#)

Description :

An introduction to world cinema history from 1980 to the present day, studied in relation to its cultural, social, and political contexts. Special emphasis is placed on film historical methodology, focusing on approaches based on genre, auteur, national cinemas, social history, particular cinematic modes, or other frameworks. Weekly screenings.

Component(s):

Lecture

*Notes :***Equivalent Courses :** Students who have received credit for FMST 322 may not take this course for credit.**Other note :** Students in Film **and Moving Image** Studies programs should complete FMST 201 , FMST 202 and/or FMST 203 , and FMST 220 as part of their first 60 credits. Students in Film Production programs and Major in Art History and Film Studies should complete FMST 201 , FMST 202 and/or FMST 203 , and FMST 220 as part of their first 30 credits.

None

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Name Curriculum Changes in Film Studies BFA Program**Calendar Section Name:** FMST 204**Calendar Section Type:** Course**Description of Change:** FMST 204 Approaches to Film and Moving Image Studies I Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Mel Hoppenheim School of Cinema**Calendar publication date:** 2024/2025/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.60 Mel Hoppenheim School of Cinema > Cinema Courses > Film Studies Courses**Type of Change:** Course Change**Present Text calendar**

FMST 204 Approaches to Film Studies I (3 credits)

*Prerequisites:*Enrolment in the ~~Major in Film Studies, the Minor in Film Studies or the Specialization in Film Studies~~ is required.*Description :*

This course focuses on developing discipline-specific skills for the study of cinema and the moving image. It supplements the formal and aesthetic approaches to film analysis with broader questions about seeing, interpreting and understanding cinema. By completing a broad range of assignments designed to test various academic approaches to film analysis, students become acquainted with different methodologies that are currently in use within the discipline.

Component(s):

Lecture

*Notes :***Equivalent Courses :** Students who have received credit for FMST 216 may not take this course for credit.**Other note :** Students in the Major in Film Studies program should complete this course as part of their first 30 credits.**Rationale:**

This change will align the course with the new name of the program.

Resource Implications:

none

Proposed TextFMST 204 Approaches to Film **and Moving Image** Studies I (3 credits)*Prerequisites:*Enrolment in the **Major**, Minor or Specialization in Film **and Moving Image** Studies is required.*Description :*

This course focuses on developing discipline-specific skills for the study of cinema and the moving image. It supplements the formal and aesthetic approaches to film analysis with broader questions about seeing, interpreting and understanding cinema. By completing a broad range of assignments designed to test various academic approaches to film analysis, students become acquainted with different methodologies that are currently in use within the discipline.

Component(s):

Lecture

*Notes :***Equivalent Courses :** Students who have received credit for FMST 216 may not take this course for credit.**Other note :** Students in the Major in Film **and Moving Image** Studies program should complete this course as part of their first 30 credits.

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COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Name Curriculum Changes in Film Studies BFA Program**Calendar Section Name:** FMST 205**Calendar Section Type:** Course**Description of Change:** FMST 205 Approaches to Film and Moving Image Studies II Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Mel Hoppenheim School of Cinema**Calendar publication date:** 2024/2025/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.60 Mel Hoppenheim School of Cinema > Cinema Courses > Film Studies Courses**Type of Change:** Course Change**Present Text calendar**

FMST 205 Approaches to Film Studies II (3 credits)

Prerequisites:

The following course must be completed previously: FMST 204.
Enrolment in the ~~Major in Film Studies, the Minor in Film Studies or the Specialization in Film Studies~~ is required.

Description :

This course focuses on developing discipline-specific skills for the study of cinema and the moving image. It builds on and extends the work undertaken in FMST 204. By completing a broad range of assignments designed to test various academic approaches to the study of film, students become acquainted with different methodologies that are currently in use within the discipline.

Component(s):

Lecture

Notes :

Other note : Students in the Major in Film Studies program should complete this course as part of their first 30 credits.

Rationale:

This change will align the course with the new name of the program.

Resource Implications:

None

Proposed TextFMST 205 Approaches to Film **and Moving Image** Studies II (3 credits)*Prerequisites:*

The following course must be completed previously: FMST 204.
Enrolment in the **Major**, Minor or Specialization in Film **Moving Image studies** is required.

Description :

This course focuses on developing discipline-specific skills for the study of cinema and the moving image. It builds on and extends the work undertaken in FMST 204. By completing a broad range of assignments designed to test various academic approaches to the study of film, students become acquainted with different methodologies that are currently in use within the discipline.

Component(s):

Lecture

Notes :

Other note : Students in the Major in Film **and Moving Image** Studies program should complete this course as part of their first 30 credits.

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Name Curriculum Changes in Film Studies BFA Program**Calendar Section Name:** FMST 340**Calendar Section Type:** Course**Description of Change:** FMST 340 Industry Studies in Film and the Moving Image New**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Mel Hoppenheim School of Cinema**Calendar publication date:** 2024/2025/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.60 Mel Hoppenheim School of Cinema > Cinema Courses > Film Studies Courses**Type of Change:** New Course**Present Text calendar****Proposed Text**FMST 340 Industry Studies in Film and the Moving Image (3 credits)
none*Prerequisites:**Prerequisites:*

Students must be in second-year standing with at least 24 credits completed in their degree program.

*Description :**Description :*

This course introduces students to the study of the film and moving image industries. Production studies and film and media industry studies are burgeoning fields of study. These fields offer insights into how film and media are produced; what their working conditions are; how production practices affect what is seen on screen; and how distribution and reception impacts industry practices. These practices are often transnational in scope and funding; this course will explore these conditions. This course also pays attention to how changes in technologies have an impact on production conditions, distribution practices, as well as labour and financial structures.

*Component(s):**Component(s):*

Lecture

*Notes :**Notes :***Language of instruction :****Language of instruction :** English**Non-standard assessment note :****Non-standard assessment note :** • Reading and writing are essential parts of this class; weekly Moodle forum posts will be required • Midterm and final writing assignments will be required to check on the understanding of the readings (midterm) and allow for the development of specific research project based on the student's interests (final) • Participation in class discussions • Group oral presentations on particular production cultures and industry practices**Rationale:**

We need a course devoted exclusively to issues of film production, including issues of labour, financing, distribution, and exhibition, as there is an increased emphasis on these issues in the field of Film and Media Studies. It will help students understand the different professional roles in the industry, and the history of different film and media industries in North American and globally, and histories of labour. We have in the past offered courses such as FMST 398 “Special Topics: The Netflix Effect” and FMST337 “Topics in American Cinema: “From the Dream Factory to the Dream Factory 2.0. Aspects of industry studies are included in FMST 205 Approaches to Film and Media Studies, and it is time to dedicate a course specifically to this approach.

Resource Implications:

none

Undergraduate Program Regular Curriculum Change - FA-CINE-5254 - VERSION : 4

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change**Dossier Title:** Name Curriculum Changes in Film Studies BFA Program**Calendar Section Name:** FMST 392**Calendar Section Type:** Course**Description of Change:** FMST 392 Queer/Trans Film and Media History Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Mel Hoppenheim School of Cinema**Calendar publication date:** 2024/2025/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.60 Mel Hoppenheim School of Cinema > Cinema Courses > Film Studies Courses**Type of Change:** Course Change**Present Text calendar**FMST 392 ~~Queer Cinema I~~ (3 credits)*Prerequisites:**Description :*

An interdisciplinary, ~~cross-cultural~~ survey of ~~queer~~ cinema and ~~video~~. ~~Selected phases in the historical trajectory of LGBTQ film are highlighted, both underground and mainstream, including studies of representative major artists from Jean Cocteau and Dorothy Arzner to Patricia Rozema and Derek Jarman. Problems in the depiction of sexual minorities are analyzed, and a selection of the principal aesthetic, theoretical and socio-political issues raised by queer theory and cultural production is introduced.~~

Component(s):

Lecture

*Notes :***Rationale:**

The previous description was outdated in its naming of directors and its limitation to feature filmmaking. The new description offers an expanded scope of media, and does not limit the designation to artists who have identified as queer or trans but focuses equally on the historical context of global filmmaking relevant to queer and trans people.

Second-year standing prerequisite is clarified to allow student from 90-120 credit programs to enrol in second year based on credits completed rather than credits left to complete.

FASS 393 is a course in LGBTQ+ studies, illustrating major concepts from that field through the lens of cultural production. The course explores how principles from queer theory and transgender studies are reflected in a wide range of LGBTQ cultural expressions, including dance, portraiture and painting, feature film, documentary video, manifestos, posters and pamphlets, independent presses, and artistic and activist collectives. FMST 392 and FMST 393 focus on the history of film and moving image media created by LGBTQ+ people and the interpretive frameworks queer and trans people have developed to make sense of the moving image media more specifically and narrowly than FASS 393.

Proposed TextFMST 392 ~~Queer/Trans Film and Media History~~ (3 credits)*Prerequisites:*

Students must be in second-year standing with at least 24 credits completed in their program.

Description :

An interdisciplinary, ~~cross-cultural~~ survey of cinema and ~~media made by and about queer and trans people~~. The course historically situates a global spectrum of moving image media within the context of sex and gender politics, featuring major artists and lesser-known makers from across the LGBTQ2S+ spectrum.

Component(s):

Lecture

Notes :

Resource Implications:

None

Undergraduate Program Regular Curriculum Change - FA-CINE-5254 - VERSION : 4

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change**Dossier Title:** Name Curriculum Changes in Film Studies BFA Program**Calendar Section Name:** FMST 393**Calendar Section Type:** Course**Description of Change:** FMST 393 Queer/Trans Film and Media Analysis Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Mel Hoppenheim School of Cinema**Calendar publication date:** 2024/2025/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.60 Mel Hoppenheim School of Cinema > Cinema Courses > Film Studies Courses**Type of Change:** Course Change**Present Text calendar**FMST 393 ~~Queer Cinema II~~ (3 credits)*Prerequisites:*~~The following course must be completed previously: FMST 392.~~*Description :*~~An extension of FMST 392. An in-depth focus on selected historical, aesthetic, and theoretical issues, which vary from year to year according to the expertise of faculty.~~*Component(s):*

Lecture

*Notes :***Rationale:**

Prerequisite Change: Previously FMST 392 had to be completed before students could take FMST 393. The new prerequisite will simply be second year standing, and students may take the two courses out of sequence, or they may choose to take one or the other.

Rationale: We offer 392 and 393 in alternate years, and both courses are electives for the new Major in Interdisciplinary Sexuality Studies. We have found in recent years that the majority of students taking FMST 393 need the prerequisite of FMST 392 waived. With the prerequisite of second year standing, students may take the courses in any order, or only one of the two, as each course is a stand-alone course. Most FMST courses are 3 credits, and the sequencing of FMST 392 and 393 was better aligned with our 6-credit based curriculum which was overhauled in 2020.

Second-year standing prerequisite is clarified to allow student from 90-120 credit programs to enroll in second year based on credits completed rather than credits left to complete.

FASS 393 is a course in LGBTQ+ studies, illustrating major concepts from that field through the lens of cultural production. The course explores how principles from queer theory and transgender studies are reflected in a wide range of LGBTQ cultural expressions, including dance, portraiture and painting, feature film, documentary video, manifestos, posters and pamphlets, independent presses, and artistic and activist collectives. FMST 392 and FMST 393 focus on the history of film and moving image media created by LGBTQ+ people and the interpretive frameworks queer and trans people have developed to make sense of the moving image media more specifically and narrowly than

Proposed TextFMST 393 ~~Queer/Trans Film and Media Analysis~~ (3 credits)*Prerequisites:*

Students must be in second-year standing with at least 24 credits completed in their program.

Description :

This course explores a wide range of methods and approaches to film and media from LGBTQ2S+ perspectives, including reception theory, queer theory, and identity studies. Students will gain an understanding of how media and LGBTQ2S+ identities are interwoven as well as critical and analytical skills grounded in the cultures and experiences of queer and trans people.

Component(s):

Lecture

Notes :

FASS 393.

Resource Implications:

None

Undergraduate Program Regular Curriculum Change - FA-CINE-5254 - VERSION : 4

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change**Dossier Title:** Name Curriculum Changes in Film Studies BFA Program**Calendar Section Name:** FMST 398**Calendar Section Type:** Course**Description of Change:** FMST 398 Topics in Film and Moving Image Studies Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Mel Hoppenheim School of Cinema**Calendar publication date:** 2024/2025/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.60 Mel Hoppenheim School of Cinema > Cinema Courses > Film Studies Courses**Type of Change:** Course Change**Present Text calendar**FMST 398 ~~Special~~ Topics in Film Studies (3 credits)*Prerequisites:*Students must be in ~~second-year~~ standing with ~~66 or fewer~~ credits ~~remaining~~ in their degree program.*Description :*

A course which provides an opportunity for the study of limited and more specialized aspects of film studies.

Component(s):

Lecture

*Notes :***Other note :** Specific topics for this course, and prerequisites relevant in each case, are stated in the Undergraduate Class Schedule.**Rationale:**

This change will align the course with the new name of the program.

Second-year standing prerequisite is clarified to allow student from 90-120 credit programs to enroll in second year based on credits completed rather than credits left to complete.

Resource Implications:

None

Proposed TextFMST 398 Topics in Film **and Moving Image** Studies (3 credits)*Prerequisites:*Students must be in **second-year** standing with **at least 24** credits **completed** in their degree program.*Description :*A course which provides an opportunity for the study of limited and more specialized aspects of film **and moving image** studies.*Component(s):*

Lecture

*Notes :***Other note :** Specific topics for this course, and prerequisites relevant in each case, are stated in the Undergraduate Class Schedule.

Undergraduate Program Regular Curriculum Change - FA-CINE-5254 - VERSION : 4

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Name Curriculum Changes in Film Studies BFA Program**Calendar Section Name:** FMST 399**Calendar Section Type:** Course**Description of Change:** FMST 399 Topics in Film and Moving Image Studies Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Mel Hoppenheim School of Cinema**Calendar publication date:** 2024/2025/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.60 Mel Hoppenheim School of Cinema > Cinema Courses > Film Studies Courses**Type of Change:** Course Change**Present Text calendar**FMST 399 ~~Special~~ Topics in Film Studies (6 credits)*Prerequisites:*Students must be in ~~second-year~~ standing with ~~66 or fewer~~ credits ~~remaining~~ in their degree program.*Description :*

A course which provides an opportunity for the study of specialized aspects of film studies outside the scope of existing courses.

Component(s):

Lecture

*Notes :***Other note :** Specific topics for this course, and prerequisites relevant in each case, are stated in the Undergraduate Class Schedule.**Rationale:**

This change will align the course with the new name of the program.

Second-year standing prerequisite is clarified to allow student from 90-120 credit programs to enroll in second year based on credits completed rather than credits left to complete.

Resource Implications:

None

Proposed TextFMST 399 Topics in Film **and Moving Image** Studies (6 credits)*Prerequisites:*Students must be in **second-year** standing with **at least 24** credits **completed** in their degree program.*Description :*A course which provides an opportunity for the study of specialized aspects of film **and moving image** studies outside the scope of existing courses.*Component(s):*

Lecture

*Notes :***Other note :** Specific topics for this course, and prerequisites relevant in each case, are stated in the Undergraduate Class Schedule.

Undergraduate Program Regular Curriculum Change - FA-CINE-5254 - VERSION : 4

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Name Curriculum Changes in Film Studies BFA Program**Calendar Section Name:** FMST 426**Calendar Section Type:** Course**Description of Change:** FMST 426 Professional Internship I Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Mel Hoppenheim School of Cinema**Calendar publication date:** 2024/2025/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.60 Mel Hoppenheim School of Cinema > Cinema Courses > Film Studies Courses**Type of Change:** Course Change**Present Text calendar**

FMST 426 Professional Internship I (3 credits)

Prerequisites:

Students must be in ~~Second-year~~ standing with ~~66 or fewer~~ credits in the Major ~~in Film Studies~~ or ~~the~~ Specialization in Film Studies. Written permission of the School of Cinema is required.

Description :

A Film Studies student who has been commissioned to work in such areas as film research, archival work, editing film publications, or writing film criticism, may seek permission to apply three credits towards the Film Studies degree program. A written proposal describing the project must be submitted prior to the work taking place in order to determine the appropriateness of the level and scope of the project. The School of Cinema must be satisfied that the work will be done under the joint supervision of a qualified professional and a full-time Cinema faculty member.

Component(s):

Practicum/Internship/Work Term

*Notes :***Rationale:**

This change will align the course with the new name of the program.

Second-year standing prerequisite is clarified to allow student from 90-120 credit programs to enroll in second year based on credits completed rather than credits left to complete.

Resource Implications:

None

Proposed Text

FMST 426 Professional Internship I (3 credits)

Prerequisites:

Students must be in **second-year** standing with **at least 24** credits **completed** in the Major or Specialization in **Film and Moving Image** Studies. Written permission of the School of Cinema is required.

Description :

A **Film and Moving Image** Studies student who has been commissioned to work in such areas as film research, archival work, editing film publications, or writing film criticism, may seek permission to apply three credits towards the **Film and Moving Image** Studies degree program. A written proposal describing the project must be submitted prior to the work taking place in order to determine the appropriateness of the level and scope of the project. The School of Cinema must be satisfied that the work will be done under the joint supervision of a qualified professional and a full-time Cinema faculty member.

Component(s):

Practicum/Internship/Work Term

Notes :

Undergraduate Program Regular Curriculum Change - FA-CINE-5254 - VERSION : 4

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Name Curriculum Changes in Film Studies BFA Program**Calendar Section Name:** FMST 427**Calendar Section Type:** Course**Description of Change:** FMST 427 Professional Internship II Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Mel Hoppenheim School of Cinema**Calendar publication date:** 2024/2025/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Mar 2024**Implementation/Start date:** 01 Jan 0001**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.60 Mel Hoppenheim School of Cinema > Cinema Courses > Film Studies Courses**Type of Change:** Course Change**Present Text calendar**

FMST 427 Professional Internship II (3 credits)

*Prerequisites:*Students must be in ~~Second-year~~ standing with ~~66 or fewer~~ credits in the Major ~~in Film Studies~~ or ~~the~~ Specialization in Film Studies.

Written permission of the Mel Hoppenheim School of Cinema is required.

*Description :*A student ~~repeating FMST 426 registers for credit~~ under ~~FMST 427.~~*Component(s):*

Practicum/Internship/Work Term

*Notes :***Other note :****Rationale:**

This change will align the course with the new name of the program.

Second-year standing prerequisite is clarified to allow student from 90-120 credit programs to enroll in second year based on credits completed rather than credits left to complete.

Resource Implications:

None

Proposed Text

FMST 427 Professional Internship II (3 credits)

*Prerequisites:*Students must be in **second-year** standing with **at least 24** credits **completed** in the Major or Specialization in **Film and Moving Image** Studies. Written permission of the Mel Hoppenheim School of Cinema is required.*Description :*A **Film Studies** student who has been commissioned to work in such areas as film research, archival work, editing film publications, or writing film criticism, may seek permission to apply three credits towards the Film Studies degree program. A written proposal describing the project must be submitted prior to the work taking place in order to determine the appropriateness of the level and scope of the project. The School of Cinema must be satisfied that the work will be done under the joint supervision of a qualified professional and a **full-time Cinema faculty member**.*Component(s):*

Practicum/Internship/Work Term

*Notes :***Other note :** This course is for students wishing to enroll in a subsequent internship to FMST 426

Undergraduate Program Regular Curriculum Change - FA-CINE-5254 - VERSION : 4

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Name Curriculum Changes in Film Studies BFA Program**Calendar Section Name:** FMST 428**Calendar Section Type:** Course**Description of Change:** FMST 428 Independent Study I Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Mel Hoppenheim School of Cinema**Calendar publication date:** 2024/2025/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.60 Mel Hoppenheim School of Cinema > Cinema Courses > Film Studies Courses**Type of Change:** Course Change**Present Text calendar**

FMST 428 Independent Study I (3 credits)

Prerequisites:

Students must have completed 24 credits in Film ~~Studies prior to enrolling~~—Written permission of the Department is required. A minimum cumulative GPA of 3.5 is required.

Description :

This course offers a limited number of students the opportunity to pursue advanced research under the supervision of a full-time Cinema faculty member. A written agreement between the student and the supervisor shall clearly state the nature of the student's research, the scope of the project, and the work schedule. The study workload should be equivalent to a three-credit course in the program. Independent study may not duplicate curriculum offerings.

Component(s):

Independent Study

*Notes :***Rationale:**

This change will align the course with the new name of the program.

Resource Implications:

None

Proposed Text

FMST 428 Independent Study I (3 credits)

Prerequisites:

Students must have completed **at least** 24 credits in Film **and Moving Image Studies**. Written permission of the Department is required. A minimum cumulative GPA of 3.5 is required.

Description :

This course offers a limited number of students the opportunity to pursue advanced research under the supervision of a full-time Cinema faculty member. A written agreement between the student and the supervisor shall clearly state the nature of the student's research, the scope of the project, and the work schedule. The study workload should be equivalent to a three-credit course in the program. Independent study may not duplicate curriculum offerings.

Component(s):

Independent Study

Notes :

Undergraduate Program Regular Curriculum Change - FA-CINE-5254 - VERSION : 4

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Name Curriculum Changes in Film Studies BFA Program**Calendar Section Name:** FMST 450**Calendar Section Type:** Course**Description of Change:** FMST 450 Film Studies Specialization Seminar Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Mel Hoppenheim School of Cinema**Calendar publication date:** 2024/2025/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.60 Mel Hoppenheim School of Cinema > Cinema Courses > Film Studies Courses**Type of Change:** Course Change**Present Text calendar**

FMST 450 Film Studies Specialization Seminar (3 credits)

Prerequisites:

Students must be in second-year standing with ~~66 or fewer~~ credits ~~remaining~~ in the Specialization in Film Studies. Written permission of the School of Cinema is required.

Description :

This intensive seminar includes workshops in research methodology, in advanced study and career planning, and in the practice of criticism, publication, preservation, and programming. The relation of film studies to filmmaking practice, the role of changing technology, and the current cultural context of the discipline are discussed by visiting experts from both within the University and the community at large. The course brings together all students in the Specialization in Film Studies.

Component(s):

Seminar

*Notes :***Rationale:**

This change will align the course with the new name of the program.

Second-year standing prerequisite is clarified to allow student from 90-120 credit programs to enroll in second year based on credits completed rather than credits left to complete.

Resource Implications:

None

Proposed TextFMST 450 Film **and Moving Image** Studies Specialization Seminar (3 credits)*Prerequisites:*

Students must be in second-year standing with **at least 24** credits **completed** in the Specialization in Film **and Moving Image** Studies. Written permission of the School of Cinema is required.

Description :

This intensive seminar includes workshops in research methodology, in advanced study and career planning, and in the practice of criticism, publication, preservation, and programming. The relation of film **and moving image** studies to filmmaking practice, the role of changing technology, and the current cultural context of the discipline are discussed by visiting experts from both within the University and the community at large. The course brings together all students in the Specialization in Film **and Moving Image** Studies.

Component(s):

Seminar

Notes :

Undergraduate Program Regular Curriculum Change - FA-CINE-5254 - VERSION : 4

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Name Curriculum Changes in Film Studies BFA Program**Calendar Section Name:** FMST 498**Calendar Section Type:** Course**Description of Change:** FMST 498 Seminar in Film and Moving Image Studies Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Mel Hoppenheim School of Cinema**Calendar publication date:** 2024/2025/Fall**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Jan 0001**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.60 Mel Hoppenheim School of Cinema > Cinema Courses > Film Studies Courses**Type of Change:** Course Change**Present Text calendar**FMST 498 ~~Special Topics~~ in Film Studies (3 credits)*Prerequisites:*

Written permission of the School of Cinema is required.

*Description :*A ~~lecture or~~ seminar course for advanced students which provides an opportunity for the study of limited and more specialized aspects of film studies.*Component(s):*

Seminar

*Notes :***Rationale:**

This change will align the course with the new name of the program.

"Lecture or" removed since this is a seminar course.

Resource Implications:

None

Proposed Text

FMST 498 Seminar in Film and Moving Image Studies (3 credits)

Prerequisites:

Written permission of the School of Cinema is required.

Description :

A seminar course for advanced students which provides an opportunity for the study of limited and more specialized aspects of film and moving image studies.

Component(s):

Seminar

Notes :

Impact Report

Programs

Major in Art History and Film Studies

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Programs -> Art History and Film Studies -> BFA Major in Art History and Film Studies -> Program Requirements

Source of Impact

- FMST 201
- FMST 202
- FMST 203
- FMST 204
- FMST 205

Major in Art History and Film Studies

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.50 Department of Art History -> Art History Programs -> Art History and Film Studies -> BFA Major in Art History and Film Studies -> Program Requirements

Source of Impact

- FMST 201
- FMST 202
- FMST 203
- FMST 204
- FMST 205

Major in Film Production

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Programs -> Film Production -> BFA Major in Film Production -> Program Requirements

Source of Impact

- FMST 200
- FMST 201
- FMST 202
- FMST 203

Major in Film Studies

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Programs -> Film Studies -> BFA Major in Film Studies -> Program Requirements

Source of Impact

- FMST 200
- FMST 201
- FMST 202
- FMST 203
- FMST 204
- FMST 205

Major in Interdisciplinary Studies in Sexuality

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 31 Faculty of Arts and Science -> Faculty of Arts and Science -> Section 31.560 Simone de Beauvoir Institute and Women's Studies -> Women's

Studies and Interdisciplinary Studies in Sexuality Programs -> Interdisciplinary Studies in Sexuality -> BA Major in Interdisciplinary Studies in Sexuality -> Program Requirements

Source of Impact

- FMST 392
- FMST 393

Minor in Cinema

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Programs -> Cinema -> Minor in Cinema -> Program Requirements

Source of Impact

- FMST 201
- FMST 202
- FMST 203

Minor in Film Studies

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Programs -> Film Studies -> Minor in Film Studies -> Program Requirements

Source of Impact

- FMST 200
- FMST 201
- FMST 202
- FMST 203

Minor in Interdisciplinary Studies in Sexuality

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 31 Faculty of Arts and Science -> Faculty of Arts and Science -> Section 31.560 Simone de Beauvoir Institute and Women's Studies -> Women's Studies and Interdisciplinary Studies in Sexuality Programs -> Interdisciplinary Studies in Sexuality -> Minor in Interdisciplinary Studies in Sexuality -> Program Requirements

Source of Impact

- FMST 392
- FMST 393

Specialization in Film Production

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Programs -> Film Production -> BFA Specialization in Film Production -> Program Requirements

Source of Impact

- FMST 200
- FMST 201
- FMST 202
- FMST 203

Specialization in Film Studies

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Programs -> Film Studies -> BFA Specialization in Film Studies -> Program Requirements

Source of Impact

- FMST 200

- FMST 201
- FMST 202
- FMST 203
- FMST 204
- FMST 205
- FMST 450

Defined Groups

Communication Studies Film Courses

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Programs -> Cinema Course Groups
Source of Impact

- Major in Film Studies
- Minor in Film Studies

Optional Courses for Women's Studies

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 31 Faculty of Arts and Science -> Faculty of Arts and Science -> Section 31.560 Simone de Beauvoir Institute and Women's Studies -> Women's Studies and Interdisciplinary Studies in Sexuality Programs -> Women's Studies -> Optional Courses for Women's Studies

Source of Impact

- FMST 392
- FMST 393

Courses

ARTH 348

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.50 Department of Art History -> Art History Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203

FMPR 239

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Production Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203

FMPR 332

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Production Courses

Source of Impact

- FMST 201
- FMST 202

FMPR 338

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Production Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203

FMPR 340

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Production Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203

FMPR 341

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Production Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203

FMPR 343

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Production Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203

FMPR 350

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Production Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203

FMPR 361

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Production Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203

FMPR 444

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Production Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203

FMST 201

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Studies Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203

FMST 202

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Studies Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203

FMST 203

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Studies Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203

FMST 315

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Studies Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203
- FMST 204

FMST 316

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Studies Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203
- FMST 204

FMST 317

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Studies Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203
- FMST 204

FMST 319

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Studies Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203
- FMST 204

FMST 320

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Studies Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203
- FMST 204
- FMST 398

FMST 325

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Studies Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203

FMST 329

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Studies Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203

FMST 330

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Studies Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203

FMST 331

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Studies Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203

FMST 332

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Studies Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203

FMST 348

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Studies Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203

FMST 350

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Studies Courses

Source of Impact

- FMST 201
- FMST 202
- FMST 203

FMST 391

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Studies Courses

Source of Impact

- FMST 498

FMST 393

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Studies Courses

Source of Impact

- FMST 392

FMST 427

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Studies Courses

Source of Impact

- FMST 426

FMST 429

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.60 Mel Hoppenheim School of Cinema -> Cinema Courses -> Film Studies Courses

Source of Impact

- FMST 428

ITAL 351

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 31 Faculty of Arts and Science -> Faculty of Arts and Science -> Section 31.060 Department of Classics, Modern Languages and Linguistics -> Classics, Modern Languages and Linguistics Courses -> Program Courses -> Modern Language Courses -> Italian Courses

Source of Impact

- FMST 398

From: [John Potvin](#)
To: [Ria Rombough](#); [Chiara Montpetit](#)
Cc: [Martin Lefebvre](#); [Film Studies Cinema](#); [Academic Facilitator Fine Arts](#); [Catherine Russell](#)
Subject: Re: Curriculum changes in Cinema impacting ARTH
Date: September 20, 2023 11:02:11 AM

Dear Ria et al
 I acknowledge the dossier and changes.
 John

SSRHC Funded Research Project: [***Primitivism and Interior Design: Art Deco, Hybridity and the Decolonization of the Modern Interior in France, 1909-39***](#)

Dr John Potvin
 Chair & Professor
 Dept. of Art History | Concordia University |
 EV 3.820 | 1455 de Maisonneuve Blvd W. | Montreal, QC | H3G 1M8

From: Ria Rombough <ria.rombough@concordia.ca>
Sent: September 15, 2023 11:34 AM
To: John Potvin <john.potvin@concordia.ca>; Chiara Montpetit <chiara.montpetit@concordia.ca>
Cc: Martin Lefebvre <martin.lefebvre@concordia.ca>; Film Studies Cinema <filmstudies.cinema@concordia.ca>; Academic Facilitator Fine Arts <fineartscurriculum@concordia.ca>; Catherine Russell <katie.russell@concordia.ca>
Subject: Curriculum changes in Cinema impacting ARTH

Dear John and Chiara,

I am writing on behalf of Martin Lefebvre (Chair) and Katie Russell (UPD), to inform you of changes being made to courses in dossier CINE-5254. As these changes will affect our jointly offered program, I would ask you to acknowledge such changes by replying to this email by Thursday, September 21 and to make the necessary curriculum changes on your end pending APC approval of the CINE dossier.

The changes we are proposing involve changing the name of the undergraduate program from 'Film Studies' to 'Film and Moving Image Studies', along with related course titles, program names and details to reflect the change. We have decided to keep the name for our joint program in Art History and Film Studies the same, as 'Art History and Film and Moving Image Studies' seemed too cumbersome. However, some course titles implicated in the joint program will change, namely FMST 201, 202, 203, 204 and 205.

Christopher, in cc, here, will follow up to assist with the changes required on your end.

I've attached a draft of the curriculum dossier here for complete details. The Impact Report (starting page 41) lays things out very clearly.

Please let me know if you have any questions.

Ria Rombough (she/her)

Administrator

Mel Hoppenheim School of Cinema

Concordia University

(514) 848-2424 x4667

<http://www.concordia.ca/finearts/cinema.html>

Concordia University is located on unceded Indigenous lands. The Kanien'kehá:ka Nation is recognized as the custodians of the lands and waters on which we gather today.

L'Université Concordia est située en territoire autochtone, lequel n'a jamais été cédé. La nation Kanien'kehá: ka est reconnue comme gardienne des terres et des eaux sur lesquelles nous nous réunissons aujourd'hui. [Indigenous Directions Leadership Group, Concordia University, February 2017]

Film Studies Courses

Notes

- Courses may occasionally be offered in French.

FMST 200 Introduction to Film and Moving Image Studies (6 credits)

Description:

A survey course acquainting the student with the art of the film and the basic methods of analysis. The technical and critical terminology of film and moving image studies is discussed. Popular literature on film, such as reviews, is analyzed and the more specialized film literature is introduced. Directors whose films are usually viewed include Bergman, Eisenstein, Fellini, Ford, Hitchcock, Kurosawa, Lubitsch, Keaton, and Welles.

Component(s):

Lecture

Notes:

- Students in the Major or Specialization in Film and Moving Image Studies may not take this course for credit.

FMST 201 Film History I (3 credits)

Prerequisite/Corequisite:

Enrolment in a Major, Minor or Specialization program at the Mel Hoppenheim School of Cinema is required. If prerequisites are not satisfied, permission of the Mel Hoppenheim School of Cinema is required.

Description:

An introduction to world cinema history up until 1945, studied in relation to its cultural, social, and political contexts. Special emphasis is placed on film historical methodology, focusing on approaches based on genre, auteur, national cinemas, social history, particular cinematic modes, or other frameworks. Weekly screenings.

Component(s):

Lecture

Notes:

- Students in Film and Moving Image Studies programs should complete [FMST 201](#), [FMST 202](#) and/or [FMST 203](#), and [FMST 220](#) as part of their first 30 credits. Students in Film Production programs and Major in Art History and Film Studies should complete [FMST 201](#), [FMST 202](#), and/or [FMST 203](#), and [FMST 220](#) as part of their first 30 credits.
- Students who have received credit for FMST 211 may not take this course for credit.

FMST 202 Film History II (3 credits)

Prerequisite/Corequisite:

Enrolment in a Major, Minor or Specialization program at the Mel Hoppenheim School of Cinema is required. If prerequisites are not satisfied, permission of the Mel Hoppenheim School of Cinema is required.

Description:

An introduction to world cinema history from 1945 to 1980, studied in relation to its cultural, social, and political contexts. Special emphasis is placed on film historical methodology, focusing on approaches based on genre, auteur, national cinemas, social history, particular cinematic modes, or other frameworks. Weekly screenings.

Component(s):

Lecture

Notes:

- Students in Film and Moving Image Studies programs should complete [FMST 201](#), [FMST 202](#) and/or [FMST 203](#), and [FMST 220](#) as part of their first 60 credits. Students in Film Production programs and Major in Art History and Film Studies should complete [FMST 201](#), [FMST 202](#) and/or [FMST 203](#), and [FMST 220](#) as part of their first 30 credits.
- Students who have received credit for FMST 322 may not take this course for credit.

FMST 203 Film History III (3 credits)**Prerequisite/Corequisite:**

Enrolment in a Major, Minor or Specialization program at the Mel Hoppenheim School of Cinema is required. If prerequisites are not satisfied, permission of the Mel Hoppenheim School of Cinema is required.

Description:

An introduction to world cinema history from 1980 to the present day, studied in relation to its cultural, social, and political contexts. Special emphasis is placed on film historical methodology, focusing on approaches based on genre, auteur, national cinemas, social history, particular cinematic modes, or other frameworks. Weekly screenings.

Component(s):

Lecture

Notes:

- Students in Film and Moving Image Studies programs should complete [FMST 201](#), [FMST 202](#) and/or [FMST 203](#), and [FMST 220](#) as part of their first 60 credits. Students in Film Production programs and Major in Art History and Film Studies should complete [FMST 201](#), [FMST 202](#) and/or [FMST 203](#), and [FMST 220](#) as part of their first 30 credits.
- Students who have received credit for FMST 322 may not take this course for credit.

FMST 204 Approaches to Film and Moving Image Studies I (3 credits)**Prerequisite/Corequisite:**

Enrolment in the Major, Minor or Specialization in Film and Moving Image Studies is required.

Description:

This course focuses on developing discipline-specific skills for the study of cinema and the moving image. It supplements the formal and aesthetic approaches to film analysis with broader questions about seeing, interpreting and understanding cinema. By completing a broad range of assignments designed to test various academic approaches to film analysis, students become acquainted with different methodologies that are currently in use within the discipline.

Component(s):

Lecture

Notes:

- Students in the Major in Film and Moving Image Studies program should complete this course as part of their first 30 credits.
- Students who have received credit for FMST 216 may not take this course for credit.

FMST 205 Approaches to Film and Moving Image Studies II (3 credits)

Prerequisite/Corequisite:

The following course must be completed previously: FMST 204. Enrolment in the Major, Minor or Specialization in Film Moving Image studies is required.

Description:

This course focuses on developing discipline-specific skills for the study of cinema and the moving image. It builds on and extends the work undertaken in FMST 204. By completing a broad range of assignments designed to test various academic approaches to the study of film, students become acquainted with different methodologies that are currently in use within the discipline.

Component(s):

Lecture

Notes:

- Students in the Major in Film and Moving Image Studies program should complete this course as part of their first 30 credits.

FMST 213 Introduction to Film Genres (3 credits)**Description:**

This course introduces students to the concept of genre through the case study of genre films. By exploring genre conventions and aesthetic features in historical context, the course addresses how genres are established, and how they develop, evolve, and travel. It also explores their relation to society, industry and art cinema.

Component(s):

Lecture

FMST 214 Canadian Cinema (3 credits)**Description:**

A survey of Canadian film from the earliest surviving works to the present. Topics include fiction, documentary, animation, and experimental film, as well as the role of the National Film Board. The course includes discussions of national and transnational cinema within the Canadian context. Weekly screenings.

Component(s):

Lecture

FMST 215 Le cinéma québécois (3 credits)**Description:**

Tour d'horizon du cinéma québécois mettant l'accent sur des œuvres contemporaines. Les films sont examinés en fonction de leur valeur culturelle et politique. On y traite également de la structure de l'industrie du cinéma au Québec et du rôle joué, entre autres, par l'Office national du film. Visionnements hebdomadaires.

Component(s):

Lecture

Notes:

- Ce cours peut, à l'occasion, être offert en anglais. / This course may occasionally be taught in English.

FMST 217 First Peoples' Cinema (3 credits)

Description:

An examination of representation by and of Indigenous peoples in film and video. The emphasis is on Turtle Island and other parts of the Americas, but important works from other continents may be included. Films and videos, both mainstream and experimental, are discussed in the context of post-colonial theory, socio-cultural history, and contemporary aesthetic issues.

Weekly screenings.

Component(s):

Lecture

FMST 218 History of Animation Film (3 credits)**Prerequisite/Corequisite:**

Enrolment in the Mel Hoppenheim School of Cinema is required. If prerequisites are not satisfied, written permission of the Mel Hoppenheim School of Cinema is required.

Description:

A survey of animated film from the first decade of the 20th century to the present. Styles of animation viewed and discussed include abstract experimental film of the 1920s, Disney Studio films and computer animation. The contribution of the National Film Board of Canada and particularly that of Norman McLaren is considered. Weekly screenings.

Component(s):

Lecture

Notes:

- Students who have received credit for FMST 323 may not take this course for credit.

FMST 220 Film Analysis (3 credits)**Description:**

An introduction to the formal components of film. Close attention is paid to how to understand elements such as narrative, mise-en-scène, cinematography, editing and sound. Weekly screenings.

Component(s):

Lecture

Notes:

- Students in Cinema programs who require FMST 220 should complete the course as part of their first 30 credits.
- Students who have received credit for FMST 212 may not take this course for credit.

FMST 222 Topics in Film Aesthetics (3 credits)**Prerequisite/Corequisite:**

The following course must be completed previously: [FMST 220](#).

Description:

A focused study of a particular dimension of film aesthetics with attention to the social, cultural and historical questions of film art. Topics may include a digital or non-Western concentration, attention to a particular historical period, or the philosophical study of aesthetics. Weekly screenings.

Component(s):

Lecture

FMST 223 Montage Aesthetic (3 credits)**Prerequisite/Corequisite:**

The following course must be completed previously: [FMST 220](#).

Description:

An intensive study of montage as an element of film style. This course includes weekly screenings that cover a wide range of film and media practice, from early cinema to contemporary media practice.

Component(s):

Lecture

Notes:

- Students who have received credit for FMST 311 may not take this course for credit.

FMST 224 Moving Camera Aesthetic (3 credits)**Prerequisite/Corequisite:**

The following course must be completed previously: [FMST 220](#).

Description:

An intensive study of camera movement as an element of film and moving image style. Consideration is given to relations between various techniques (deep and shallow focus, long and short takes) and the dynamic movement of cameras by human, mechanical or other means. Classic films and works in video and digital media may be examined. Weekly screenings.

Component(s):

Lecture

Notes:

- Students who have received credit for FMST 312 may not take this course for credit.

FMST 313 Film Comedy I (3 credits)**Prerequisite/Corequisite:**

Students must be in second-year standing with 66 or fewer credits remaining in their degree program.

Description:

An introduction to film comedy in the silent and sound eras. The visual and verbal sources of comedy are analyzed through the study of films ranging from Mack Sennett and Buster Keaton to Woody Allen and Jacques Tati. Weekly screenings.

Component(s):

Lecture

FMST 315 Introduction to Film Theory (3 credits)**Prerequisite/Corequisite:**

The following courses must be completed previously: two of [FMST 201](#), [FMST 202](#) or [FMST 203](#); and [FMST 204](#), [FMST 220](#). If prerequisites are not satisfied, written permission of the Mel Hoppenheim School of Cinema is required.

Description:

This course familiarizes students with some of the major developments in film theory and further develops their critical skills in approaching complex theoretical texts and concepts. Students examine a variety of theoretical writings concerned with aesthetic,

social and psychological aspects of the cinema, including questions of spectatorship, ideology, gender, technology, and authorship.

Component(s):

Lecture

FMST 316 Film and Moving Image Cultures (3 credits)**Prerequisite/Corequisite:**

The following courses must be completed previously: two of [FMST 201](#), [FMST 202](#) or [FMST 203](#); and [FMST 204](#), [FMST 220](#). If prerequisites are not satisfied, written permission of the Mel Hoppenheim School of Cinema is required.

Description:

This course studies extra-textual elements of cinema, such as production histories, stardom, film education, and, more generally, issues in the dissemination of film cultures around the world including screens, apparatuses, cinephilia, fandom and festivals.

Component(s):

Lecture

FMST 317 Transnational Approaches to Cinema (3 credits)**Prerequisite/Corequisite:**

The following courses must be completed previously: two of [FMST 201](#), [FMST 202](#) or [FMST 203](#); and [FMST 204](#), [FMST 220](#). If prerequisites are not satisfied, written permission of the School of Cinema is required.

Description:

This course introduces students to geo-political approaches to cinema, which question the primacy of the national as a determining category of analysis. This course emphasizes the transnational flow of global media production and circulation, and offers comparative perspectives on film movements and practices.

Component(s):

Lecture

FMST 318 Experimental Film (3 credits)**Prerequisite/Corequisite:**

Students must be in second-year standing with 66 or fewer credits remaining in their degree program.

Description:

An examination of experimental film emphasizing developments from the late 1940s to the present. The New American Cinema is considered in relation to other North American and European experimental cinemas, and examples of the historical antecedents of recent experimental films are viewed and discussed. Weekly screenings.

Component(s):

Lecture

FMST 319 The Moving Image and Society (3 credits)**Prerequisite/Corequisite:**

The following courses must be completed previously: two of [FMST 201](#), [FMST 202](#) or [FMST 203](#); [FMST 204](#), [FMST 220](#). If prerequisites are not satisfied, written permission of the Mel Hoppenheim School of Cinema is required.

Description:

This course explores the ways in which cinema and moving images shape ideologies of class, gender and race. Through a selection of key theoretical texts from cultural studies and related scholarly traditions, this course investigates the centrality of visual experience to everyday life. Through a selection of screenings and readings, students learn how the production and consumption of visual cultures intersect with issues of identity and historical consciousness. The aim of this course is to enable students to analyze different ideological aspects of film and the moving image.

Component(s):

Lecture

FMST 320 Digital Media and Animation (3 credits)

Prerequisite/Corequisite:

The following courses must be completed previously: two of [FMST 201](#), [FMST 202](#) or [FMST 203](#) ; and [FMST 204](#), [FMST 220](#). If prerequisites are not satisfied, written permission of the School of Cinema is required.

Description:

This course introduces students to the proliferating forms of contemporary animation, and to the critical debates around digital media in which animation plays a central role. The course examines new forms of animation, including anime, web-based animation and animated documentary along with big-budget special-effects films. Students are introduced to recent developments within film studies, animation studies, new media theory, game studies, gender studies, software studies, and theories of consumer culture.

Component(s):

Lecture

Notes:

- Students who have received credit for this topic under a [FMST 398](#) number may not take this course for credit.

FMST 325 Studies in Film Acting and Performance (3 credits)

Prerequisite/Corequisite:

The following courses must be completed previously: two of [FMST 201](#), [FMST 202](#) or [FMST 203](#); and [FMST 220](#). If prerequisites are not satisfied, written permission of the Mel Hoppenheim School of Cinema is required.

Description:

This course offers an introduction to the critical study and analysis of film acting and performance. It includes a survey of acting styles and practices. Performance styles are studied in relation to authorship, the film industry, stardom, scriptwriting, film technique, film genre, documentary and the other performing arts. The course helps students learn the multidimensional subject of acting for the screen.

Component(s):

Lecture

FMST 326 Approaches to World Cinema (3 credits)

Prerequisite/Corequisite:

Students must be in second-year standing with 66 or fewer credits remaining in their degree program.

Description:

The course investigates films, film movements, filmmakers and film industries worldwide focusing on transnationalism as well as specific geopolitical cultural contexts. Among the possible topics: contemporary global art cinema and festivals, global and regional economies of film and media, film movements and genres, transcultural and diasporic cinemas, Third Cinema, postcoloniality and eurocentrism, international co-productions, practices of dubbing and subtitling.

Component(s):

Lecture

FMST 328 Non-fiction Film Since 1956 (3 credits)**Prerequisite/Corequisite:**

Students must be in second-year standing with 66 or fewer credits remaining in their degree program.

Description:

A cross-cultural survey of contemporary developments in the documentary film. The course begins with the precursors of cinéma-direct in North America and Europe during the 1950s, and extends through the most recent applications of cinéma-direct in the emerging cinemas of the Third World. Emphasis is placed on both the artistic achievement and the theoretical, cultural, and political context of the non-fiction film during this period of technological and aesthetic transition. Weekly screenings.

Component(s):

Lecture

FMST 329 Women and Film (3 credits)**Prerequisite/Corequisite:**

The following courses must be completed previously: two of [FMST 201](#), [FMST 202](#) or [FMST 203](#); and [FMST 220](#). If prerequisites are not satisfied, written permission of the Mel Hoppenheim School of Cinema is required.

Description:

This course examines films made by women, film criticism written by women, and the portrayal of women in films. These topics are considered within the context of film history and with an emphasis on their relation to ideas in contemporary feminist theory. Weekly screenings.

Component(s):

Lecture

FMST 330 Film Sound (3 credits)**Prerequisite/Corequisite:**

The following courses must be completed previously: two of [FMST 201](#), [FMST 202](#) or [FMST 203](#); and [FMST 220](#). If prerequisites are not satisfied, written permission of the Mel Hoppenheim School of Cinema is required.

Description:

This course provides an introduction to the concepts and language necessary to think and write cogently about the importance of sound in the cinema. It covers issues of technology, aesthetics and sound design in relation to the history of cinema as an audiovisual medium. Weekly readings and screenings offer students key analytical tools to better understand the soundscapes and soundtracks of a variety of film practices.

Component(s):

Lecture

FMST 331 Film Directors (3 credits)**Prerequisite/Corequisite:**

The following courses must be completed previously: two of [FMST 201](#), [FMST 202](#) or [FMST 203](#); and [FMST 220](#). If prerequisites are not satisfied, written permission of the Mel Hoppenheim School of Cinema is required.

Description:

This course provides a concentrated study of the work of selected major directors of narrative, documentary and experimental cinema. Concepts and theories of authorship are incorporated into close analysis of selected bodies of work. The films are considered in terms of thematic and stylistic consistency and variation as well as biographical, social, and political factors.

Component(s):

Lecture

Notes:

- Students who have received credit for FMST 321 may not take this course for credit.

FMST 332 Issues in Independent Cinema (3 credits)**Prerequisite/Corequisite:**

The following courses must be completed previously: two of [FMST 201](#), [FMST 202](#) or [FMST 203](#); and [FMST 220](#). If prerequisites are not satisfied, written permission of the Mel Hoppenheim School of Cinema is required.

Description:

This course involves intensive study of selected tendencies in cinema produced outside the mainstream of the film industry. Topics may include documentary, video art, experimental or narrative film, or particular convergences of these modes of film practice. Topics will vary according to the instructor's specialization.

Component(s):

Lecture

FMST 335 Aspects of National Cinemas (3 credits)**Prerequisite/Corequisite:**

Students must be in second-year standing with 66 or fewer credits remaining in their degree program.

Description:

An examination of films as reflections of national cultures. Films by a range of directors representing one or several national groupings such as Japan, Brazil, Eastern Europe, Great Britain, or contemporary West Germany are discussed in the context of their aesthetic, cultural, and political aspirations. Weekly screenings.

Component(s):

Lecture

FMST 336 Documentary Film of the Classical Period (3 credits)**Prerequisite/Corequisite:**

Students must be in second-year standing with 66 or fewer credits remaining in their degree program.

Description:

This course is a cross-cultural survey of the history of the documentary film from its origins in early cinema to the emergence of direct cinema in the postwar period. Emphasis is placed on both the artistic achievement and the theoretical, cultural, and political context of nonfiction film during the first half of the 20th century. Directors studied may include Flaherty, Grierson, Lorentz, Ivens, Riefenstahl, Shub, Vertov, and Vigo.

Component(s):

Lecture

FMST 337 Topics in American Cinema (3 credits)

Prerequisite/Corequisite:

Students must be in second-year standing with 66 or fewer credits remaining in their degree program.

Description:

A lecture or seminar course which provides an opportunity for the study of limited and more specialized aspects of U.S. cinema. Topics may include individual genres, directors, production studios, historical periods, or aspects of independent cinema. Topics vary from year to year according to the instructor's field of specialization.

Component(s):

Lecture

FMST 340 Industry Studies in Film and the Moving Image (3 credits)

none

Prerequisite/Corequisite:

Students must be in second-year standing with at least 24 credits completed in their degree program.

Description:

This course introduces students to the study of the film and moving image industries. Production studies and film and media industry studies are burgeoning fields of study. These fields offer insights into how film and media are produced; what their working conditions are; how production practices affect what is seen on screen; and how distribution and reception impacts industry practices. These practices are often transnational in scope and funding; this course will explore these conditions. This course also pays attention to how changes in technologies have an impact on production conditions, distribution practices, as well as labour and financial structures.

Component(s):

Lecture; In Person (P)

Notes:

- Reading and writing are essential parts of this class; weekly Moodle forum posts will be required
- Midterm and final writing assignments will be required to check on the understanding of the readings (midterm) and allow for the development of specific research project based on the student's interests (final)
- Participation in class discussions
- Group oral presentations on particular production cultures and industry practices
- English

FMST 348 Special Topics in Art and Film (3 credits)**Prerequisite/Corequisite:**

The following courses must be completed previously: [ARTH 201](#), [ARTH 202](#) and [FMST 220](#); and one of [FMST 201](#), [FMST 202](#) or [FMST 203](#). Enrolment in the [Major in Art History and Film Studies](#) is required. If prerequisites are not satisfied, written permission of the School of Cinema is required.

Description:

This course offers a comparative examination of some aspects of film studies and art history.

Component(s):

Lecture

Notes:

- Students who have received credit for [ARTH 348](#) may not take this course for credit.

FMST 350 Studies in Film Genres (3 credits)

Prerequisite/Corequisite:

The following courses must be completed previously: two of [FMST 201](#), [FMST 202](#) or [FMST 203](#); [FMST 220](#). If prerequisites are not satisfied, permission of the Mel Hoppenheim School of Cinema is required.

Description:

This course offers an intensive analysis of one or two film genres, which assumes previous experience in film-genre studies. The genre is discussed in terms of its structural characteristics and the ways in which it is a product of specific social situations.

Weekly screenings.

Component(s):

Lecture

FMST 391 Sexual Representation in Cinema (3 credits)**Prerequisite/Corequisite:**

Students must be in second-year standing with 66 or fewer credits remaining in degree program or must have completed six credits in the Major or Minor in Interdisciplinary Studies in Sexuality.

Description:

An investigation of cinematic sexual imagery as art, communication and socio-cultural phenomenon. Weekly screenings of films and videos, representing fiction, experimental and documentary genres, as well as different historical and cultural contexts, are related to theoretical readings, both classical and contemporary, by authors from Freud and the Surrealists to Foucault and recent feminist and queer theorists. Contemporary issues such as pornography, autobiography, and the HIV epidemic are confronted. Learning is interdisciplinary, interactive and group-oriented.

Component(s):

Lecture

Notes:

- Students who have received credit for this topic under a [FMST 498](#) number may not take this course for credit.

FMST 392 Queer/Trans Film and Media History (3 credits)**Prerequisite/Corequisite:**

Students must be in second-year standing with at least 24 credits completed in their program.

Description:

An interdisciplinary, cross-cultural survey of cinema and media made by and about queer and trans people. The course historically situates a global spectrum of moving image media within the context of sex and gender politics, featuring major artists and lesser-known makers from across the LGBTQ2S+ spectrum.

Component(s):

Lecture

FMST 393 Queer/Trans Film and Media Analysis (3 credits)**Prerequisite/Corequisite:**

Students must be in second-year standing with at least 24 credits completed in their program.

Description:

This course explores a wide range of methods and approaches to film and media from LGBTQ2S+ perspectives, including reception theory, queer theory, and identity studies. Students will gain an understanding of how media and LGBTQ2S+ identities are interwoven as well as critical and analytical skills grounded in the cultures and experiences of queer and trans people.

Component(s):

Lecture

FMST 398 Topics in Film and Moving Image Studies (3 credits)**Prerequisite/Corequisite:**

Students must be in second-year standing with at least 24 credits completed in their degree program.

Description:

A course which provides an opportunity for the study of limited and more specialized aspects of film and moving image studies.

Component(s):

Lecture

Notes:

- Specific topics for this course, and prerequisites relevant in each case, are stated in the Undergraduate Class Schedule.

FMST 399 Topics in Film and Moving Image Studies (6 credits)**Prerequisite/Corequisite:**

Students must be in second-year standing with at least 24 credits completed in their degree program.

Description:

A course which provides an opportunity for the study of specialized aspects of film and moving image studies outside the scope of existing courses.

Component(s):

Lecture

Notes:

- Specific topics for this course, and prerequisites relevant in each case, are stated in the Undergraduate Class Schedule.

FMST 409 Seminar in Women and Film (3 credits)**Prerequisite/Corequisite:**

Written permission of the School of Cinema is required.

Description:

An advanced course in the study of films made by women, as well as of the representation of women in films. The topics selected for study may vary from year to year and are considered within the context of film history, contemporary feminist philosophy, and feminist film theory. Students are expected to conduct independent research for class presentation.

Component(s):

Seminar

FMST 410 Seminar in Gender, Sexuality and Media (3 credits)**Prerequisite/Corequisite:**

Written permission of the School of Cinema is required.

Description:

An advanced interdisciplinary course in gender, identity and politics in cinema and media. Topics may vary from year to year, drawing on approaches from feminist, masculinity, queer, sexuality and gender/transgender studies. Sexuality is approached as an art, a form of communication and socio-cultural phenomenon, focusing on cinema and other moving image and sound-based media. Regular screenings accompany theoretical, historical and critical readings.

Component(s):

Seminar

FMST 411 Seminar in Screen Cultures (3 credits)**Prerequisite/Corequisite:**

Written permission of the School of Cinema is required.

Description:

An advanced, interdisciplinary approach to the study of cinema and media cultures which draws on historical and theoretical approaches to old and new screen-based forms. Topics include issues of exhibition, distribution, industry, art institutions and other socio-cultural and historical issues related to moving image cultures. Regular screenings accompany theoretical, historical and critical readings.

Component(s):

Seminar

FMST 412 Seminar in Geographies of Cinema (3 credits)**Prerequisite/Corequisite:**

Written permission of the School of Cinema is required.

Description:

An advanced study of cinema and the ways in which space, place and geopolitical borders shape aesthetic, industrial, cultural and political dynamics of moving images and sound. This course may include national, regional, local, urban, rural and international and transnational approaches. Regular screenings accompany theoretical, historical and critical readings.

Component(s):

Seminar

FMST 414 Seminar in Film Directors (3 credits)**Prerequisite/Corequisite:**

Students must have completed 18 credits in Film Studies prior to enrolling. Written permission of the School of Cinema is required.

Description:

A seminar for advanced students which provides for more concentrated study of the work of specific film directors. The director or directors whose films are chosen for study varies from year to year according to the instructor's field of specialization.

Component(s):

Seminar

FMST 416 Seminar in Film History (3 credits)**Prerequisite/Corequisite:**

Students must have completed 18 credits in Film Studies prior to enrolling. Written permission of the School of Cinema is required.

Description:

A seminar for advanced students which provides for the study of limited and more specialized areas of film history. The areas chosen for study vary from year to year according to the instructor's field of specialization.

Component(s):

Seminar

FMST 418 Seminar in Canadian Cinema (3 credits)**Prerequisite/Corequisite:**

The following course must be completed previously: [FMST 214](#) or COMS 316. Written permission of the School of Cinema is required.

Description:

A seminar in which selected aspects of Canadian film are examined and discussed. The areas chosen for study vary from year to year according to the instructor's field of specialization.

Component(s):

Seminar

FMST 419 Séminaire sur le cinéma québécois (3 credits)**Prerequisite/Corequisite:**

[FMST 215](#), ainsi qu'une permission écrite de l'École de cinéma.

Description:

Un séminaire dans lequel des aspects sélectifs du cinéma québécois sont analysés et discutés. Les sujets d'étude choisis varient d'année en année selon la spécialisation de l'instructeur.

Component(s):

Seminar

Notes:

- Ce cours peut, à l'occasion, être offert en anglais. / This course may be occasionally offered in English.

FMST 420 Seminar in Critical Media Practices (3 credits)**Prerequisite/Corequisite:**

Written permission of the School of Cinema is required.

Description:

This course brings together critical readings and practices across media forms with an emphasis on blending theory and creative work. Topics may include curating practices, video essays, collaborative media practices and web journalism.

Component(s):

Seminar

FMST 422 Seminar in Film Theory and Criticism (3 credits)**Prerequisite/Corequisite:**

Written permission of the School of Cinema is required.

Description:

This seminar provides an in-depth and focused engagement with discourses on cinema from different cultural traditions and theoretical perspectives. Specific topics may vary from year to year and will be placed in dialogue with a range of film and media materials.

Component(s):

Seminar

FMST 423 Seminar in Stylistic and Formal Analysis (3 credits)**Prerequisite/Corequisite:**

Written permission of the School of Cinema is required.

Description:

An intensive course in the analysis of film style. Films are examined using an analytical projector in order to discover their formal and thematic structures. The contribution of cinematographers, editors, scriptwriters, directors, and performers to the development of a style are discussed. Weekly screenings.

Component(s):

Seminar

FMST 424 Seminar in Film Narrative (3 credits)**Prerequisite/Corequisite:**

Written permission of the School of Cinema is required.

Description:

An examination of conventions of film narrative from a theoretical and historical point of view. Innovations in narrative structure are discussed and consideration is given to the origin, development, and transformation of narrative traditions in their cultural and aesthetic context.

Component(s):

Seminar

FMST 426 Professional Internship I (3 credits)**Prerequisite/Corequisite:**

Students must be in second-year standing with at least 24 credits completed in the Major or Specialization in Film and Moving Image Studies. Written permission of the School of Cinema is required.

Description:

A Film and Moving Image Studies student who has been commissioned to work in such areas as film research, archival work, editing film publications, or writing film criticism, may seek permission to apply three credits towards the Film and Moving Image Studies degree program. A written proposal describing the project must be submitted prior to the work taking place in order to determine the appropriateness of the level and scope of the project. The School of Cinema must be satisfied that the work will be done under the joint supervision of a qualified professional and a full-time Cinema faculty member.

Component(s):

Practicum/Internship/Work Term

FMST 427 Professional Internship II (3 credits)**Prerequisite/Corequisite:**

Students must be in second-year standing with at least 24 credits completed in the Major or Specialization in Film and Moving Image Studies. Written permission of the Mel Hoppenheim School of Cinema is required.

Description:

A Film Studies student who has been commissioned to work in such areas as film research, archival work, editing film publications, or writing film criticism, may seek permission to apply three credits towards the Film Studies degree program. A written proposal describing the project must be submitted prior to the work taking place in order to determine the appropriateness of the level and scope of the project. The School of Cinema must be satisfied that the work will be done under the joint supervision of a qualified professional and a full-time Cinema faculty member.

Component(s):

Practicum/Internship/Work Term

Notes:

- This course is for students wishing to enroll in a subsequent internship to [FMST 426](#)

FMST 428 Independent Study I (3 credits)**Prerequisite/Corequisite:**

Students must have completed at least 24 credits in Film and Moving Image Studies. Written permission of the Department is required. A minimum cumulative GPA of 3.5 is required.

Description:

This course offers a limited number of students the opportunity to pursue advanced research under the supervision of a full-time Cinema faculty member. A written agreement between the student and the supervisor shall clearly state the nature of the student's research, the scope of the project, and the work schedule. The study workload should be equivalent to a three-credit course in the program. Independent study may not duplicate curriculum offerings.

Component(s):

Independent Study

FMST 429 Independent Study II (3 credits)**Prerequisite/Corequisite:**

The following course must be completed previously: [FMST 428](#). Students must have completed at least 24 credits in Film and Moving Image Studies. Written permission of the Department is required. A minimum cumulative GPA of 3.5 is required.

Description:

This course offers a limited number of students the opportunity to pursue advanced research under the supervision of a full-time Cinema faculty member. A written agreement between the student and the supervisor shall clearly state the nature of the student's research, the scope of the project, and the work schedule. The study workload should be equivalent to a three-credit course in the program. Independent study may not duplicate curriculum offerings.

Component(s):

Independent Study

FMST 448 Advanced Seminar in Art and Film (3 credits)**Prerequisite/Corequisite:**

The following course must be completed previously: [ARTH 348](#) or [FMST 348](#). Enrolment in the Major in Art History and Film Studies is required. If prerequisites are not satisfied, permission of the program director is required.

Description:

A seminar designed to permit an in-depth course of study on some aspects of art and film history.

Component(s):

Seminar

Notes:

- Students who have received credit for [ARTH 448](#) may not take this course for credit.

FMST 450 Film and Moving Image Studies Specialization Seminar (3 credits)**Prerequisite/Corequisite:**

Students must be in second-year standing with at least 24 credits completed in the Specialization in Film and Moving Image Studies. Written permission of the School of Cinema is required.

Description:

This intensive seminar includes workshops in research methodology, in advanced study and career planning, and in the practice of criticism, publication, preservation, and programming. The relation of film and moving image studies to filmmaking practice, the role of changing technology, and the current cultural context of the discipline are discussed by visiting experts from both within the University and the community at large. The course brings together all students in the Specialization in Film and Moving Image Studies.

Component(s):

Seminar

FMST 498 Seminar in Film and Moving Image Studies (3 credits)**Prerequisite/Corequisite:**

Written permission of the School of Cinema is required.

Description:

A seminar course for advanced students which provides an opportunity for the study of limited and more specialized aspects of film and moving image studies.

Component(s):

Seminar

FMST 340: Industry Studies in Film and the Moving Image

Prerequisite:
2nd year standing

Description:

This course introduces students to the study of the film and moving image industries. Production studies and film and media industry studies are burgeoning fields of study. These fields offer insights into how film and media are produced; what their working conditions are; how production practices affect what is seen on screen; and how distribution and reception impacts industry practices. These practices are often transnational in scope and funding; this course will explore these conditions. This course also pays attention to how changes in technologies have an impact on production conditions, distribution practices, as well as labour and financial structures.

Learning Outcomes:

Students will:

- Gain an understanding of the key texts within film and moving image industry studies and production studies
- Gain an understanding of the transnational organization of film and moving image production
- Gain an understanding of the specificities of particular film industries (ex: Hollywood, Bollywood, East Asian screen industries, etc.) and their associated production cultures (the particular industry practices and labour conditions within each of these industries)
- Gain a historical perspective on the shifts in circuits of distribution, particularly with the rise of online streaming via global streaming giants such as Netflix, and national streaming platforms such as China's Tencent Video or Canada's CRAVE
- Be prepared to incorporate this knowledge into work in the cultural industries or in writing about them in future courses or in the workforce

Assessments:

- Reading and writing are essential parts of this class; weekly Moodle forum posts will be required
- Midterm and final writing assignments will be required to check on the understanding of the readings (midterm) and allow for the development of specific research project based on the student's interests (final)
- Participation in class discussions
- Group oral presentations on particular production cultures and industry practices

BFA Major in Film Studies

Program Requirements

Major in Film and Moving Image Studies (48 credits)

18.0 credits:

- FMST 201 Film History I (3.00)
- FMST 202 Film History II (3.00)
- FMST 203 Film History III (3.00)
- FMST 204 Approaches to Film and Moving Image Studies I (3.00)
- FMST 205 Approaches to Film and Moving Image Studies II (3.00)
- FMST 220 Film Analysis (3.00)

Note: One of FMST 201 , FMST 202 and FMST 203 ; and FMST 220 should be taken as part of the first 30 credits.

3.0 credits chosen from:

- FMST 214 Canadian Cinema (3.00)
- FMST 215 Le cinéma québécois (3.00)
- FMST 217 First Peoples' Cinema (3.00)

3.0 credits chosen from:

- FMST 222 Topics in Film Aesthetics (3.00)
- FMST 223 Montage Aesthetic (3.00)
- FMST 224 Moving Camera Aesthetic (3.00)

3.0 credits chosen from:

- FMST 315 Introduction to Film Theory (3.00)
- FMST 316 Film and Moving Image Cultures (3.00)

- FMST 317 Transnational Approaches to Cinema (3.00)
- FMST 319 The Moving Image and Society (3.00)
- FMST 320 Digital Media and Animation (3.00)

15.0 credits of Film and Moving Image Studies electives, excluding FMST 200

6.0 credits of Cinema electives

Note: Up to 12 credits chosen from the Communication Studies Film Courses list may be applied as Film and Moving Image Studies or Cinema electives for degree purposes. VDEO 350 may also be applied as a Cinema elective for degree purposes.

Notes

- Students are responsible for fulfilling their particular degree requirements; hence, the sequences above must be read in conjunction with Section 81.20 Degree Requirements.

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Minor in Film Studies

Program Requirements

Minor in Film and Moving Image Studies (24 credits)

12.0 credits chosen from:

- FMST 200 Introduction to Film and Moving Image Studies (6.00)
- FMST 201 Film History I (3.00)
- FMST 202 Film History II (3.00)
- FMST 203 Film History III (3.00)
- FMST 220 Film Analysis (3.00)

12.0 credits of Film and Moving Image Studies electives

Note: Up to six credits chosen from the Communication Studies Film Courses list may be applied as Film and Moving Image Studies electives for degree purposes.

Notes

- Students in Communication Studies Department degree programs must have written permission of their Department to enter this program.
- Students are responsible for fulfilling their particular degree requirements; hence, the sequences above must be read in conjunction with Section 81.20 Degree Requirements.

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Wednesday, September 27, 2023 at 10:49:24 GMT-04:00

Subject: Re: Curriculum changes in Cinema impacting MISS
Date: Wednesday, September 27, 2023 at 10:23:59 AM GMT-04:00
From: Kimberley Manning
To: Natalie Kouri-Towe, Ria Rombough, Belinda Bowes
CC: Film Studies Cinema, Academic Facilitator Fine Arts, Elaine Cheasley Paterson

Dear Ria,

I also approve the changes that will impact the Women's Studies program.

My apologies for the delay.

With best regards,

Kimberley

--

Kimberley Ens Manning (elle/she/her)
Institut Simone de Beauvoir/Simone de Beauvoir Institute
Directrice/Principal
Université Concordia/Concordia University
The Party Family : Revolutionary Attachments and the Gendered Origins of State Power in China
<https://www.cornellpress.cornell.edu/book/9781501771415/the-party-family/#bookTabs=1>

Situé sur les terres et les eaux traditionnelles non cédées de la Nation Kanien'kehá:ka
Located on the Un-Ceded Traditional Lands and Waters of the Kanien'kehá:ka Nation

From: Natalie Kouri-Towe <natalie.kouri-towe@concordia.ca>
Date: Wednesday, September 27, 2023 at 7:15 AM
To: Ria Rombough <ria.rombough@concordia.ca>, Belinda Bowes <Linda.Bowes@concordia.ca>, Kimberley Manning <kimberley.manning@concordia.ca>
Cc: Film Studies Cinema <filmstudies.cinema@concordia.ca>, Academic Facilitator Fine Arts <fineartscurriculum@concordia.ca>, Elaine Cheasley Paterson <Elaine.Paterson@concordia.ca>
Subject: Re: Curriculum changes in Cinema impacting MISS

Dear Ria,

My apologies about the delay in responding. I am confirming that the proposed changes are accepted for the Interdisciplinary Studies in Sexuality major and minor.

Best,
Natalie

From: Ria Rombough <ria.rombough@concordia.ca>
Date: Wednesday, September 27, 2023 at 9:26 AM
To: Belinda Bowes <Linda.Bowes@concordia.ca>, Kimberley Manning

<kimberley.manning@concordia.ca>

Cc: Film Studies Cinema <filmstudies.cinema@concordia.ca>, Natalie Kouri-Towe <natalie.kouri-towe@concordia.ca>, Academic Facilitator Fine Arts <fineartscurriculum@concordia.ca>, Elaine Cheasley Paterson <Elaine.Paterson@concordia.ca>

Subject: Re: Curriculum changes in Cinema impacting MISS

Dear Kim and Belinda,

Apologies for piling on, but this request is time-sensitive. Our Faculty Council's Steering Committee meets Tuesday, October 3. Your acknowledgement of our changes is the only outstanding element of the dossier.

Thank you so much for your attention to this,
Ria

From: Belinda Bowes <Linda.Bowes@concordia.ca>

Date: Monday, September 25, 2023 at 2:43 PM

To: Kimberley Manning <kimberley.manning@concordia.ca>

Cc: Film Studies Cinema <filmstudies.cinema@concordia.ca>, Ria Rombough <ria.rombough@concordia.ca>, Natalie Kouri-Towe <natalie.kouri-towe@concordia.ca>

Subject: RE: Curriculum changes in Cinema impacting MISS

Hi Kim,

Please see the message from Film Studies below.

Stay safe and well.

Best,

Belinda Bowes

Assistant to the Principal/Academic Advisor | Simone de Beauvoir Institute | ER 619 | 2155 Guy St

Tel: 514-848-2424 x 2370

<http://www.concordia.ca/artsci/sdbi>

****Please include your student I.D. number in all correspondence.****

We are all in the same storm, but not in the same boat.

~ *Emery D. Haley*

From: Ria Rombough <ria.rombough@concordia.ca>

Sent: Monday, September 25, 2023 2:28 PM

To: Natalie Kouri-Towe <natalie.kouri-towe@concordia.ca>; Belinda Bowes <Linda.Bowes@concordia.ca>

Cc: Film Studies Cinema <filmstudies.cinema@concordia.ca>

Subject: Re: Curriculum changes in Cinema impacting MISS

Dear Natalie and Belinda,

A gentle reminder that we are waiting for your acknowledgement to add our dossier.

Thanks,
Ria

From: Ria Rombough <ria.rombough@concordia.ca>
Date: Monday, September 18, 2023 at 2:22 PM
To: Natalie Kouri-Towe <natalie.kouri-towe@concordia.ca>, Belinda Bowes <Linda.Bowes@concordia.ca>
Cc: MARTIN LEFEBVRE <martin.lefebvre@concordia.ca>, CATHERINE RUSSELL <katie.russell@concordia.ca>, Film Studies Cinema <filmstudies.cinema@concordia.ca>, Academic Facilitator Fine Arts <fineartscurriculum@concordia.ca>
Subject: Curriculum changes in Cinema impacting MISS

Dear Natalie and Belinda,

I am writing on behalf of Martin Lefebvre (Chair) and Katie Russell (UPD), to inform you of changes being made to courses in dossier CINE-5254. As these changes will affect 'defined groups' in your calendar listing, I would ask you to acknowledge such changes by replying to this email by Friday, September 22 and to make the necessary curriculum changes on your end pending APC approval of the CINE dossier.

The changes we are proposing that touch your area are titles and descriptions of 2 courses, FMST 392 and 393. These changes will impact your listed Program Requirements for the Major and Minor in Interdisciplinary Sexuality Studies and the Optional Courses for Women's Studies. We also plan to remove 392 as a prerequisite for 393.

Our Faculty-level Curriculum Committee has asked that we provide a rationale outlining how these two courses will be different from FASS 393. Please see attached for your information.

Christopher, in cc here, will follow up to assist with the changes required on your end.

I've attached a draft of the curriculum dossier here for complete details. The Impact Report (starting page 41) lays things out very clearly.

Please let me know if you have any questions.

Ria Rombough (she/her)
 Administrator
 Mel Hoppenheim School of Cinema
 Concordia University
 (514) 848-2424 x4667
<http://www.concordia.ca/finearts/cinema.html>

Concordia University is located on unceded Indigenous lands. The Kanien'kehá:ka Nation is recognized as the custodians of the lands and waters on which we gather today.

L'Université Concordia est située en territoire autochtone, lequel n'a jamais été cédé. La nation Kanien'kehá: ka est reconnue comme gardienne des terres et des eaux sur lesquelles nous nous réunissons aujourd'hui. [Indigenous Directions Leadership Group, Concordia University, February 2017]

BFA Specialization in Film Studies

Program Requirements

Specialization in Film and Moving Image Studies (66 credits)

3.0 credits:

- FMST 220 Film Analysis (3.00)

Note: FMST 220 should be taken as part of the first 30 credits.

3.0 credits chosen from:

- FMST 222 Topics in Film Aesthetics (3.00)
 - FMST 223 Montage Aesthetic (3.00)
 - FMST 224 Moving Camera Aesthetic (3.00)
-

9.0 credits:

- FMST 201 Film History I (3.00)
- FMST 202 Film History II (3.00)
- FMST 203 Film History III (3.00)

Note: One of FMST 201, FMST 202 or FMST 203 should be taken as part of the first 30 credits.

6.0 credits:

- FMST 204 Approaches to Film and Moving Image Studies I (3.00)
 - FMST 205 Approaches to Film and Moving Image Studies II (3.00)
-

3.0 credits chosen from:

- FMST 214 Canadian Cinema (3.00)
- FMST 215 Le cinéma québécois (3.00)
- FMST 217 First Peoples' Cinema (3.00)

6.0 credits chosen from:

- FMST 315 Introduction to Film Theory (3.00)
- FMST 316 Film and Moving Image Cultures (3.00)
- FMST 317 Transnational Approaches to Cinema (3.00)
- FMST 319 The Moving Image and Society (3.00)
- FMST 320 Digital Media and Animation (3.00)

3.0 credits chosen from:

- FMST 418 Seminar in Canadian Cinema (3.00)
- FMST 419 Séminaire sur le cinéma québécois (3.00)

Note: COMS 301 may be substituted for three credits in Film and Moving Image Studies and must be considered as Film and Moving Image Studies credits for degree purposes.

6.0 credits chosen from Cinema electives approved by the head of Film and Moving Image Studies or from the following courses:

- FMPR 231 Filmmaking I (6.00)
- VDEO 350 Video History and Theory (6.00)

3.0 credits:

- FMST 450 Film and Moving Image Studies Specialization Seminar (3.00)

21.0 credits credits of electives chosen from Film Studies Courses excluding FMST 200 or from the following courses:

- FMPR 341 Writing for Film I (3.00)

- FMPR 441 Writing for Film II (3.00)

3.0 credits of Film and Moving Image Studies seminar courses.

Note: Up to 12 credits chosen from the Communication Studies Film Courses list may be applied as Film and Moving Image Studies or Cinema electives for degree purposes.

Notes

- It is strongly recommended that students in the Specialization in Film Studies have, or acquire, a knowledge of French.
- Students are responsible for fulfilling their particular degree requirements; hence, the sequences above must be read in conjunction with Section 81.20 Degree Requirements.

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Summary and Rationale for Changes

Contemporary Dance Program Changes

This document outlines changes to the BFA Major in Contemporary Dance Program curriculum to be undertaken in three stages. This three-stepped rollout will allow us to obtain data and student feedback on the first stage of changes, which will then inform the second and third stages of changes.

Overview of Long-Term Goals

Dance in a Western context developed over centuries from a ritualistic and religious community form into a representational theatrical institution dominated by ballet technique and its affiliation with patriarchal hierarchy. With the beginning of Modernism in the 20th Century, dance shifted towards individual white female expression, while still valuing codified technique and choreographic structuring in a theatrical setting. Post-Modern dance after World War II questioned this individual choreographic authorship and codified technique without broadening dance beyond Whiteness and performance. These historic principles of Western dance have been challenged over the last decades, by acknowledging its colonial and patriarchal structures. Today, dance is not only seen as an aesthetic and theatrical expression, but as a form of knowledge production that can critically assess and change society. Important aspects of these disciplinary changes are an emphasis on collective processes rather than theatrical productions, on decolonization and Indigenization, anti-Black racism, and a consideration of sustainability.

To align dance education with these shifts in dance's values and structures, the Department of Contemporary Dance proposes to progressively update the curriculum in three stages. At the end of this process, by the beginning of the academic year 2026/27, the Department of Contemporary Dance will have a truly contemporary curriculum. The revised BFA curriculum will engage students with aesthetic and artistic concerns, but also address social, cultural, and political issues. Students, as choreographers, will use movement, spatial arrangements, and performance to convey and critique power dynamics, societal norms, inequality, and other pressing concerns. In other words, choreography becomes a means of expressing dissent, raising awareness, and advocating for social change. It can challenge existing power structures, disrupt dominant narratives, and offer alternative perspectives. Students will use choreography to explore and express concepts, emotions, and experiences. Choreographic processes become a form of inquiry and exploration.

With these changes, the department strives to incorporate more Black, Indigenous and racialized perspectives in their dance curriculum, while placing greater emphasis on sustainability in dance practices. These changes are in line with the [President's Task Force on Anti-Black Racism](#), [Sustainability Action Plan](#), and [Indigenous Directions Action Plan](#).

The last time the Department of Contemporary Dance changed aspects of its curriculum was 15 years ago. Those changes brought course descriptions in line with the department's emphasis on creative process, choreography, and production. Classes in the areas of creative process and choreography were supported by daily technique classes in Western technique, as well as one-semester courses in production, music, anatomy, and history. Creative process and choreography courses were mainly geared towards performance outcomes as a final product.

The Department of Contemporary Dance proposes to reorganize this curriculum to use creative processes and choreography as a way of thinking and re-thinking the world. We want to create critical and politically aware dancers and choreographers who can use choreographic structuring to impact society. We do so by challenging the Cartesian dualism between thinking and moving in all courses. An environmental scan of competing programs, such as UQAM, York University, Simon Fraser University, and University of Calgary, shows that other programs are also understanding the need to emphasize the social and political potential of dance for effecting social change. The proposed changes would thus bring our program into line with these competing programs. The focus of our rethinking of the current curriculum, however, extends beyond these programs, by fully incorporating theory, history, methodology, and practice.

To achieve this, Creative and Critical Process courses will become foundational course for the program with foci that speak to each other, choreographic practices, and social change. This focus shifts away from finalized end of year productions towards process-oriented inquiries and critical conceptual thinking. Complementary Choreography courses will allow students to experiment with these concepts and inquiries and accompanying Technique courses in both non-Western and Western techniques. Future courses in, for instance, Dance and Cultural Histories, Politics of Productions, Rhythms and Sounds, and Anatomies and Somatics will provide deeper understanding in specific aspects of dance. Throughout their tenure within the department, students will have two process-oriented in-class showings and four fully produced performances of their work in blackbox and proscenium environments. All productions will be more process oriented and truly integrated into pedagogical objectives by shifting them earlier in the semester instead of performing them at the end without any processing of the outcomes. The reduction of fully produced programs will require less production support.

Students will also be given opportunities to supplement these performance opportunities with student-driven, experimental showings and performances. Depending on the course's focus and their individual approach to dance, students will come to any embodied and performed encounter from different perspectives. In every instance, they will always engage critically and physically with the educational material of the course and the social reality of the day. In other words, while we are incorporating theoretical and historical inquiry, we will always work with the students through their physicality and corporeality.

The proposed changes have no new resource implications and will in the long run allow us to become more sustainable with our social and environmental resources by moving away from large-scale end of year productions. Instead, we will embed performance outputs into the pedagogy and curricular processes and link them to all courses.

Program Changes

We propose to implement the changes in three stages. The staggered implementation will allow us to assess every stage and if necessary, adjust its structure. The present dossier represents the first phase of curricular changes. These curricular changes are planned for the 2024/25 academic year. We are proposing to replace the three year-long Creative Process courses DANC 201, DANC 301, and DANC 401 with six semester-long 3-credit courses with individual themes and titles. This will allow us to create a different focus for every semester instead of adhering to year-long themes. Students will receive credit for their work after one semester, instead of only after working in a year-long course. Although the department can see the value of providing students with more flexibility in establishing their own pathway within the program, the sequential nature of these new six courses, building and developing skills from previous courses requires a more fixed approach. The current small cohorts do not permit us to offer courses simultaneously. As well, there is real value in learning in cohorts and

moving through the program with peers. The changes in this dossier focus primarily on bringing the program up to date and in alignment with changes in dance practice. We anticipate the cohort size to increase with the implementation of this revised curriculum and, in the later stages, we will consider the possibility of greater flexibility for students as they complete their entire degree.

Careful attention will be paid in course descriptions to decentering colonial structures, incorporating racialized perspectives, and working towards anti-Black racism in line with Concordia's 5-year Strategic Plan in Decolonizing and Indigenizing Curriculum and Pedagogy, and the President's Task Force on Anti-Black Racism. Wherever possible course descriptions will place emphasis on sustainability and environmental actions.

The second phase of the curricular changes for the 2025/26 academic year will focus on complimentary changes to the Choreography courses, Dance History and Anatomy courses. The third phase for 2026/27 will address changes to all the Technique courses, as well as the Music and Production courses. Our tiered approach will allow the department to mitigate the impact on the current student population and part-time faculty. As already mentioned, the staged approach to change will allow us to assess the impact of each set of changes and build from this data in further stages of curriculum change.

Course Changes

The year-long 6-credit Creative Process courses (DANC 201, 301, and 401) will be deleted and replaced with the following six 3-credit courses:

DANC 202 Orienting the Choreographing Self

DANC 203 Collaboration in Choreographic Practices

DANC 302 Dance as Social Life and Cultural Practice

DANC 303 Scenography and Other Spatial Conditions in Dance

DANC 402 Politics of Dance

DANC 403 Sustainability in Contemporary Dance

All courses will combine physical investigations with theorizing and more importantly use choreographic models to think critically about and change the world. These topics are not addressed in the current program. The new curriculum will not only respond to Concordia's broader initiatives for sustainability, Indigenous directions and inclusion, but will also fully prepare dance practitioners working in contemporary dance spaces.

Resource Implications

There are no resource implications.

Summary of Committee Discussion: FCC/FAPC/GCS Approval**For Submission to:**

Dr. Annie Gerin, Dean, Faculty of Fine Arts,
Faculty Council, 20 Oct 2023

Approved by:

Dr. Elaine Cheasley Paterson, Associate Dean, Academic Programs and Pedagogy, Office of the Dean, Faculty
of Fine Arts,
Faculty Curriculum Committee, 04 Oct 2023

The Faculty of Fine Arts Curriculum Committee reviewed and approved the DANC-5346 curriculum dossier at their meeting of October 4, 2023. The committee first reviewed the dossier on September 13, 2023 and had requested edits to their course descriptions which were addressed in the resubmission.

We hereby submit tis dossier for review by the Faculty Council by the Faculty Council on October 20, 2023.

There are no resource implications.

Summary of Committee Discussion: Department approval

For Submission to:

Elaine Cheasley Paterson, Associate Dean, Academic Programs and Pedagogy / Office of the Dean,
FCC, 13 Aug 2023

Approved by:

Jens Richard Giersdorf, Chair, Professor Contemporary Dance,
DCC/DC, 19 Apr 2023

The members of DCC/DC reviewed and approved of the proposed curriculum changes on April 19th, 2023.

Undergraduate Program Regular Curriculum Change - FA-DANC-5346 - VERSION : 1

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
DANC 201 Creative Process I Delete	X	X	X	X	X		X	X	X	
DANC 202 Orienting the Choreographing Self New	X	X	X	X	X		X	X	X	
DANC 203 Collaboration in Choreographic Practices New	X	X	X	X	X		X	X	X	
DANC 301 Creative Process II Delete	X	X	X	X	X		X	X	X	
DANC 302 Dance as Social Life and Cultural Practice New	X	X	X	X	X		X	X	X	
DANC 303 Scenography and Other Spatial Conditions in Dance	X	X	X	X	X		X	X	X	
DANC 320 Choreography I Change					X					
DANC 401 Creative Process III Delete	X	X	X	X	X		X	X	X	
DANC 402 Politics of Dance New	X	X	X	X	X		X	X	X	

DANC 403 Sustainability in Contemporary Dance	X	X	X	X	X		X	X	X	
DANC 420 Choreography II Change					X					

Undergraduate Program Regular Curriculum Change - FA-DANC-5346 - VERSION : 1

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change**Dossier Title:** Contemporary Dance Program Proposed Curricular Changes**Calendar Section Name:** DANC 201**Calendar Section Type:** Course**Description of Change:** DANC 201 Creative Process I Delete**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Contemporary Dance**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.70 Department of Contemporary Dance > Contemporary Dance Courses**Type of Change:** Course Deletion**Present Text calendar****Proposed Text**~~DANC 201 Creative Process I (6 credits)~~*Prerequisites:*~~The following appropriate dance technique courses, as determined by the Department, must be completed concurrently: DANC 205 /DANC 210. Enrolment in the Major in Contemporary Dance is required. If prerequisites are not satisfied, permission of the Department is required.~~*Description :*~~Introduction to the creative process in dance. Students learn to explore, observe, and structure ideas and movements through improvisations and specific exercises which cover such fundamentals as kinetics, rhythm and dynamics, spatial organization, perceptual skills, integration of acoustic, visual and verbal elements, and the use of technology as a creative tool. In addition to the regular studio hours, students must attend two hours of laboratory each week.~~*Component(s):*~~Studio ; Tutorial~~*Notes :*~~**Equivalent Courses :** Students who have received credit for DANC 200 may not take this course for credit.~~**Rationale:**

This existing Creative Process course is being deleted because, in its exclusive focus on choreography and creation for performance, it is out of touch with the field of dance. The year-long course also prevents students from engaging flexibly with the program or from receiving credits for their work after one semester.

Resource Implications:

None

Undergraduate Program Regular Curriculum Change - FA-DANC-5346 - VERSION : 1

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Contemporary Dance Program Proposed Curricular Changes**Calendar Section Name:** DANC 202**Calendar Section Type:** Course**Description of Change:** DANC 202 Orienting the Choreographing Self New**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Contemporary Dance**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.70 Department of Contemporary Dance > Contemporary Dance Courses**Type of Change:** New Course**Present Text calendar****Proposed Text****DANC 202 Orienting the Choreographing Self (3 credits)***Prerequisites:**Prerequisites:*

Enrolment in the Major in Contemporary Dance is required. If the prerequisite is not satisfied, permission of the Department is required and will be determined by previous experience and space availability.

*Description :**Description :*

This introductory course allows students to explore and contextualize their personal history of dance and begin to understand what it means to produce dance in a university setting. Students learn how to choreograph solos for each other, read and discuss texts about dance, and observe and critique different Western and non-Western choreographic works and approaches.

*Component(s):**Component(s):*

Seminar ; Studio

*Notes :**Notes :***Equivalent Courses :****Equivalent Courses :** Students who have received credit for DANC 200 or DANC 201 may not take this course for credit.**Rationale:**

This course looks at students' personal history and what it means to produce dance in a university setting. This topic is not addressed in the current program and is being added to support students' entry into the university and to advance their understanding of dance beyond their experience.

Resource Implications:

None

Undergraduate Program Regular Curriculum Change - FA-DANC-5346 - VERSION : 1

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Contemporary Dance Program Proposed Curricular Changes**Calendar Section Name:** DANC 203**Calendar Section Type:** Course**Description of Change:** DANC 203 Collaboration in Choreographic Practices New**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Contemporary Dance**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.70 Department of Contemporary Dance > Contemporary Dance Courses**Type of Change:** New Course**Present Text calendar****Proposed Text**[DANC 203 Collaboration in Choreographic Practices \(3 credits\)](#)*Prerequisites:**Prerequisites:*

[Enrolment in the Major in Contemporary Dance is required. If the prerequisite is not satisfied, permission of the Department is required and will be determined by previous experience and space availability. The following course must be completed previously: DANC 202 .](#)

*Description :**Description :*

[In this studio-based course, students explore theoretical, conceptual, and embodied approaches to creating collaborative choreography. Students make connections between academic theory, their personal choreographic explorations, and collaborative practice-based work. An emphasis is placed on choreographic examinations of non-Western and decolonial approaches to collaboration in artistic practices.](#)

*Component(s):**Component(s):*[Seminar ; Studio](#)*Notes :**Notes :***Equivalent Courses :****Equivalent Courses :** [Students who have received credit for DANC 200 or DANC 201 may not take this course for credit.](#)**Rationale:**

This course exposes students to collaborative choreographic creation. This topic is not addressed in the current program and is being added to provide students with different models of listening and collaboration, acquire foundational skills in the development of collaborative mechanisms and settings, and engage in the practical application of these skills to develop choreographic contributions.

Resource Implications:

None

Undergraduate Program Regular Curriculum Change - FA-DANC-5346 - VERSION : 1

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Contemporary Dance Program Proposed Curricular Changes**Calendar Section Name:** DANC 301**Calendar Section Type:** Course**Description of Change:** DANC 301 Creative Process II Delete**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Contemporary Dance**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.70 Department of Contemporary Dance > Contemporary Dance Courses**Type of Change:** Course Deletion**Present Text calendar****Proposed Text**~~DANC 301 Creative Process II (6 credits)~~*Prerequisites:*~~The following appropriate technique courses, as determined by the Department must be completed concurrently: DANC 305 /DANC 310; and DANC 320. The following course must be completed previously: DANC 200 or DANC 201. Enrolment in the Major in Contemporary Dance is required. If prerequisites are not satisfied, permission of the Department is required.~~*Description :*~~A continuation of DANC 201. Students further develop the practical and theoretical aspects of the creative process in dance and the elaboration of an individualized kinetic language. Methods of research and their application to concepts, themes, collaborations, projects, and the use of technology are evolved in studio and laboratories. In addition to the regular studio hours, students must attend two hours of laboratory each week.~~*Component(s):*~~Studio ; Laboratory~~*Notes :*~~**Equivalent Courses :** Students who have received credit for DANC 300 may not take this course for credit.~~**Rationale:**

This existing Creative Process course is being deleted because, in its exclusive focus on choreography and creation for performance, it is out of touch with the field of dance. The year-long course also prevents students from engaging flexibly with the program or from receiving credits for their work after one semester.

Resource Implications:

None

*Prerequisites:**Description :**Component(s):**Notes :***Equivalent Courses :**

Undergraduate Program Regular Curriculum Change - FA-DANC-5346 - VERSION : 1

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Contemporary Dance Program Proposed Curricular Changes**Calendar Section Name:** DANC 302**Calendar Section Type:** Course**Description of Change:** DANC 302 Dance as Social Life and Cultural Practice New**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Contemporary Dance**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.70 Department of Contemporary Dance > Contemporary Dance Courses**Type of Change:** New Course**Present Text calendar****Proposed Text****DANC 302 Dance as Social Life and Cultural Practice (3 credits)***Prerequisites:**Prerequisites:*

Enrolment in the Major in Contemporary Dance is required. If the prerequisite is not satisfied, permission of the Department is required and will be determined by previous experience and space availability. The following courses must be completed previously: DANC 211 ; DANC 200 or DANC 201, or DANC 202 and DANC 203 .

*Description :**Description :*

In this practice-based course, students examine dance from diverse viewpoints to investigate the question of who has the right to dance and choreograph. Students critique how dance has been used to exclude marginalized communities and to maintain colonial organizing principles. Ethnographic choreographic alternatives are explored in order to move towards diverse and inclusive dance practices.

*Component(s):**Component(s):*

Seminar ; Studio

*Notes :**Notes :***Equivalent Courses :****Equivalent Courses :** Students who have received credit for DANC 300 or DANC 301 may not take this course for credit.**Rationale:**

This course examines the structuring of dance from multiple positions to investigate who has the right to dance and choreograph. This topic is not addressed in the current program and is being added to support students' participation in theoretical inquiry and critical analysis to propose and embody models of dance that promote diversity, equity, anti-racist and inclusive practices to engage ethically with dance communities.

Resource Implications:

None.

Undergraduate Program Regular Curriculum Change - FA-DANC-5346 - VERSION : 1

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Contemporary Dance Program Proposed Curricular Changes**Calendar Section Name:** DANC 303**Calendar Section Type:** Course**Description of Change:** DANC 303 Scenography and Other Spatial Conditions in Dance**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Contemporary Dance**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.70 Department of Contemporary Dance > Contemporary Dance Courses**Type of Change:** New Course**Present Text calendar****Proposed Text**

DANC 303 Scenography and Other Spatial Conditions in Dance (3 credits)

*Prerequisites:**Prerequisites:*

Enrolment in the Major in Contemporary Dance is required. If the prerequisite is not satisfied, permission of the Department is required and will be determined by previous experience and space availability. The following courses must be completed previously: DANC 211 ; DANC 200 or DANC 201, or DANC 202 and DANC 203 .

*Description :**Description :*

The course focuses on space as context for the development of choreographic concepts. Students are exposed to and explore a variety of spaces, from the arrangement of the audience to physical dance sites, and examine how changes in these factors result in different choreographic outcomes. The course supports collective making, feminist and decolonial approaches as essential elements of contemporary art.

*Component(s):**Component(s):*

Seminar ; Studio

*Notes :**Notes :***Equivalent Courses :****Equivalent Courses :** Students who have received credit for DANC 300 or DANC 301 may not take this course for credit.**Rationale:**

This course applies the political structures in a direct engagement with a variety of environments. This topic is not addressed in the current program and is being added to support students' collective making, situatedness, feminist and decolonial approaches as essential elements of contemporary art. The course proposes choreography as a social and inclusive practice that takes criticality as a tool to enable informed responses and powerful imaginations.

Resource Implications:

None.

Undergraduate Program Regular Curriculum Change - FA-DANC-5346 - VERSION : 1

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Contemporary Dance Program Proposed Curricular Changes**Calendar Section Name:** DANC 320**Calendar Section Type:** Course**Description of Change:** DANC 320 Choreography I Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Contemporary Dance**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.70 Department of Contemporary Dance > Contemporary Dance Courses**Type of Change:** Course Change**Present Text calendar**

DANC 320 Choreography I (6 credits)

Prerequisites:

The following appropriate technique course, as determined by the Department must be completed previously: DANC 205 ~~DANC 210~~. ~~The following course must be completed concurrently: DANC 300~~ or DANC ~~301~~—Enrolment in the Major in Contemporary Dance is required. If prerequisites are not satisfied, permission of the Department is required.

Description :

Choreography is the art of rendering a concept into the physical design of dance through movement and forms of notation. This course develops personal creativity and broadens the student's physical and expressive potential into public performances. By organizing movement, space, and time into dances, students follow through the stages of originating ideas, developing themes, and rehearsing and performing choreographic creations. The course also explores the role that technology plays within both the choreographic and production processes. Practical exercises provide students with a working knowledge in the use of video, sound manipulation, and stage lighting.

Component(s):

Studio

*Notes :***Rationale:**

This edit aligns with the deletion of DANC 301. Removing the corequisite will give students more flexibility in creating their own study pathway and it is no longer essential that students complete the new courses DANC 302 and DANC 303 concurrently due to the refocusing of the new course content.

Resource Implications:

There are no resource implications.

Proposed Text

DANC 320 Choreography I (6 credits)

Prerequisites:

The following appropriate technique course, as determined by the Department must be completed previously: DANC 205 or DANC 210. Enrolment in the Major in Contemporary Dance is required. If prerequisites are not satisfied, permission of the Department is required.

Description :

Choreography is the art of rendering a concept into the physical design of dance through movement and forms of notation. This course develops personal creativity and broadens the student's physical and expressive potential into public performances. By organizing movement, space, and time into dances, students follow through the stages of originating ideas, developing themes, and rehearsing and performing choreographic creations. The course also explores the role that technology plays within both the choreographic and production processes. Practical exercises provide students with a working knowledge in the use of video, sound manipulation, and stage lighting.

Component(s):

Studio

Notes :

Undergraduate Program Regular Curriculum Change - FA-DANC-5346 - VERSION : 1

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change**Dossier Title:** Contemporary Dance Program Proposed Curricular Changes**Calendar Section Name:** DANC 401**Calendar Section Type:** Course**Description of Change:** DANC 401 Creative Process III Delete**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Contemporary Dance**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.70 Department of Contemporary Dance > Contemporary Dance Courses**Type of Change:** Course Deletion**Present Text calendar****Proposed Text**~~DANC 401 Creative Process III (6 credits)~~*Prerequisites:*~~The following appropriate technique course, as determined by the Department must be completed previously: DANC 205 /DANC 210 or DANC 305 /DANC 310 or DANC 405 /DANC 410. The following course must be completed concurrently: DANC 420. Enrolment in the Major in Contemporary Dance is required. If prerequisites are not satisfied, written permission of the Department is required.~~*Description :*~~A continuation of DANC 301 /300. This course enables students to advance their creative process and practice as movement artists through kinetic exploration, improvisation, performance coaching, extended studio projects, and lab reports. Discussion of current artistic issues and cultural manifestations help students situate their own research within a diversity of contexts. Building on initial research carried out in DANC 301/300, further exploration is conducted into the use of technology within the creative process. In addition to the regular studio hours, students must attend two hours of laboratory each week.~~*Component(s):*~~Studio ; Tutorial ; Laboratory~~*Notes :*~~**Equivalent Courses :** Students who have received credit for DANC 400 may not take this course for credit.~~**Rationale:**

This existing Creative Process course is being deleted because, in its exclusive focus on choreography and creation for performance, it is out of touch with the field of dance. The year-long course also prevents students from engaging flexibly with the program or from receiving credits for their work after one semester.

Resource Implications:

None

*Prerequisites:**Description :**Component(s):**Notes :***Equivalent Courses :**

Undergraduate Program Regular Curriculum Change - FA-DANC-5346 - VERSION : 1

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Contemporary Dance Program Proposed Curricular Changes**Calendar Section Name:** DANC 402**Calendar Section Type:** Course**Description of Change:** DANC 402 Politics of Dance New**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Contemporary Dance**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.70 Department of Contemporary Dance > Contemporary Dance Courses**Type of Change:** New Course**Present Text calendar****Proposed Text**

DANC 402 Politics of Dance (3 credits)

*Prerequisites:**Prerequisites:*

Enrolment in the Major in Contemporary Dance is required. If the prerequisite is not satisfied, permission of the Department is required and will be determined by previous experience and space availability. The following courses must be completed previously: DANC 211 ; DANC 300 or DANC 301, or DANC 302 and DANC 303 .

*Description :**Description :*

This studio-based course provides an overview and choreographic application of key texts in critical dance studies. Students learn how dance is a form of political expression and how choreographic practices can impact society. As a result, students understand dance in relation to social structures, and how dance and culture develop out of shared aesthetic as well as political principles.

*Component(s):**Component(s):*

Seminar ; Studio

*Notes :**Notes :***Equivalent Courses :****Equivalent Courses :** Students who have received credit for DANC 400 or DANC 401 may not take this course for credit.**Rationale:**

This course examines dance as a site of meaning-making, as social critique, and for its transformative potential beyond the stage. This topic is not addressed in the current program and is being added to support students' understanding of dance as political, and to analyze and decolonize culture through dance.

Resource Implications:

None.

Undergraduate Program Regular Curriculum Change - FA-DANC-5346 - VERSION : 1

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Contemporary Dance Program Proposed Curricular Changes**Calendar Section Name:** DANC 403**Calendar Section Type:** Course**Description of Change:** DANC 403 Sustainability in Contemporary Dance**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Contemporary Dance**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.70 Department of Contemporary Dance > Contemporary Dance Courses**Type of Change:** New Course**Present Text calendar****Proposed Text**

DANC 403 Sustainability in Contemporary Dance (3 credits)

*Prerequisites:**Prerequisites:*

Enrolment in the Major in Contemporary Dance is required. If the prerequisite is not satisfied, permission of the Department is required and will be determined by previous experience and space availability. The following courses must be completed previously: DANC 211 ; DANC 300 or DANC 301, or DANC 302 and DANC 303 .

*Description :**Description :*

In this studio-based course, students examine environmental and sustainable practices in relation to dance. Attention is given to how dance can be used as a tool to communicate environmental issues to diverse audiences and to interrogate the impact of dance practices on the environment, dancers' bodies, and communities. Students study the work of choreographers who practice social, decolonized, and environmental sustainability and examine ways to apply these approaches to their own creative practices.

*Component(s):**Component(s):*

Seminar ; Studio

*Notes :**Notes :***Equivalent Courses :****Equivalent Courses :** Students who have received credit for DANC 400 or DANC 401 may not take this course for credit.**Rationale:**

This course exposes students to diverse perspectives, theoretical and conceptual materials on environmental issues and sustainable practices in relation to dance. This topic is not addressed in the current program and is being added to allow students to gain an understanding of the interdisciplinary partnerships and holistic approaches to sustainability in dance creation and production, and to explore connections to the student's own creative practice, considering personal sustainability and ecological awareness.

Resource Implications:

None.

Undergraduate Program Regular Curriculum Change - FA-DANC-5346 - VERSION : 1

COURSE CHANGE FORM**Dossier Type:** Undergraduate Program Regular Curriculum Change**Dossier Title:** Contemporary Dance Program Proposed Curricular Changes**Calendar Section Name:** DANC 420**Calendar Section Type:** Course**Description of Change:** DANC 420 Choreography II Change**Proposed:** Undergraduate Curriculum Changes**Faculty/School:** Faculty of Fine Arts**Department:** Contemporary Dance**Calendar publication date:** 2024/2025/Summer**Planning and Promotion:** 01 Jan 0001**Effective/Push to SIS date:** 01 Jan 0001**Implementation/Start date:** 01 Sep 2024**Path:** Undergraduate > 2023-2024 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.70 Department of Contemporary Dance > Contemporary Dance Courses**Type of Change:** Course Change**Present Text calendar**

DANC 420 Choreography II (6 credits)

Prerequisites:

The following appropriate technique class, as determined by the Department must be completed previously: DANC 205 ~~DANC 210~~ or DANC 305 ~~DANC 310~~. The following course must be completed concurrently: DANC ~~401/DANC 400 and DANC 405/DANC 410~~. Enrolment in the Major in Contemporary Dance is required. If prerequisites are not satisfied, permission of the Department is required.

Description :

Building on initial research carried out in DANC 320 , further exploration is conducted into the use of technology within the choreographic process as well as an examination of the role that it plays in all aspects of production. This course expands on various approaches to choreography through movement research, discussion and theory, extended studio assignments, rehearsal management, and production. Students also examine the role of the choreographer in social, political, and artistic contexts. Students are expected to produce work for public performance.

Component(s):

Studio

*Notes :***Rationale:**

This edit aligns with the deletion of DANC 401. Removing the corequisite will give students more flexibility in creating their own study pathway and it is no longer essential that students complete the new courses DANC 402 and 403 concurrently due to the refocusing of the new course content.

Resource Implications:

There are no resource implications.

Proposed Text

DANC 420 Choreography II (6 credits)

Prerequisites:

The following appropriate technique class, as determined by the Department must be completed previously: **either** DANC 205 or DANC **210, or one of** DANC 305 **or** DANC 310. The following course must be completed concurrently: DANC 405 **or** DANC 410. Enrolment in the Major in Contemporary Dance is required. If prerequisites are not satisfied, permission of the Department is required.

Description :

Building on initial research carried out in DANC 320 , further exploration is conducted into the use of technology within the choreographic process as well as an examination of the role that it plays in all aspects of production. This course expands on various approaches to choreography through movement research, discussion and theory, extended studio assignments, rehearsal management, and production. Students also examine the role of the choreographer in social, political, and artistic contexts. Students are expected to produce work for public performance.

Component(s):

Studio

Notes :

Impact Report

Programs

Major in Contemporary Dance

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.70 Department of Contemporary Dance -> BFA Major in Contemporary Dance -> Program Requirements

Source of Impact

- DANC 201
- DANC 301
- DANC 320
- DANC 401
- DANC 420

Courses

DANC 202 Orienting the Choreographing Self New

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.70 Department of Contemporary Dance -> Contemporary Dance Courses

Source of Impact

DANC 203 Collaboration in Choreographic Practices New

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.70 Department of Contemporary Dance -> Contemporary Dance Courses

Source of Impact

DANC 301

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.70 Department of Contemporary Dance -> Contemporary Dance Courses

Source of Impact

- DANC 201
- DANC 320

DANC 302 Dance as Social Life and Cultural Practice New

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.70 Department of Contemporary Dance -> Contemporary Dance Courses

Source of Impact

DANC 303 Scenography and Other Spatial Conditions in Dance

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.70 Department of Contemporary Dance -> Contemporary Dance Courses

Source of Impact

DANC 320

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.70 Department of Contemporary Dance -> Contemporary Dance Courses

Source of Impact

- DANC 301

DANC 401

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.70 Department of Contemporary Dance -> Contemporary Dance Courses

Source of Impact

- DANC 301
- DANC 420

DANC 420

Undergraduate -> 2023-2024 Undergraduate Calendar -> Faculties -> Section 81 Faculty of Fine Arts -> Faculty of Fine Arts -> Section 81.70 Department of Contemporary Dance -> Contemporary Dance Courses

Source of Impact

- DANC 320
- DANC 401

DANC 202 Orienting the Choreographing Self (3 credits) – sample syllabus

Prerequisites

Enrolment in the Major in Contemporary Dance is required. If the prerequisite is not satisfied, permission of the Department is required and will be determined by previous experience and space availability.

Description

This introductory course allows students to explore and contextualize their personal history of dance and begin to understand what it means to produce dance in a university setting. Students learn how to choreograph solos for each other, read and discuss texts about dance, and observe and critique different Western and non-Western choreographic works and approaches.

Learning outcomes

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

- 1- Reflect on personal dance background and its relevance on their artistic development.
- 2- Explore Western and non-Western historical and cultural contexts and how they determine dance forms, genres, and practices.
- 3- Learn to situate their practice in a larger socio-political and historical context.
- 4- Understand the expectations, resources, and opportunities available for dance artists in a university setting.
- 5- Develop critical thinking and analysis skills to contextualize their own work and the work of others.
- 6- Cultivate collaborative and communicative skills necessary for productive engagement in a dance community.

Assessments

Personal dance narrative (10%)

Map of self-assessment and setting of artistic goals (10%)

Collective artistic development map/reflection (10%)

Peer interview and preliminary performance (15%)

Choreographic solo presentation (20%)

Textual analysis and discussion (15%)

Class participation and engagement (20%)

DANC 203 Collaboration in Choreographic Practices (3 credits) – sample syllabus

Prerequisites

Enrolment in the Major in Contemporary Dance is required. If the prerequisite is not satisfied, permission of the Department is required and will be determined by previous experience and space availability. The following course must be completed previously: DANC 202.

Description

In this studio-based course, students explore theoretical, conceptual, and embodied approaches to creating collaborative choreography. Students make connections between academic theory, their personal choreographic explorations, and collaborative practice-based work. An emphasis is placed on choreographic examinations of non-Western and decolonial approaches to collaboration in artistic practices.

Learning outcomes

By the end of the course students will be able to:

- 1- Contribute with their vision, aesthetics, and skills to a choreographic outcome within the proposed context of the class and in relation to the approaches to collective/collaborative practices.
- 2- Develop the capacity to “listen” to the needs of the collective creation and to devise appropriate solutions for group negotiation.
- 3- Critically analyze collaborative artistic practices in dance from Western and non-Western perspectives.
- 4- Explore strategies for creating, presenting, and documenting collaborative dance works that reflect diverse perspectives.
- 5- Engage in experiential learning to develop intercultural competency and sensitivity.

Assessments

- Showing of works in progress (30%)
- Contributions to group critiques and feedback (10%)
- Oral presentations (20%)
- Reading and writing assignments/written Reflections (20%)
- Participation and engagement (20%)

DANC 302 Dance as Social Life and Cultural Practice (3 credits) – sample syllabus

Prerequisites

Enrolment in the Major in Contemporary Dance is required. If the prerequisite is not satisfied, permission of the Department is required and will be determined by previous experience and space availability. The following courses must be completed previously: DANC 211; DANC 200 or DANC 201, or DANC 202 and DANC 203.

Description

In this practice-based course, students examine dance from diverse viewpoints to investigate the question of who has the right to dance and choreograph. Students critique how dance has been used to exclude marginalized communities and to maintain colonial organizing principles. Ethnographic choreographic alternatives are explored in order to move towards diverse and inclusive dance practices.

Learning outcomes

By the end of the course students will be able to:

- 1- Discuss the historical development of dance anthropology as a discipline within colonial contexts.
- 2- Engage in theoretical inquiry and critical analysis to propose new models of dance that promote diversity, equity, anti-racist and inclusive practices.
- 3- Study dance communities as examples of diverse, inclusive, and equitable dance cultures.
- 4- Comprehend and physically apply ethnographic methods to work and study dance communities.

Assessments

Reflection papers/journals (20%)

Research proposal (20%)

Group/Individual Presentations (20%)

Project presentation (20%)

Class participation and engagement (20%)

DANC 402 Politics of Dance (3 credits) – sample syllabus

Prerequisite

Enrolment in the Major in Contemporary Dance is required. If the prerequisite is not satisfied, permission of the Department is required and will be determined by previous experience and space availability. The following course must be completed previously: DANC 211; DANC 300 or DANC 301, or DANC 302 and DANC 303.

Description

This studio-based course provides an overview and choreographic application of key texts in critical dance studies. Students learn how dance is a form of political expression and how choreographic practices can impact society. As a result, students understand dance in relation to social structures, and how dance and culture develop out of shared aesthetic as well as political principles.

Learning outcomes

By the end of the course, students will be able to:

- 1- Examine/explain the potential of dance as a site of meaning-making, social critique, and transformative potential beyond the stage.
- 2- Grasp the impact of historical developments on dance and ways in which they are reflected in choreography.
- 3- Develop critical analysis of choreography and increase their understanding of the place dance holds in society.
- 4- Discern and physically trace the paths of developments in dance studies.

Assessments

Reading responses to assigned readings (15%)

Analysis of dance performances (15%)

Research paper (20%)

Performance (30%)

Class participation and engagement (20%)

DANC 403 Sustainability in Contemporary Dance (3 credits) – sample syllabus

Prerequisites

Enrolment in the Major in Contemporary Dance is required. If the prerequisite is not satisfied, permission of the Department is required and will be determined by previous experience and space availability. The following course must be completed previously: DANC 211; DANC 300 or DANC 301, or DANC 302 and DANC 303.

Description

In this studio-based course, students examine environmental and sustainable practices in relation to dance. Attention is given to how dance can be used as a tool to communicate environmental issues to diverse audiences and to interrogate the impact of dance practices on the environment, dancers' bodies, and communities. Students study the work of choreographers who practice social, decolonized, and environmental sustainability and examine ways to apply these approaches to their own creative practices.

Learning outcomes

By the end of the course students will be able to:

- 1- Engage in creative and embodied practices that integrate environmental consciousness and sustainability principles.
- 2- Explore theoretical frameworks and interdisciplinary perspectives on dance and sustainability.
- 3- Identify the work of choreographers whose work prioritizes environmental concerns.
- 4- Think beyond the strict discipline of dance to engage with other fields regarding the thematic creation and production of dance performance.
- 5- Articulate the initial values that anchor their own dance practices with relation to sustainability.
- 6- Devise and contribute to creative processes and presentation formats that particularly support sustainable practices and/or themes.

Assessments

Studio assignments and presentation (30%)

Critique and feedback (10%)

Oral presentations (20 %)

Research paper (20%)

Class participation and engagement (20%)

Contemporary Dance Courses

DANC 202 Orienting the Choreographing Self (3 credits)

Prerequisite/Corequisite:

Enrolment in the Major in Contemporary Dance is required. If the prerequisite is not satisfied, permission of the Department is required and will be determined by previous experience and space availability.

Description:

This introductory course allows students to explore and contextualize their personal history of dance and begin to understand what it means to produce dance in a university setting. Students learn how to choreograph solos for each other, read and discuss texts about dance, and observe and critique different Western and non-Western choreographic works and approaches.

Component(s):

Seminar; Studio; In Person (P)

Notes:

- Students who have received credit for DANC 200 or DANC 201 may not take this course for credit.

DANC 203 Collaboration in Choreographic Practices (3 credits)

Prerequisite/Corequisite:

Enrolment in the Major in Contemporary Dance is required. If the prerequisite is not satisfied, permission of the Department is required and will be determined by previous experience and space availability. The following course must be completed previously: [DANC 202](#).

Description:

In this studio-based course, students explore theoretical, conceptual, and embodied approaches to creating collaborative choreography. Students make connections between academic theory, their personal choreographic explorations, and collaborative practice-based work. An emphasis is placed on choreographic examinations of non-Western and decolonial approaches to collaboration in artistic practices.

Component(s):

Seminar; Studio; In Person (P)

Notes:

- Students who have received credit for DANC 200 or DANC 201 may not take this course for credit.

DANC 205 Technique I (6 credits)

Prerequisite/Corequisite:

Enrolment in the Major in Contemporary Dance is required. If prerequisites are not satisfied, written permission of the Department is required.

Description:

Emphasis is placed on the proper alignment and placement of the body in stillness and in motion. Integration and execution of movement fundamentals and sequences are taught as a preparation for dance.

Component(s):

Studio

Notes:

- Students who have received credit for DANC 210 may not take this course for credit.

DANC 211 Dance Traditions (3 credits)

Description:

A survey of the history of dance, including relations between modernism, post-modernism, and beyond. Support material may include slides and videos, and bibliographies of specific topics. The course is also designed to provide opportunities for personal and critical reflection and stimulation for contemplating ideas related to dance.

Component(s):

Lecture

DANC 240 Principles of Contemporary Dance (6 credits)

Prerequisite/Corequisite:

Written permission of the Department of Contemporary Dance is required.

Description:

A survey of technical skills, improvisation, and dance composition.

Component(s):

Studio 4 hours per week; Laboratory 2 hours per week

Notes:

- Students enrolled in the Major in Contemporary Dance may not take this course for credit towards their degree program.

DANC 250 Aspects of Production for Dance (3 credits)

Prerequisite/Corequisite:

Enrolment in the Major in Contemporary Dance is required. If prerequisites are not satisfied, written permission of the Department is required.

Description:

This course provides students with a forum for exploration, experimentation, and for study of process and principles of technical production in the performing arts. Students learn the basic techniques of creation-based production as well as the practical skills used in the successful application of technical theory. Topics may include costume, make-up, audio-visual support and documentation as well as the use of current technologies within the context of the creative and choreographic process of contemporary dance.

Component(s):

Lecture

DANC 260 Sound and Silence for the Dancer (3 credits)

Prerequisite/Corequisite:

Enrolment in the Major in Contemporary Dance is required. If prerequisites are not satisfied, written permission of the Department of Contemporary Dance is required.

Description:

The basics of music theory through guided analytical text using singing, single line score reading and moving, including the study of rhythm, melody, harmony, tempi, dynamics, tone colour, and musical forms with emphasis on the fundamental understanding of rhythm, melody, and harmony physically and mentally.

Component(s):

Lecture

Notes:

- Students who have received credit for DANC 230 may not take this course for credit.

DANC 261 Summer Workshop in Dance I (3 credits)**Prerequisite/Corequisite:**

Written permission of the Department of Contemporary Dance is required.

Description:

Sequences of studio sessions which may include body movement, improvisation, performance technique, and choreography.

Component(s):

Studio 4 hours per week; Laboratory 2 hours per week

Notes:

- Students enrolled in the Major in Contemporary Dance may not take this course for credit towards their program requirements.

DANC 262 Summer Workshop in Dance II (3 credits)**Prerequisite/Corequisite:**

Written permission of the Department of Contemporary Dance is required.

Description:A continuation of [DANC 261](#).**Component(s):**

Studio 4 hours per week; Laboratory 2 hours per week

Notes:

- Students enrolled in the Major in Contemporary Dance may not take this course for credit towards their program requirements.

DANC 302 Dance as Social Life and Cultural Practice (3 credits)**Prerequisite/Corequisite:**

Enrolment in the Major in Contemporary Dance is required. If the prerequisite is not satisfied, permission of the Department is required and will be determined by previous experience and space availability. The following courses must be completed previously: [DANC 211](#) ; DANC 200 or DANC 201, or [DANC 202](#) and [DANC 203](#) .

Description:

In this practice-based course, students examine dance from diverse viewpoints to investigate the question of who has the right to dance and choreograph. Students critique how dance has been used to exclude marginalized communities and to maintain colonial organizing principles. Ethnographic choreographic alternatives are explored in order to move towards diverse and inclusive dance practices.

Component(s):

Seminar; Studio; In Person (P)

Notes:

- Students who have received credit for DANC 300 or DANC 301 may not take this course for credit.

DANC 303 Scenography and Other Spatial Conditions in Dance (3 credits)**Prerequisite/Corequisite:**

Enrolment in the Major in Contemporary Dance is required. If the prerequisite is not satisfied, permission of the Department is required and will be determined by previous experience and space availability. The following courses must be completed previously: [DANC 211](#) ; DANC 200 or DANC 201, or [DANC 202](#) and [DANC 203](#) .

Description:

The course focuses on space as context for the development of choreographic concepts. Students are exposed to and explore a variety of spaces, from the arrangement of the audience to physical dance sites, and examine how changes in these factors result in different choreographic outcomes. The course supports collective making, feminist and decolonial approaches as essential elements of contemporary art.

Component(s):

Seminar; Studio; In Person (P)

Notes:

- Students who have received credit for DANC 300 or DANC 301 may not take this course for credit.

DANC 305 Technique II (6 credits)**Prerequisite/Corequisite:**

Enrolment in the Major in Contemporary Dance is required. If prerequisites are not satisfied, written permission of the Department is required.

Description:

Emphasis is placed on the technical development of suppleness, strength, coordination, rhythm, and kinetic fundamentals. Loco-motor patterns, spatial relations, and phrasing are formulated into movement sequences to prepare the students for dance.

Component(s):

Studio

Notes:

- Students who have received credit for DANC 310 may not take this course for credit.

DANC 320 Choreography I (6 credits)**Prerequisite/Corequisite:**

The following appropriate technique course, as determined by the Department must be completed previously: [DANC 205](#) or DANC 210. Enrolment in the Major in Contemporary Dance is required. If prerequisites are not satisfied, permission of the Department is required.

Description:

Choreography is the art of rendering a concept into the physical design of dance through movement and forms of notation. This course develops personal creativity and broadens the student's physical and expressive potential into public performances. By organizing movement, space, and time into dances, students follow through the stages of originating ideas, developing themes,

and rehearsing and performing choreographic creations. The course also explores the role that technology plays in the choreographic and production processes. Practical exercises provide students with a working knowledge in the use of video, sound manipulation, and stage lighting.

Component(s):

Studio

DANC 330 Principles of Anatomy and Body Movement (6 credits)**Prerequisite/Corequisite:**

The following courses must be completed previously: [DANC 205](#) / DANC 210. Written permission of the Department of Contemporary Dance is required.

Description:

A workshop of movement fundamentals based on the practical understanding of anatomy and dance technique.

Component(s):

Studio 6 hours per week

DANC 350 Practical Anatomy for the Moving Body (3 credits)**Description:**

An introduction to human anatomy in relation to movement and dance. The study of skeletal structure and the function of muscles and joints for proper alignment.

Component(s):

Lecture; Studio

DANC 398 Special Topics in Dance (3 credits)**Prerequisite/Corequisite:**

Written permission of the Department of Contemporary Dance is required.

Description:

Topics vary from year to year, taking into account the special aptitudes of instructors and students.

Component(s):

Studio 6 hours per week

DANC 402 Politics of Dance (3 credits)**Prerequisite/Corequisite:**

Enrolment in the Major in Contemporary Dance is required. If the prerequisite is not satisfied, permission of the Department is required and will be determined by previous experience and space availability. The following courses must be completed previously: [DANC 211](#) ; DANC 300 or DANC 301, or [DANC 302](#) and [DANC 303](#) .

Description:

This studio-based course provides an overview and choreographic application of key texts in critical dance studies. Students learn how dance is a form of political expression and how choreographic practices can impact society. As a result, students understand dance in relation to social structures, and how dance and culture develop out of shared aesthetic as well as political principles.

Component(s):

Seminar; Studio; In Person (P)

Notes:

- Students who have received credit for DANC 400 or DANC 401 may not take this course for credit.

DANC 403 Sustainability in Contemporary Dance (3 credits)**Prerequisite/Corequisite:**

Enrolment in the Major in Contemporary Dance is required. If the prerequisite is not satisfied, permission of the Department is required and will be determined by previous experience and space availability. The following courses must be completed previously: [DANC 211](#) ; DANC 300 or DANC 301, or [DANC 302](#) and [DANC 303](#) .

Description:

In this studio-based course, students examine environmental and sustainable practices in relation to dance. Attention is given to how dance can be used as a tool to communicate environmental issues to diverse audiences and to interrogate the impact of dance practices on the environment, dancers' bodies, and communities. Students study the work of choreographers who practice social, decolonized, and environmental sustainability and examine ways to apply these approaches to their own creative practices.

Component(s):

Seminar; Studio; In Person (P)

Notes:

- Students who have received credit for DANC 400 or DANC 401 may not take this course for credit.

DANC 405 Technique III (6 credits)**Prerequisite/Corequisite:**

Enrolment in the Major in Contemporary Dance is required. If prerequisites are not satisfied, written permission of the Department is required.

Description:

Emphasis is placed on refining and consolidating the student's practical understanding of kinetics in relation to placement, locomotion, movement patterns, dynamics, and phrasing. Students refine their perceptual and memory skills, and learn to integrate more complex movement notions to support interpretation in dance.

Component(s):

Studio

Notes:

- Students who have received credit for DANC 410 may not take this course for credit.

DANC 420 Choreography II (6 credits)**Prerequisite/Corequisite:**

The following appropriate technique class, as determined by the Department must be completed previously: either [DANC 205](#) or DANC 210, or one of [DANC 305](#) or DANC 310. The following course must be completed concurrently: [DANC 405](#) or DANC 410. Enrolment in the Major in Contemporary Dance is required. If prerequisites are not satisfied, permission of the Department is required.

Description:

Building on initial research carried out in [DANC 320](#), further exploration is conducted into the use of technology within the choreographic process as well as an examination of the role that it plays in all aspects of production. This course expands on

various approaches to choreography through movement research, discussion and theory, extended studio assignments, rehearsal management, and production. Students also examine the role of the choreographer in social, political, and artistic contexts. Students are expected to produce work for public performance.

Component(s):

Studio

DANC 441 Independent Study I (3 credits)**Prerequisite/Corequisite:**

Written permission of the Department is required.

Description:

Students who have completed advanced choreography courses or the equivalent have the opportunity of carrying out a project of independent study. Subject matter must deal with specific aspects of contemporary dance. Tutorials with the project advisor are mandatory.

Component(s):

Studio

DANC 442 Independent Study II (3 credits)**Prerequisite/Corequisite:**

Written permission of the Department of Contemporary Dance is required.

Description:

A student repeating [DANC 441](#) registers for credit under DANC 442.

Component(s):

Studio

DANC 499 Topics in Dance (6 credits)**Prerequisite/Corequisite:**

Written permission of the Department of Contemporary Dance is required.

Description:

Advanced choreography where movement shares equal emphasis with all other arts developed into multimedia theatre. Studio: four hours per week.

Component(s):

Studio 4 hours per week; Laboratory 2 hours per week

DANC 303 Scenography and Other Spatial Conditions in Dance (3 credits) – abridged syllabus

Prerequisite

Enrolment in the Major in Contemporary Dance is required. If the prerequisite is not satisfied, permission of the Department is required and will be determined by previous experience and space availability. The following course must be completed previously: DANC 211; DANC 200 or DANC 201, or DANC 202 and DANC 203.

Description

This course focuses on space as context for the development of choreographic concepts. Students are exposed to and explore a variety of spaces, from the arrangement of the audience to physical dance sites, and examine how changes in these factors result in different choreographic outcomes. The course supports collective making, feminist and decolonial approaches as essential elements of contemporary art.

Learning Outcomes

- 1- Research and study how choreography and art engage in different contexts.
- 2- Investigate the ways in which the physical environment shapes and influences movement creation.
- 3- Adapt, translate, and imagine choreographic ideas in relation to different social environments.
- 4- Communicate to a larger audience and /or other communities outside of the gallery or theatre space.

Assessments

Written proposition. (10%)

Reflective paper/journals. (20%)

Choreographic work. (40%)

Artistic statement based on the developed concepts and their mode of practice in relation to contemporary dance. (10%)

Class participation and engagement. (20%)



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

1. Active Curriculum Dossiers

Department	Dossier	Level	Date	Details	Current Step
Studio Arts	STUDART-5373	UG	Approved by FCC on Sept 13, 2023	<u>Major in Art History and Studio Arts</u> 1. Change in program requirements. Replacing the current “30 credits of Studio Arts electives” to “18 credits of Studio Arts Electives and 12 credits of 200 + 300-level courses from one of the following media: ARTX, Ceramics, Drawing, Fibres, Intermedia, Painting, Print Media, Sculpture. 2. Change in residence requirement in BFA Degree requirements.	FACULTY COUNCIL 20 OCTOBER, 2023
Studio Arts	STUDART-5234	UG	Approved by FCC on Sept 13, 2023	<u>Ceramics, Fibres and Materials, and Intermedia</u> 1. Change in program requirements to add 300-level course options to the Ceramic, Fibres and Materials and Intermedia majors. 2. Change to prerequisites for Intermedia 200- and 300 level courses.	FACULTY COUNCIL 20 OCTOBER, 2023
Cinema	CINE-5254	UG	Approved by FCC on Sept 13, 2023	<u>BFA in Film Studies</u> 1. Change in program and course names to reflect departmental move from ‘Film Studies’ to ‘Film and Moving Image’. 2. Course title and course description change to FMST 392 and FMST 393 from ‘Queer Cinema I/II’ to ‘Queer/Trans Film and Media	FACULTY COUNCIL 20 OCTOBER, 2023

				History’ and ‘Queer/Trans Film and Media Analysis’. 3. Creation of a new course, FMST 340 ‘Industry Studies in Film and the Moving Image’.	
Dance	DANC-5346	UG	Approved by FCC on 10 Oct, 2023	This dossier is the first stage of a three-stage approach to update the current Dance BFA to better reflect current dance practices and pedagogies. In this first phase, 3 6-credit Creative Process courses are being deleted and 6 3-credit courses created. The second phase will focus on Choreography courses and the third on Technique courses.	FACULTY COUNCIL 20 OCTOBER, 2023

2. APC/Senate

No updates

3. CTL Teaching Resources

The [Centre for Teaching and Learning \(CTL\)](#) continues to offer helpful resources to plan [blended courses](#) and has a series of [upcoming events](#) for Faculty on Leveraging technology for teaching, Decolonizing and Indigenizing, Contemplative Pedagogies and more. They continue to be available for drop-in consultations and the Faculty [reading circles](#) facilitate thematic conversations for faculty and staff.

4. Remote/Blended Teaching

Both blended and remote courses will continue to be offered in the new academic year and we will help faculty gather feedback from students on their remote/blended learning experiences to be able to offer further support in the future. Click [here](#) to access remote/blended course request forms.

Report of the Associate Dean, Faculty Development and Inclusion

October 20, 2023

Questions/comments

Please direct to Haidee Wasson: adfdi.fofa@concordia.ca

Campus Safety

Partly in response to the June stabbing attacks on a professor and two students at the University of Waterloo in a gender studies class this past summer, the Provost's Office has initiated discussions about campus safety here. The Provost's Office has made the decision to remove classroom location information as well as instructor's names from publicly accessible pages across the website. U. Waterloo has done this. But so have many, many American universities. As a first step, this information has already been removed from the public class schedule on concordia.ca as well as from the public Class Schedule Builder page. As a next step: We kindly ask all departments to remove any existing information about classroom location from websites administered by their departments, and to avoid including this information on their web pages going forward. As an additional measure of security, departments can choose to remove professors' names from public-facing course descriptions as well. These discussions about campus safety will be ongoing, and are likely to include whether or not to continue making our office locations publicly available. Please know that all registered students will be able to find instructors using their netname and password. Please feel free to reach out if you have further questions or concerns. As ever, if you have immediate or ongoing safety concerns, please call the office of Campus Safety and Prevention Services (514 848 3717). Or, visit the unit's [website](#). It has many resources and also instructions on reporting incidents.

Graduate Supervision Remission

This process is underway and we are hoping to be able to let CUFA faculty know about the results of this process by the middle of November to help ease timetabling processes.

TA Orientations

We continued to offer TA training with a general session on October 4 and a specialized session of "crits" offered September 21. The general orientation includes tutorials in grading, EDIA, building good professional relations and handling tough situations. These sessions were well

attended. All feedback welcome as we continue to improve and learn from this relatively new training program. We will have another round of orientations in January. All comments and feedback welcome.

Promotion, Contract Renewal and Sabbaticals

Applications for promotions were due on October 2, for off-cycle Performance Evaluation on October 2 (as October 1 falls on a Sunday) and applications for contract renewals are due on October 15. The Sabbatical applications are all looking good and those who have applied will hear from the Dean's office by October 31, 2023. After this, these applications march up to the Provost's office where they are reviewed and ideally approved. You should hear by November 31, 2023.

New Hiring

Our 4 TT committees are formed and the jobs are posted. (Art History, Art Education, Cinema, and Studio Arts) and one ETA in CATS (Art Therapy). Those of you involved with this process (thank you!). I encourage all of you not serving to help with circulating the posting and to use your networks to extoll our virtues far and wide. Recruiting a broad and diverse pool of applicants is crucial!

Accessibility

We encourage all units to consider participating in the ongoing Accessibility Workshops offered throughout the university. You can consult the [Accessibility Hub](#) for a one-stop opportunity. There is a new [policy of procedures to support Accessibility that applies to Faculty and Staff](#). It is worth knowing about.

EDI Events and Workshops: Equity Office

The new website is live and active but has resulted in a few things being moved around. We are working to address this. But in the meantime, I wanted to alert you to the fact that we are continuing to list workshops and events to support EDIA activities. These are currently hiding under the "[Events](#)" tab on our Faculty landing page. More important, the Equity Office has developed an excellent hub for EDIA activities on campus. I encourage you all to consult it and to alert colleagues to events that speak to your department-specific contexts.

**Report of the Associate Dean, Research and Graduate Studies
October 20, 2023
Prepared by MJ Thompson with Marina Polosa and Michele Kaplan**

INTERNAL FUNDING:**OVRGS INTERNAL FUNDING:**

Aid to Research-Related Events (ARRE) and Facilities Optimization FOP) have now been launched. Applications must be submitted through ConRAD and the internal Fine Arts submission deadline is: Wednesday, November 1 by, 12 noon.

Important note: The 2023-2024 Spring competitions for the *Individual Seed Grant* and the *Team Grant* Programs are **suspended** for this year.

UNIVERSITY RESEARCH AWARDS:

Kelly Jazvac (Studio Arts) received a University Research Award in June 2023 honoring. Valued at \$5,000, the award honors achievement and innovation in research; six recipients were named across the university.

Important note: The *University Research Awards (URA)* Program will be **permanently** replaced with the *Impact Awards*. More information regarding the Impact Awards to come.

PETRO-CANADA YOUNG INNOVATOR AWARD:

Lilia Mestre (Contemporary Dance) received the PCYIA, which recognizes original and outstanding emergent researchers, whose work evidences clear social benefits and a strong emphasis on student training. One of two awards offered across the university, valued at \$10000.

EXTERNAL GRANTS AWARDED:**SSHRC INSIGHT DEVELOPMENT GRANTS:**

Juan Ortiz-Apuy (Studio Arts): *Midnight Confusion* (\$67,019) is a two-year project that involves researching and creating an original multimedia installation with ceramic sculptures, video and 3D animations in order to explore the legacy of Surrealism in contemporary advertising and design. In particular, the work explores how Surrealist strategies of absurd juxtaposition, dreamlike imagery, and evocations of desire and the unconscious have been coopted by design and marketing practices since the 1930's and are currently in use today. Through a postcolonial and environmental focus, the visual rhetoric commonly deployed in the design and display of commodities will be examined – namely, how fetishism and tropes of tropical exoticism, sensuality, and naturalness are used to invest products with animistic qualities that blend fact and fiction, reality, and fantasy.

Meghan Moe Beitiks (Theatre): *Angles of Consequence* (\$71,194) is a two-year interdisciplinary research-creation team project composed of a series of site-specific performances devised in response to the sun and human responses to global warming, created with custom laser cut and etched signal mirrors as scenographic elements. It asks: How does sunlight effectively make climate action visible and

urgent through performance? The project builds on the artistic precedent of ecologically engaged, contemporary artists and draws upon modern research in climate science, climate legislation, the orbit and effect of the sun, reflection, and embodied performance-based practices such as devised theatre, performance art, choreography and improvisation. It is crucially and urgently focused on the human impact on the climate at a time when action is vital if we are to avoid global disaster. The reflection of sunlight is a creative approach to these efforts: it is also a distress signal.

SSHRC CONNECTION GRANTS:

Deanna Bowen (Studio Arts): *Visioning New Horizons* (\$20,750) is a conference that will be held at Concordia from November 3-4, 2023. The outreach activities will be a venue to explore the White settler's historical photographic record of Indigenous and Black people, which puts in conversation all communities impacted by the colonial gaze. Through five panels and two keynote lectures, the conference will foster dialogue between artists, scholars, curators, and the wider Concordia community.

EXTERNAL RECOGNITIONS:

ROYAL SOCIETY OF CANADA:

Two of our Fine Arts colleagues have been honoured by the Royal Society of Canada. **Angélique Willkie** (Contemporary Dance) and **Nadia Myre** (Studio Arts) are to be inducted next month as new RSC Fellows for extraordinary contributions in the arts over many years. They join a national cohort of 2,558 Fellows recognized for exceptional achievements in the Arts, Humanities and Sciences. Congratulations to Angélique and Nadia!

EXTERNAL GRANT DEADLINES

This is an overview of upcoming SSHRC competitions to help you plan your grant applications ahead of deadlines:

OFFICE OF RESEARCH – INTERNAL DEADLINES –SSHRC 2023-2024				
Competition	Portal	10-Day Content Review	5-Day Admin Review	Agency Deadline
Connection Grants	SSHRC	18-Oct-23	25-Oct-23	1-Nov-23
Partnership Development Grants	SSHRC	1-Nov-23	8-Nov-23	15-Nov-23
Partnership Engage Grants	SSHRC	1-Dec-23	8-Dec-23	15-Dec-23
Connection Grants	SSHRC	18-Jan-24	25-Jan-24	1-Feb-24
Insight Development Grants	Research Portal	19-Jan-24	26-Jan-24	2-Feb-24
Partnership Grants - Stage 1 LOI	SSHRC	29-Jan-24	5-Feb-24	12-Feb-24
Partnership Development Grants	SSHRC	1-Mar-24	8-Mar-24	15-Mar-24

Michele Kaplan michele.kaplan@concordia.ca – Advisor, Research Development (Faculty of Fine Arts, Faculty of Arts and Science Humanities, Concordia Library)—is available throughout the year to meet with you to discuss your projects, strategize on suitable funding opportunities, create funding strategy

plans, and to provide comprehensive support during the development and submission stages for grant applications. Please do not hesitate to contact Michele if you have questions or require assistance.

Note the following recommended timelines:

- **Content Review:** Please send Michele Word documents so that she can offer feedback in track changes.
- **Administrative Review:** There are two steps to follow in this order: 1) Submit the final and complete application through the agency portal; and 2) Submit the Grant Details form through ConRAD.

RESEARCH NEWS:

FOFA GALLERY:

Gallery Administrator Nicole Burisch has submitted three grant applications this fall in support of gallery programming; these are: 1) Canada Council Public Outreach - For exhibition and outreach activities at the FOFA Gallery from Jan 2024 – Dec 2026 (\$277,850 over three years); 2) Canada Council Public Outreach - For exhibition and outreach activities at the FOFA Gallery from Jan 2024 – Dec 2024 (\$82,500 for one year); and 3) Canada Council Concept to Realization - To present a series of artworks in the Gallery's public spaces from Jan 2024-Dec 2026 (\$221,310 over three years). Funding decisions are anticipated in the new year. Results anticipated in the spring.

GRADUATE STUDENTS:

CLAUDINE AND STEPHEN BRONFMAN FELLOWSHIP IN CONTEMPORARY ART (2024)

Both Concordia University and UQÀM launched their respective Fellowship calls on September 14 with a submission deadline on Friday, November 17, by 4 pm. Additional information can be found [here](#).

SSHRC/FRQSC INTENSIVE GRANT WRITING WORKSHOP:

A Fine Arts focused workshop, hosted by the office of the Associate Dean, Research and Graduate Studies.

- August 24: hybrid writing session, 33 participants
- August 31: in-person peer review session, 20 participants

Led by Cecilia Kramar, Ph.D., Advisor, Fellowship Application Development, School of Graduate Studies, and held EV 2.776. Departments can contact Cecilia at: cecilia.kramar@concordia.ca

UNIVERSITY INFORMATION SESSIONS/WORKSHOPS/GRANTS:

THE OFFICE OF COMMUNITY ENGAGEMENT has published a [self-reflection guide](#) that outlines key principles to developing constructive engagement with Indigenous communities.

The workshop [Decolonizing research: A Dewemaagannag/My Relations](#) workshop will be held on October 13 from 10am-12pm (Monica Mulrennan, Geography, Planning and Environment and the OVRGS) and November 15 from 10am-12pm (Natasha Blanchet-Cohen and colleagues, Applied Human Sciences).

CONCORDIA LIBRARY is offering workshops and programs on open access strategies for “[Open Access Week 2023: Elevate Your Research Impact](#)”, from October 23 to 30, 2023.

[Open Textbook Grant Submission Periods begins October 23 and ends November 3](#): Adopt grants (up to \$1K), Customize grants (up to \$5K), and Create Grants (up to \$10K) allow faculty to hire Concordia undergraduates to assist with the adoption, customization, or creation processes relating to the improvement of course materials.

Report on the Faculty of Fine Arts Strategic Plan, for the 2022-2023 academic year

In 2021, the Faculty of Fine Arts embarked on a consultative strategic planning exercise that enabled us to reflect on where we can distinguish ourselves and how we can take concrete, measurable actions to continue to be innovative, relevant, and impactful in the future. The resulting framework, launched in Fall 2022, helps us plan for our future, seize opportunities, and navigate change together.

[Faculty of Fine Arts 2022-2027 Strategic Plan](#)

What We Aspire Toward: To be a model of excellence in the Fine Arts by collectively developing innovative approaches to learning, research, creation and work, empowering our community to be agents of positive change

Our Mission: To foster a vibrant learning, research and creation ecosystem committed to critical engagement with knowledge-making, art practices and social transformation

Over the 2022-2023 academic year, academic and administrative units across the Faculty of Fine Arts were invited to draw up action plans that would allow them to advance their own objectives in alignment with the Faculty's strategic plan. The action plans also provided increased visibility on unit-level initiatives, which allowed for better Faculty or institutional support and sharing across the units.

In the spirit of collaboration and sharing of expertise and experiences, this document aims to report on some of the highlights that came out of the actions plans developed across the Faculty and is by no means exhaustive. Initiatives are organized according to the strategic orientations elaborated through the strategic planning exercise.

STRATEGIC ORIENTATION 1: TO PRIORITIZE EQUITY PRACTICES IN HOW WE BUILD COMMUNITY, SUPPORT STUDENTS, FACULTY AND STAFF, AND IMPROVE DIVERSITY AND ACCESSIBILITY

Most of the Faculty of Fine Arts departments created **EDI committees**, and used that forum to discuss issues around curriculum, accessibility, research and other topics.

The **FoFA Gallery** introduced a number of physical changes to **improve accessibility for visitors and artists**, staff have completed various related training, and continued to reflect an ongoing commitment to supporting diversity and equity through hiring and programming choices. Contact Gallery Administrator Nicole Burisch for more information.

The **Department of Art History**, the **Department of Creative Arts Therapies** and the **Dean's Office** made the shift towards making their **documents accessible** for use with screen readers. Units and individuals interested in finding out more about how to make documents accessible or organize a workshop are invited to review [Concordia's Accessibility hub](#), and contact Anna Barrafato, Concordia's Accessibility lead.

The **Mel Hoppenheim School of Cinema** designed and held an **equity hiring workshop** for the School's hiring managers and members of staff hiring committees, with the objective to review and update selected job profiles to better recruit with equity in mind, and create a medium-term equity-infused recruitment plan. The project was led by the School's Administrator, Ria Rombough, who developed this project with support from [the Equity Office](#). Units and individuals interested in finding out more about this initiative are invited to contact Ria.

The **Department of Theatre** has been conducting workshops on **consent, boundaries and conflict transformation in creative processes** led by certified intimacy coordinators and registered counsellors. Units and individuals can contact department Chair Noah Drew for more information.

The **Department of Design and Computation Arts** launched a new [Research Chair in Game Design, in partnership with Behaviour Interactive](#) with the objective of developing talent and supporting students, but also diversifying the workforce in this field and **encouraging the creation of diverse representation and more inclusive game structures**. Chair of the Department of Design and Computation Arts, Pippin Barr can be contacted to discuss.

Several Departments worked on their **curriculum** to make it more inclusive and accessible. For example, the **Department of Art History** transformed 6 credit courses into two 3-credit courses to allow more flexibility for students. A number of faculty members in the **Department of Creative Arts Therapies** are diversifying course curriculum resources. The **Interdisciplinary Studies and Practices in Fine Arts (FFAR)** area is recasting the core required course FFAR 250 to make it more accessible in a number of ways; including breaking it into two 3-credit courses, implementing a hybrid structure for students to participate either remotely or in-person, offering both French and English tutorial sections, and formalizing a pedagogical training program for tutorial leaders. Units and individuals interested in discussing curriculum review, modification, or development are invited to contact Associate Dean Academic Programs and Pedagogy, Elaine Cheasley Paterson

[STRATEGIC ORIENTATION 2: TO ENGAGE WITH DIVERSE PERSPECTIVES AND WITH THE INDIGENOUS DIRECTIONS ACTION PLAN TO SHAPE OUR PROCESSES AND CURRICULUM](#)

The Faculty of Fine Arts **Office of Student Relations** launched [a special project grant program for Indigenous students](#). In direct support of the Indigenous Directions Action Plan, this program aims to improve the cultural climate with the Faculty of Fine Arts by **facilitating Indigenous student-led activities through new funding opportunities**. Associate Dean Elaine Cheasley Paterson should be contacted to learn more about this initiative

The **Mel Hoppenheim School of Cinema** developed an **academic "passerelle" agreement with Kiuna College**, which will allow Indigenous students with a Kiuna College degree in Film Production to be granted advanced credits across the Mel Hoppenheim School of Cinema undergraduate programs. Units and individuals interested in finding out more about "passerelle" agreements are invited to contact Mary Lalotis or Annie Gérin.

Members of the **Department of Studio Arts** have redesigned the **BFA, Sculpture** curriculum to better reflect central concerns in the field of sculpture today. This work was accomplished with the support of the [CurricuLab](#), an initiative developed by Associate Dean, Academic Programs and Pedagogy, Elaine Cheasley Paterson, and Donna Goodleaf, Director, Decolonizing Curriculum and Pedagogy, as well as

students-as-partners and focus groups to redesign the BFA, Sculpture curriculum. The two central interrelated tenets that have guided this restructuring are **sustainability and decolonization**. The **Department of Contemporary Dance** is also benefiting from Curriculab support to restructure its curriculum along decolonization principles. Units and individuals interested in finding out more about the Curriculab, or discussing curriculum review, modification or development are invited to contact Associate Dean Elaine Cheasley Paterson.

Members of the Film Animation area of the **Mel Hoppenheim School of Cinema** participated in a pilot project led by Concordia's Black Perspectives Office to diversify course content and include **black perspectives in their curriculum**. Units and individuals interested in finding out more about the pilot project are invited to contact Associate Professor Luigi Allemano.

The **Department of Art History** has developed a proposal (at the LOI stage) for a **Graduate Certificate in Curatorial Studies and Practice** that consists of two stackable Microprograms: a 12-credit Microprogram A in Curatorial Studies and a 3-credit Microprogram B in Curatorial Practices. Both Microprograms are to be **taught through a decolonized, inclusive, and sustainable lens**. Units and individuals interested in discussing curriculum review, modification or development are invited to contact Associate Dean Elaine Cheasley Paterson.

The **Departments of Theatre, Music and Contemporary Dance** are pulling their resources together to develop a shared, **interdisciplinary MFA program in performance-creation**. The LOI was approved and development of the program continues. They are also collaborating to create a **shared interdisciplinary elective course in improvisation** for undergraduate students across the three departments. Units and individuals interested in discussing curriculum review, modification or development are invited to contact Associate Dean Elaine Cheasley Paterson.

STRATEGIC ORIENTATION 3: TO MOBILIZE EXPERTISE ACROSS THE FACULTY IN SUSTAINABLE AND COLLABORATIVE PRACTICES FOR HOW WE CREATE, STUDY AND WORK

The **Department of Art Education** has developed a **sustainable framework for knowledge transfer and knowledge mobilization** for graduate Art Education students to provide professional development for undergraduate Art Education students around pedagogy, creation and related arts-based methods. Units and individuals interested in finding out more about this initiative are invited to contact the Chair of the Department of Art Education, Vivek Venkatesh.

The Faculty's **Sustainability of the Fine Arts (SoFA)** committee initiated [a mapping exercise in sustainable practices across the Faculty's units](#). They are planning to follow this up with a consultation in view of establishing a **sustainability action plan for the Faculty**. A preliminary report outlined some of our strengths (skills, research areas, methods, etc) and areas to improve our socio-environmental sustainability. Units and individuals interested in finding out more about this initiative are invited to contact the Chair of the SoFA committee, Alice Jarry.

Funded by a Canada Council grant and others, the **FoFA Gallery** launched a new project titled [Exploring Sustainability Across the Arts](#), which explored alternatives to vinyl exhibition signage along with

perspectives on sustainability across the arts. Please reach out to Gallery Administrator Nicole Burisch to learn more.

The supervisors of the **Performance Production and Venues** and **Core Technical Centres** are organising **Mental Health First Aid Training** for selected staff members in their areas. Units and individuals interested in finding out more about this initiative are invited to contact Angela Tsafaras, Manager, Planning and Academic Facilities.

STRATEGIC ORIENTATION 4: TO IMPROVE OUR CAPACITY TO BE AGILE, EMBRACE RENEWAL AND LIGHTEN ADMINISTRATIVE BURDEN WHERE POSSIBLE, IN ORDER TO FOCUS ON OUR MISSION

Several Units have recast roles for better administrative efficiency. For example, the **Department of Art Education** has clarified the responsibilities of their UPD and area Coordinators to streamline processes, and the **Department of Theatre** has created an Artistic Producer role to better focus energy and communication around student productions. Furthermore, the **Departments of Theatre, Music and Contemporary Dance**, which share an office infrastructure, have been collaborating to clarify responsibilities and distribution of administrative work among the staff and department administrator. Units and individuals interested in clarifying or optimizing administrative processes are invited to contact Tristan Khaner.

The **Dean's Office** has focused its attention on clarifying and simplifying Faculty-level processes across different areas, and supporting units who are evaluating their own operations and programming. Some areas of focus have included allocating resources to better supporting faculty and Research Assistant hiring, reviewing the process to allocate Faculty research spaces, workload, performance evaluation, tenure, promotion, and hiring. Units and individuals interested in clarifying or optimizing administrative processes are invited to contact Tristan Khaner.

STRATEGIC ORIENTATION 5: TO SERVE OUR COMMUNITY BY BUILDING A CULTURE OF RECIPROCITY, ACCOUNTABILITY, RIGOR AND EXCELLENCE

The **Department of Creative Arts Therapies** launched the [Arts in Health Centre](#). The centre's mission is to provide high-quality, accessible services from the Department to the greater Concordia University and outside community as part of an innovative experiential learning opportunity for students. Units and individuals interested in finding out more about the Arts in Health Clinic are invited to contact the centre's director, Heather McLaughlin.

The **Department of Studio Arts'** Department Council adopted a new governance document designed to **clarify responsibilities across the department and support collegial governance**. Units and individuals interested in finding out more about this initiative are invited to contact the Chair of the Department of Studio Arts, Surabhi Ghosh.

The **Dean's Office** is working on a number of Memorandums of Understanding (MoU) to **facilitate collaboration with external partnering institutions and ensure reciprocity**, such as the Musée d'Art Contemporain de Montréal and the National Film Board of Canada. Units and individuals interested in

finding out more about when it becomes useful to develop an MoU and how to draft them to are invited to contact Annie Gérin.