



## AGENDA

### SENATE MEETING

Wednesday, April 9, 2025

9:30 am – 11:20 am

Main Boardroom (D2315)

**Webinar:** <https://emilycarru.zoom.us/j/66902564620?pwd=lbW54ztlSYhNtuyBmw2yruFdSdINKN.1>

**Webinar ID:** 669 0256 4620

**Password:** 043370

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***Territorial Acknowledgement:*** We respectfully acknowledge that Emily Carr University is situated on the unceded, traditional and ancestral territories of the Musqueam, Squamish and Tsleil-Waututh Nations.

#### I. ADMINISTRATIVE BUSINESS

1. Call to Order D. Achjadi, Chair
2. **MOTION:** To approve the Agenda, as circulated Chair
3. **MOTION:** To approve the March 5, 2025, Senate Meeting Minutes, as circulated Chair
  - **Attachment:** *Draft Minutes of the March 5, 2025, Senate Meeting (pp. 4-9)*

#### II. BUSINESS

1. Vice President Academic + Provost's Report D. Achjadi
2. INFORMATION: Convocation/Grad Show D. Achjadi
3. INFORMATION: Academic Planning + Priorities Committee Report J. Turner
  - **Attachment:** *APP Committee Report (p. 10)*
4. INFORMATION: Curriculum Planning + Review Committee Report C. Cartiere
  - **Attachment:** *CPR Committee Report (p. 11)*
5. APPROVAL: Curriculum Planning + Review Committee Recommendations C. Cartiere
  - **Attachments:** *CPR Committee Recommendation Form (pp. 12-14)*
  - *CRAM 3XX From Ground to Table (p. 15-16)*
  - *PRNT 3XX (requesting 316) Print IV Intermediate Relief or Etching Processes (pp. 18-20)*
  - *DRWG 308 Drawing: Studio (pp. 21-22)*

- *DRWG 321 Drawing Practices: Topic (pp. 23-24)*
- *ILUS 306 Illustration Practices: Topic (pp. 25-26)*
- *PHOT 316 Studio Photography (pp. 27-28)*
- *PHOT 323 Photography Practices: Topic (pp. 29-30)*
- *PNTG 310 Painting: Advanced (pp. 31-32)*
- *PNTG 315 Painting Practices: Topic (pp. 33-34)*
- *PRNT 310 Topics in Advanced Etching + Lithography (pp. 35-36)*
- *PRNT 322 Book Media: The Book As Object (pp. 37-38)*
- *SCLP 302 Sculpture Practices: Topic (pp. 39-40)*
- *SCLP 310 Making and Thinking Through Sculpture (pp. 41-42)*
- *VAST 305 Art+Text Studio (pp. 43-44)*
- *VAST 320 Visual Arts Thematic I (pp. 45-46)*
- *FMSA 200 Film + Screen Arts Core I (pp. 47-49)*
- *FMSA 201 Editing I (pp. 50-52)*
- *FMSA 205 Cinematography I (pp. 53-55)*
- *FMSA 210 Film + Screen Art Core II (pp. 56-58)*
- *FMSA 220 Acting Essentials (pp. 59-61)*
- *FMSA 221 Analogue Practices (pp. 62-64)*

**MOTION: That Senate, on the recommendation of the Curriculum Planning and Review Committee, approve the following as presented:**

1. **Faculty of Art – New Course Proposals:**
  - **CRAM 3XX From Ground to Table**
  - **PRNT 3XX (requesting 316) Print IV Intermediate Relief or Etching Processes**
  
2. **Faculty of Art – Course Change Proposals:**
  - **DRWG 308 Drawing: Studio**  
(changes to prerequisites, description, add learning objectives)
  
  - **DRWG 321 Drawing Practices: Topic**  
(changes to prerequisites, add learning objectives)
  
  - **ILUS 306 Illustration Practices: Topic**  
(add learning objectives)
  
  - **PHOT 316 Studio Photography**  
(change to prerequisites, description, and learning objectives)
  
  - **PHOT 323 Photography Practices: Topic**  
(change to prerequisites, add learning objectives)
  
  - **PNTG 310 Painting: Advanced**  
(changes to prerequisites, description, add learning objectives)
  
  - **PNTG 315 Painting Practices: Topic**  
(changes to prerequisites, description, add learning objectives)
  
  - **PRNT 310 Topics in Advanced Etching + Lithography**

(changes to name, prerequisites, description, repeatable, add learning objectives)

- **PRNT 322 Book Media: The Book As Object**  
(changes to name, prerequisites, description, add learning objectives)
- **SCLP 302 Sculpture Practices: Topic**  
(changes to prerequisites, description, add learning objectives)
- **SCLP 310 Making and Thinking Through Sculpture**  
(change to description, add learning objectives)
- **VAST 305 Art+Text Studio**  
(change to description, add learning objectives)
- **VAST 320 Visual Arts Thematic I**  
(add learning objectives)

**3. Faculty of Design + Dynamic Media – Course Change Proposals:**

- **FMSA 200 Film + Screen Arts Core I**  
(changes to description and learning objectives)
- **FMSA 201 Editing I**  
(changes to description and learning objectives)
- **FMSA 205 Cinematography I**  
(changes to learning objectives)
- **FMSA 210 Film + Screen Art Core II**  
(changes to description and learning objectives)
- **FMSA 220 Acting Essentials**  
(changes to description and learning objectives)
- **FMSA 221 Analogue Practices**  
(changes to description and learning objectives)

6. INFORMATION: Presentation on ECU Policy Framework (continued)

N. Himer

**III. OPEN FORUM**

**IV. NEXT MEETING:** May 14, 2025

**V. ADJOURNMENT**



# SENATE MINUTES – OPEN SESSION

Wednesday, March 5, 2025, 9:30 a.m. – 11:20 a.m.  
ECU Boardroom / \*Online via Zoom webinar

## ATTENDANCE

Trish Kelly (Chair + Vice-Chancellor)	Haig Armen
Diyan Achjadi (Vice-Chair)	Mark Johnsen
Jacqueline Turner	Ishita Arora
Celeste Martin	Anoushka Nair
Kyla Mallett	Shawn Choi
Justin Langlois	Laszlo Hollander
Vanessa Kam	Micaela Kwiatkowski
Cameron Cartiere	Alex Philipps
Helene Day Fraser	Kathryn Verkerk
Beth Howe	Eknoor Matharoo (non-voting)
Mimi Gellman	Stuti Gulati

**Regrets:** Carleen Thomas, Adriana Jaroszewicz

**Guests/Support:** Natasha Himer (University Secretary), Sonia Orlu (Senate Support), Alex Muir (Technical Support)

## LAND ACKNOWLEDGEMENT

### I. ADMINISTRATIVE BUSINESS

1. Call to Order – Trish Kelly, Chair, called the meeting to order at 9:35 a.m.
2. Agenda Approval

**Moved / Seconded that the Agenda of the March 5, 2025, Senate meeting be approved as amended.**

**Carried.**

3. Past Minutes

**Moved / Seconded that Senate approve the Minutes of the Senate Meeting of January 29, 2025, as amended.**

**Carried.**

## II. BUSINESS

### 1. Chair's Remarks + Report

#### **Vice President Academic + Provost Search:**

- T. Kelly noted that the search for a new Vice President Academic + Provost is in its final stages.

#### **Sabbatical Announcements:**

- T. Kelly congratulated the faculty members awarded sabbaticals for the upcoming academic year:
  - Haig Armen, Associate Professor, Faculty of DDM, Spring, January 1, 2026
  - Eugenia Bertulis, Associate Professor, Faculty of DDM, Fall July 1, 2025
  - Peter Bussigel, Associate Professor, Faculty of ART, Spring January 1, 2026
  - Emily Hermant, Associate Professor, Faculty of ART, Spring, January 1, 2026
  - Jamie Hilder, Associate Professor, Faculty of CAC, Spring, January 1, 2026
  - Birthe Piontek, Associate Professor, Faculty of ART, Fall July 1, 2025
  - Bonne Zabolotney, Professor, Faculty of DDM, Spring, January 1, 2026

#### **Upcoming Senate Budget Committee Meeting:**

- T. Kelly provided a few remarks on the Senate Budget Committee meeting scheduled for March 12, 2025.
- The Senate Budget Committee is convened to review budget materials and advise on the academic implications of budgetary decisions. The Committee's role is advisory, the Committee does not approve the budget or approve specific budget line items.
- The Committee provides input and feedback to the President and VP Finance + Administration, and ultimate approval authority rests with the Board of Governors, which holds the financial oversight responsibilities.
- Senators shared their views that it would be beneficial to have early and ongoing financial training for all members. It was agreed that more financial training and explanation around budget development will better position members to ask informed questions during budget reviews.
- The University Secretary noted that research is being gathered on the practices of peer institutions, and initial research suggests a common thread whereby Senate budget committees generally serve in an advisory capacity. This work will be reviewed at the Senate Governance Committee in due course.

## 2. INFORMATION: Governance Committee Report

Celeste Martin, Chair, provided a brief update stating that the Governance Committee had not met since the last Senate meeting and would reconvene on March 24. The Committee's current focus is on reviewing draft operating principles for Senate and subcommittees.

## 3. INFORMATION: Academic Planning + Priorities Committee Report

Jacqueline Turner, Chair, referred to the committee report in the meeting materials.

## 4. APPROVAL: Program Review Policy and Procedures

Heather Fitzgerald, supported by J. Turner, presented the proposed Program Review Policy and Procedures. The policy is designed to formalize the process for academic program reviews.

H. Fitzgerald emphasized that the policy and procedures are the result of extensive consultation with faculty, administration, and others.

Key points raised during the discussion include:

- Senators agreed that by formalizing the process, the policy helps ensure that program reviews are not mere compliance exercises but a meaningful step towards enhancing academic excellence. It was emphasized that the spirit of the policy and procedures is to genuinely enhance the quality of academic programs and seeing the review process as an active inquiry into program strengths and areas for improvement.
- Several senators appreciated that the policy's development was grounded in thorough consultation. They noted that this consultation resulted in many recommendations.
- A friendly amendment was proposed to adjust the language concerning regarding engagement with the Aboriginal Advisory Committee – to ensure engagement where practicable.
- Some members noted they would like to see if it is possible to capture the “breadcrumb trail” of the consultation process. Beyond the formal policy document, some suggested there could be value in maintaining a possible archived addendum or repository that records the consultation materials. Some suggested records can also support continuity in case of potential staff turnover.
- It was noted that once the Senate has approved the policy and procedures, the policy would then be referred to the Board of Governors for final approval on the Senate's recommendation. As such, there is one more step - by approving the policy and procedures, the Senate is at the same time in effect recommending for final Board approval.

**Moved / Seconded that the Senate, on the recommendation of the Academic Planning and Priorities Committee, approve the proposed Program Review Policy and its accompanying Procedures as a new academic policy.**

**Carried.**

5. APPROVAL: Summer 2026 – Spring 2029 Academic Schedule

Registrar, Kathryn Verkerk, detailed changes to the academic schedule, particularly around the allocation and timing of makeup.

- For Fall 2026 and 2027, makeup days are scheduled at the end of the term.
- For Fall 2028, one makeup day is scheduled mid-term and one at the end.

The schedule was revised to address statutory requirements and feedback, following extensive consultation with faculties and student representatives.

A key action item from the discussion was the development of a comprehensive communications plan. This plan will ensure that students, faculty, and staff are clearly informed about the makeup day adjustments and any resulting changes in class schedules.

**Moved / Seconded that the Senate, on the recommendation of the Academic Planning and Priorities Committee, approve the academic schedule for Summer 2026 to Spring 2029.**

**Carried.**

6. INFORMATION: Curriculum Planning + Review (CPR) Committee Report

Cameron Cartiere, Chair, referred to the committee report in the meeting materials.

7. APPROVAL: Curriculum Planning + Review Committee Recommendations

Kyla Mallett presented the course change and new course proposals for the Faculty of Art and the Faculty of Design + Dynamic Media. The proposals originated from an in-depth program review process aimed at aligning courses with evolving academic and industry standards.

The changes reflect careful consideration of curricular structure and flow, ensuring that both technical skills and creative practice are adequately supported. The DDM proposals, in particular, signal a move toward practice-based learning. For instance, transforming 3DAN 200 and expanding 3DAN 300 into six-credit studio courses embeds intensive practice within the curriculum.

Further adjustments might be needed as the new courses are piloted and feedback is gathered from students and faculty.

Some senators asked whether similar adjustments should be standardized across the curriculum or tailored to the unique needs of each discipline. It was noted that while uniformity can aid in clarity, the distinct nature of each program means that flexibility is essential. This ensures that curriculum changes are responsive to the specific demands of both the art and design fields.

**Moved / Seconded that Senate, on the recommendation of the Curriculum Planning and Review Committee, approve the following as presented:**

**Faculty of Art**

- **New course proposal: CRAM 2XX – Ceramics Processes: Topic**

**Faculty of Design + Dynamic Media**

- **Course change proposal: 3DAN 200 – 3D Computer Animation II**  
(changes to name, credits, description, learning objectives, and outcomes)
- **Course change proposal: 3DAN 300 – Preproduction for 3D Animation**  
(changes to credits, description, learning objectives, and outcomes)
- **New course proposal: 3DAN 2XX (proposed 210) – Core Studio in 3D Animation**
- **3D Computer Animation Program Requirement Worksheet and Cover Sheet)**

**Carried.**

8. INFORMATION: Presentation on ECU Policy Framework

Natasha Himer provided a brief overview of ECU's policy framework, emphasizing a “capital P” approach to policy—that is, the high-level, institution-wide principles that set out rights, responsibilities, and guiding principles. The difference between policy and procedures was clarified, explaining that while policies express broad commitments and legal obligations, procedures provide the detailed steps for implementation.

The following discussion points were raised:

- A Senator noted that they feel many policy documents are written in technical language and questioned whether these documents are accessible to new Senate members, faculty, and staff.
  - It was suggested that the administration could consider developing more user-friendly summaries or “policy briefs” to aid understanding. This idea was tied to the broader objective of enhancing transparency and ensuring that all members can engage meaningfully with policy content.
- There was a question about how the Senate is expected to interact with and oversee the policy framework. It was clarified that there are certain policies designated for Senate approval either in the University Act or by convention and good practice. Typical policies overseen by Senate include academic policies, many student-related policies and policies governing Senate’s own processes and operations. The University Secretary noted many policies need updating and policy review/updates are ongoing with key policies being prioritized for review.

- Some Senators inquired about a formal repository and archive. It was noted that current policies are published and listed on the university's website on a dedicated webpage.
  - A suggestion was made to explore digital repository solutions that could provide an even more accessible and potential archive of current and past policy.
- Senators inquired about the interplay between the policy framework and ECU's strategic plan – that is, how upcoming strategic reviews might influence or require adjustments to the existing policy framework. It was noted that policy development priorities are informed by strategic priorities and by risk and compliance considerations.

The presentation was cut short due to time constraints, with a note to continue at the next Senate meeting.

### **III. OPEN FORUM**

No issues were raised.

### **IV. NEXT MEETING – April 9, 2025**

### **V. MOTION: ADJOURN – The meeting was adjourned at 11:20 a.m.**




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## Senate Committee Report Form

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<b>Committee:</b>	Academic Planning and Priorities (APP) Committee
<b>Meeting Date:</b>	Wednesday, April 9, 2025
<b>Presenter(s):</b>	Jacqueline Turner

### Chair's Summary:

The committee met on March 19, 2025, and received updates on recent Senate-approved recommendations:

- Academic Schedule Years 2026 – 2028
- Program Review Policy and Procedures.

**Signature:** Jacqueline Turner

**Date:** 2025-03-27



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# Senate Committee Report Form

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Committee:	CPR
Meeting Date:	April 9, 2025
Presenter(s):	Kyla Mallett and Celeste Martin

**Chair’s Summary:**

The committee met on March 19, 2025.

- 1) Kyla Mallett presented 13 basic course change proposals in ART, \*see list of courses below, which were approved unanimously with a few friendly amendments to wording. Changes were made to tidy up prerequisites, learning objectives, and course descriptions.  
\*List: DRWG 308, DRWG 321, ILUS 306, PHOT 316, PHOT 323, PNTG 310, PNTG 315, PRNT 310, PRNT 322, SCLP 302, SCLP 310, VAST 305, VAST 320
- 2) Kyla Mallett presented new course proposals for CRAM 3XX From Ground to Table and PRNT 3XX (requesting 316) Print IV Intermediate Relief or Etching Processes which were approved unanimously as presented.
- 3) Celeste Martin presented course change proposals for FMSA 200, FMSA 201, FMSA 205, FMSA 210, FMSA 220, and FMSA 221. The course changes reflect active program development and responsible stewardship of curriculum guided by the most recent program review (AY 2022/2023) and addressing the recommendations and direction of the emergent FMSA Action plan. All proposals were approved unanimously.

Concerns were raised regarding the two questions at the end of the Course Change Proposal form pertaining to “decolonizing the curriculum” and “the climate crisis” – committee members asked if the questions covered enough information, if they were the right questions in terms of alignment with the Strategic Plan, and if these issues should be addressed within the learning objectives instead of being separate questions. It was recommended that the CPR Working Group for Course Change Forms look at other ways to incorporate these questions into the forms.

- 4) Jacqueline Turner presented a course change proposal for FNDD 115 for presentation and discussion only. References to Indigenous values and Indigenous material making were added to the course description and learning objectives. Also added to the description was an explanation that the course could be taken as an elective in any of the four years of a program. It was noted that the FNDD mnemonic will be blocked to students in upper levels and signoff will be needed. It was also noted that there are less open electives in the upper levels. Jacqueline will meet with Student Services to discuss how students will be able to register for this course.

**Signature:** Cameron Cartiere

**Date:** March 26, 2025



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## Senate Committee Recommendation Form

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Committee:	CPR Committee
Meeting Date:	April 9, 2025
Presenter(s):	Kyla Mallett and Celeste Martin
Guest(s):	

**Subject:**

**1. Course change proposals**

DRWG 308, DRWG 321, ILUS 306, PHOT 316, PHOT 323, PNTG 310, PNTG 315, PRNT 310, PRNT 322, SCLP 302, SCLP 310, VAST 305, VAST 320

**Presenter: Kyla Mallett**

**2. New course proposals**

CRAM 3XX From Ground to Table and PRNT 3XX (requesting 316) Print IV Intermediate Relief or Etching Processes

**Presenter: Kyla Mallett**

**3. Course change proposals**

FMSA 200, FMSA 201, FMSA 205, FMSA 210, FMSA 220, and FMSA 221

**Presenter: Celeste Martin**

<b>Recommendation:</b>	<input checked="" type="checkbox"/> <b>Motion to approve</b> / <input type="checkbox"/> <b>Discussion</b> / <input type="checkbox"/> <b>For Information</b>
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<b>Resolution:</b>	<p><b>That Senate, on the recommendation of the Curriculum Planning and Review Committee, approve the following as presented:</b></p> <p><b>Faculty of Art – New Course Proposals:</b></p> <ul style="list-style-type: none"> <li>• CRAM 3XX From Ground to Table</li> <li>• PRNT 3XX (requesting 316) Print IV Intermediate Relief or Etching Processes</li> </ul> <p><b>Faculty of Art – Course Change Proposals:</b></p> <ul style="list-style-type: none"> <li>• DRWG 308 Drawing: Studio (changes to prerequisites, description, add learning objectives)</li> <li>• DRWG 321 Drawing Practices: Topic (changes to prerequisites, add learning objectives)</li> <li>• ILUS 306 Illustration Practices: Topic (add learning objectives)</li> <li>• PHOT 316 Studio Photography (change to prerequisites, description, and learning objectives)</li> <li>• PHOT 323 Photography Practices: Topic (change to prerequisites, add learning objectives)</li> <li>• PNTG 310 Painting: Advanced (changes to prerequisites, description, add learning objectives)</li> <li>• PNTG 315 Painting Practices: Topic (changes to prerequisites, description, add learning objectives)</li> <li>• PRNT 310 Topics in Advanced Etching + Lithography (changes to name, prerequisites, description, repeatable, add learning objectives)</li> <li>• PRNT 322 Book Media: The Book As Object (changes to name, prerequisites, description, add learning objectives)</li> <li>• SCLP 302 Sculpture Practices: Topic (changes to prerequisites, description, add learning objectives)</li> <li>• SCLP 310 Making and Thinking Through Sculpture (change to description, add learning objectives)</li> <li>• VAST 305 Art+Text Studio (change to description, add learning objectives)</li> <li>• VAST 320 Visual Arts Thematic I (add learning objectives)</li> </ul> <p><b>Faculty of Design + Dynamic Media – Course Change Proposals:</b></p> <ul style="list-style-type: none"> <li>• FMSA 200 Film + Screen Arts Core I (changes to description and learning objectives)</li> <li>• FMSA 201 Editing I (changes to description and learning objectives)</li> <li>• FMSA 205 Cinematography I (changes to learning objectives)</li> <li>• FMSA 210 Film + Screen Art Core II</li> </ul>
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	<p>(changes to description and learning objectives)</p> <ul style="list-style-type: none"> <li>• FMSA 220 Acting Essentials (changes to description and learning objectives)</li> <li>• FMSA 221 Analogue Practices (changes to description and learning objectives)</li> </ul>
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**Purpose:**

- CRAM 3XX From Ground to Table (new course):  
The ceramics area has been running this class topic under CRAM 303 for many years. We would like to make it a permanent addition to our roster of course offerings. This course provides a conceptual framework for students to explore creative practice with an emphasis on research, allowing them to deepen their skills in research and production.
- PRNT 3XX (requesting 316) Print IV Intermediate Relief or Etching Processes (new course):  
The purpose of this course is to be a third-year core that offers intermediate instruction in a wide variety of etching or relief printmaking practices to students who have been introduced to them in PRNT 216.

**Rationale:**

- ART course changes to prerequisites and learning objectives as part of ongoing general updates to curriculum.
- DDM course changes – to reflect active program development and responsible stewardship of curriculum guided by the most recent program review (AY 2022/2023) and addressing the recommendations and direction of the emergent FMSA Action plan.

**Does this matter respond to any of the strategies in the institutional strategic plan (2024-2030)?**

<input checked="" type="checkbox"/> Elevating Teaching + Learning	<input checked="" type="checkbox"/> Expanding Research + Practice	<input type="checkbox"/> Supporting People + Culture	<input type="checkbox"/> Stewarding Places + Spaces	<input type="checkbox"/> Strengthening Systems + Supports
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**Attachments:**

**Signature:** Cameron Cartiere

**Date:** March 26, 2025



## NEW COURSE PROPOSAL

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NAME OF COURSE: From Ground to Table

COURSE MNEMONIC: CRAM 3XX

NUMBER OF CREDITS: 6

PREREQUISITE: CRAM 207, CRAM 206 or  
INDD 230

STUDIO  ACADEMIC

SPACE REQUIRED:  SEMINAR  
 LECTURE  LAB

EFFECTIVE DATE: Spring 2025

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### Proposed Course Description:

In this class, students will engage with the land as a source of clay materials and through the lens of foodways—the study of cultural, social, and economic practices related to food. They will explore topics in ceramics and foodways, investigating local ceramic resources to develop materials and concepts for ceramic production.

The course will focus on techniques, ideas, and the language of form related to creating ceramic objects intended for or about the table. Various processes for creating tableware will be demonstrated, and students will experiment with a range of techniques and materials to expand their ceramic skills.

In addition to hands-on projects, students will conduct individual research outside the studio to deepen both their production practices and personal interests. They may explore both functional and sculptural ceramic forms, encouraging critical thinking about the table in practical, theoretical, and creative dimensions.

### Purpose of the Course:

The ceramics area has been running this class topic under CRAM 303 for many years. We would like to make it a permanent addition to our roster of course offerings. This course provides a conceptual framework for students to explore creative practice with an emphasis on research, allowing them to deepen their skills in research and production.

### Learning Objectives

*Student Learning Outcomes for this course:*

- Engage with a diverse range of concepts and ideas related to ceramics, foodways, and working with wild clays.
- Acquire and expand technical skills through working with materials, processes, and equipment.
- Enhance craftsmanship by demonstrating advanced handling and control of materials.
- Build a body of work through systematic experimentation and the application of research methods.

- Develop a deeper conceptual and critical approach to creative practices within ceramics, foodways, and the physical properties of clay.
- Cultivate a broader understanding of ceramics within the context of contemporary art and design.
- Participate in meaningful dialogue about one's work in relation to broader contexts.

**Questions to consider:**

**Does this course contribute to decolonizing the curriculum? How so?**

In this course, students will explore Indigenous practices of working with the land, including the use of local clays and materials, while examining foodways—investigating cultural eating practices through both cultural and historical perspectives.

**Does this course address the climate crisis? How so?**

The course is designed to raise environmental awareness by incorporating knowledge about land and clay resources. Information on clay extraction and the carbon footprint of premade materials will be provided to help students better understand where their materials come from and how their choices impact the environment. Additionally, students will learn about foodways and the effects of industrial food production.

Will this course replace an existing course?

Yes  No

Name of course replaced by new course:

<Click to enter if applicable>

Is this course required for Graduation?

Yes  No

If required, in which program will this course be a required component?

Degree: BFA

Major: Art Majors

Is this course an elective?

Yes  No

Is registration priority given to Majors?

Yes  No

Is this course repeatable for credit?

Yes  No

Could this course be credited through PLA?

Yes  No

This course will be offered:

From time to time as required

Regularly  Fall  Spring

Online

**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Julie York

DATE: 10/24/2024

ASSISTANT DEAN: Julie York

DATE: <select>

DEAN: Kyla Mallett

DATE: <select>

If proposal involves other Faculty's curriculum please provide additional signatures of the appropriate deans and assistant deans:

ASSISTANT DEAN: <Click to enter>

DATE: <select>

DEAN: <Click to enter>

DATE: <select>

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**Committee Consideration of the Proposal:**

CURRICULUM AREA:

DATE: <select>

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CONSULTATION WITH TECHNICAL SERVICES: <enter>

DATE: <select>

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CPR: Passed

DATE: 3/19/2025

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SENATE: <office use only>

DATE: <select>

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## NEW COURSE PROPOSAL

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NAME OF COURSE: Print IV Intermediate Relief or Etching Processes

COURSE MNEMONIC: PRNT 3XX (Requesting 316)

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NUMBER OF CREDITS: 6

PREREQUISITE: PRNT216

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STUDIO  ACADEMIC

SPACE REQUIRED:  SEMINAR  LECTURE  LAB  
Printmaking Studios

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EFFECTIVE DATE: Fall2025

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### Proposed Course Description:

PRNT316: Print IV builds on techniques and concepts developed in PRNT 216: Print II Relief + Etching and introduces new techniques under the large umbrella of Relief and Etching processes.

Each instance of the course will focus on a selection of intermediate techniques as determined by the instructor and allow students to develop new skills as well as develop a strong body of related work using these processes. Intermediate and advanced printmaking work often employs a mixture of print processes and students will be encouraged to explore possibilities in this regard.

Sample techniques may include: letterpress; large scale woodcut and linocut; multi-plate etchings; lasercut print matrices; ukiyo-e water-based woodcut printing; wood engraving; photogravure; lift ground and soft ground etching techniques.

### Purpose of the Course:

The purpose of this course is to be a third-year core that offers intermediate instruction in a wide variety of etching or relief printmaking practices to students who have been introduced to them in PRNT 216. Following the implementation of PRNT 216 in 2021, we have run the course in each of the Fall, Spring, and Summer terms. This creates a cohort of 60 students prepared to learn intermediate techniques and discourse in relief and etching. Currently, there is no 300-level core that builds on those skills, leaving students arrested at the 200-level in terms of skills and discourse development.

Examples of techniques that could be featured in Print IV: letterpress printing, large format linocut or woodcut, multiplate printing, colour etching, lift-ground aquatints, lasercut print matrices, photoetching, collagraph, mezzotint, wood engraving, and ukiyo-e waterbased woodcut printing.

Each time the course is run, the techniques to be featured will be identified. All of these processes are technically complex and rich with possible outcomes, so in practice Print IV will only typically work with one to three processes. The instructor assigned to the class each term will determine the processes and the Print area will endeavor to rotate the content of Print IV so that students can take it more than once and each time receive new technical instruction.

Printmaking is a discipline with a huge variety of very intensive, technical, and expressive processes. We find that our curriculum has cut off students' potential development in print by moving too quickly into self-directed work. Building back in intermediate 300-level practice-based courses will allow interested students to arrive in their 4<sup>th</sup> year with a much richer toolkit of print experience. This, we hope, means they can make work that materially matches their ambitious ideas.

## Learning Objectives (5-10):

*Student Learning Outcomes for this course:*

- Develop their capacity and range in relief or intaglio printmaking techniques.
- Demonstrate an understanding of relief or intaglio printmaking concepts such as multiplicity, distribution, markmaking, layering, and editioning.
- Develop studio projects through ideation, proofing, production, and display.
- Consider content, context, and form in both experimental and resolved studio projects.
- Develop a coherent body of work.
- Engage in meaningful dialogue about one's work in relationship to broader contexts.
- Cultivate a broader understanding of print within global, historical, and contemporary art and design contexts.

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### Does this course contribute to decolonizing the curriculum? How so?

The instructor will aim to present a wide range of artistic voices and thinkers to reflect diverse worldviews. They will also reinforce the collective importance of creating work in a communal studio- contributing to a greater sense of community.

### Does this course address the climate crisis? How so?

When possible, the instructor will ask students to consider their material decisions and to better understand the environmental impact of their material choices. In some cases, sustainable methods and materials for creating prints will be introduced and encouraged.

Will this course replace an existing course?

Yes  No

Name of course replaced by new course:

<Click to enter if applicable>

Is this course required for Graduation?

Yes  No

If required, in which program will this course be a required component?

Degree: <Click to enter>

Major: <Click to enter>

Is this course an elective?

Yes  No

Is registration priority given to Majors?

Yes  No

Is this course repeatable for credit?

Yes  No

Could this course be credited through PLA?

Yes  No

This course will be offered:

From time to time as required

Regularly  Fall  Spring

Online

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## Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Beth Howe, Mark Johnson

DATE: 1/27/2025

ASSISTANT DEAN: Julie York

DATE: 2/3/2025

DEAN: Kyla Mallett

DATE: <select>

I

If proposal involves other Faculty's curriculum please provide additional signatures of the appropriate deans and assistant deans:

ASSISTANT DEAN: <Click to enter>	DATE: <select>
DEAN: <Click to enter>	DATE: <select>

**Committee Consideration of the Proposal:**

CURRICULUM AREA: <enter>	DATE: <select>
CONSULTATION WITH TECHNICAL SERVICES: <enter>	DATE: <select>
CPR: Passed	DATE: 3/19/2025
SENATE: <office use only>	DATE: <select>



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Drawing: Studio	COURSE MNEMONIC: DRWG 308
NUMBER OF CREDITS: 6	PREREQUISITE: DRWG 200, or DRWG 208, or ANIM 205, plus 18 credits of 200 level studio courses
<input checked="" type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: Yes

### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>	COURSE NUMBER: <Leave blank if no changes>
COURSE MNEMONIC: <Leave blank if no changes>	PREREQUISITE: <b>18 credits of 200 level studio courses, including DRWG 208 or DRWG 218</b>
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: <b>Yes</b>
EFFECTIVE DATE: <Click to enter semester>	REPEATABLE FOR CREDIT: <Leave blank if no changes>

### Current Course Description:

A continuation of Drawing Studio (DRWG 208), this course allows for more studio time and individualized instruction. Students continue to develop formal and technical skills and acquire increasing independence in formulating ideas. The completion of assigned and/or directed projects is required. Discussions and group or individual critiques develop critical and analytical skills. The course curriculum may be supplemented by slides or video presentations.

### Proposed Course Description:

Building upon Drawing Studio: Materials and Techniques (DRWG 208) and/or Drawing Studio: Process and Transformation (DRWG 218), this course focuses on further development of drawing techniques and facilitates the students' refinement of their chosen subject matter through visual and text-based research. This includes helping students to develop their own personal approach to drawing, to experiment with drawing mediums, mark-making, collage, scale, gesture, etc., in a comprehensive manner. Students will be introduced to historical, current, and emergent paradigms of drawing production. The course requires students to contextualize their formal and conceptual interests while also encouraging experimentation. Students can expect to produce large quantities of work with in-process feedback and workshops, culminating in a dynamic body of work.

### Learning Objectives:

#### Proposed Learning Objectives (5-10)

*Student Learning Outcomes for this course:*

- Increase knowledge on using a variety of traditional/physical materials, including wet and dry media through sustained practice.

- Explore distinct ways of critical thinking based on analysis of historical, alternative, and global contributions to the discipline of drawing, while recontextualizing knowledge through one's personal practice, and considering the politics and potential of the "figure" in drawing.
- Acquire fluency with a diverse range of artistic strategies inspired by established and emergent ways of thinking through the discourse of drawing.
- Respond to the material presented in class with work that is in dialogue with historical and contemporary frameworks for drawing.
- Explore modes of ideation and creative thinking, connecting formal and conceptual elements of artwork.
- Develop project proposals using various strategies such as sketches, mind maps, collection of reference material, and oral presentations.
- Employ critical inquiry in the analysis of both their own, and other students' creative process during discussions and group critiques.

**Reason:**

Description updated to accurately address course content, and Learning Objectives added. Prerequisites adjusted for current logistics in laddering of courses. The previous DRWG 200 prerequisite is deleted as it is no longer run. As DRWG 308 has been built as an extension of DRWG 208 + 218 (interchangeably), it makes no sense to have ANIM 205 students take a 3<sup>rd</sup> year drawing-focused class without have taken a 2<sup>nd</sup> year core drawing class.

**Questions to consider:**

**Does this course contribute to decolonizing the curriculum? How so?**

This core studio class addresses historical content relating to drawing through a decolonizing lens. Major art historical drawing contributions are questioned and re-contextualized alongside contemporary approaches that work towards reparative and decentering strategies.

**Does this course address the climate crisis? How so?**

An awareness of climate crisis is embedded in the curriculum through sustainable material/studio practice. On a practical level, shared and repurposing of materials is encouraged.

**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Sara-Jeanne Bourget, Nick Conbere, Gwenessa Lam      DATE: <select>Jan 30, 2025

ASSOCIATE DEAN: Ingrid Koenig      DATE: <select>

DEAN: Kyla Mallet      DATE: <select>

If proposal involves other Faculty's curriculum please provide additional signatures of the appropriate deans and assistant deans:

ASSISTANT DEAN: <Click to enter>      DATE: <select>

DEAN: <Click to enter>      DATE: <select>

**Committee Consideration of the Proposal:**

CURRICULUM AREA: Drawing      DATE: <select>

CPR: Passed      DATE: 3/18/2025

SENATE: <office use only>      DATE: <select>



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Drawing Practices: Topic	COURSE MNEMONIC: DRWG 321
NUMBER OF CREDITS: 6	PREREQUISITE: 6 credits of 200 level drawing + 60 credits or permission of instructor
<input checked="" type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: Yes

### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>	COURSE NUMBER: <Leave blank if no changes>
COURSE MNEMONIC: <Leave blank if no changes>	PREREQUISITE: <b>completion of 51 credits, including 6 credits of 200 level drawing</b>
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: no
EFFECTIVE DATE: <Click to enter semester>	REPEATABLE FOR CREDIT: <Leave blank if no changes>

### Current Course Description:

This course varies in topic from section to section and is repeatable for credit provided the thematic topic has changed. Through artistic production, research, discussions, writing and critique, students are expected to increase their understanding of the content and context of their process and production as well as their knowledge of contemporary art. Critiques and discussions complement studio production.

### Proposed Course Description:

<Leave blank if no changes>

### Learning Objectives:

<Current Learning Objective> NA no learning objectives

### Proposed Learning Objectives (5-10)

*Student Learning Outcomes for this course:*

- Explore studio practice through the lens of a specific theme related to contemporary drawing.
- Increase knowledge and use of a variety of traditional/physical materials.
- Acquire fluency with a diverse range of artistic strategies inspired by established and emergent ways of thinking through drawing.
- Respond to the material presented in class with work that is in dialogue with historical and contemporary frameworks for drawing.

- Develop modes of ideation and creative thinking, connecting formal and conceptual elements of artwork.
- Employ critical inquiry in the analysis of both their own, and other students' creative process during discussions and group critiques.
- Develop project proposals using various strategies such as sketches, mind maps, collection of reference material, and oral presentations.
- Develop an ongoing studio practice and engagement with studio culture in classroom.

**Reason:**

To include learning objectives that appropriately address 3rd year outcomes in the Visual Arts Major.

**Questions to consider:**

**Does this course contribute to decolonizing the curriculum? How so?**

This studio class addresses drawing through a decolonizing lens. Major art historical drawing contributions are continually re-evaluated and contextualized alongside contemporary approaches that work towards reparative and decentering strategies.

**Does this course address the climate crisis? How so?**

An awareness of climate crisis is embedded in the curriculum through sustainable material/studio practice. On a practical level, shared and repurposing of materials is encouraged.

**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Sara-Jeanne Bourget, Nick Conbere, Gwenesa Lam      DATE: <select> Jan 30, 2025

ASSOCIATE DEAN: Ingrid Koenig      DATE: <select>

DEAN: Kyla Mallet      DATE: <select>

If proposal involves other Faculty's curriculum please provide additional signatures of the appropriate deans and assistant deans:

ASSISTANT DEAN: <Click to enter>      DATE: <select>

DEAN: <Click to enter>      DATE: <select>

**Committee Consideration of the Proposal:**

CURRICULUM AREA: < Click to enter>      DATE: <select>

CPR: Passed      DATE: 3/19/2025

SENATE: <office use only>      DATE: <select>



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Illustration Practices: Topic	COURSE MNEMONIC: ILUS 306
NUMBER OF CREDITS: 6	PREREQUISITE: Completion of 51 credits
<input checked="" type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: Yes

---

### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>	COURSE NUMBER: <Leave blank if no changes>
COURSE MNEMONIC: <Leave blank if no changes>	PREREQUISITE: <Leave blank if no changes>
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: No
EFFECTIVE DATE: <Click to enter semester>	REPEATABLE FOR CREDIT: <Leave blank if no changes>

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### Current Course Description:

This course varies in topic from section to section and is repeatable for 6 credits so long as the topic has changed. Students respond to the specific cultural context and the unique practical concerns of a specific area of exploration within illustration. This course will integrate a specialized understanding of professional context with an investigation of the social and cultural connotations of form and content. A priority of the class will be to cultivate discourse and criticality in relation to the material that is presented. Studio exploration will be examined in relation to visual culture and cultural criticism. Topics and themes might include: graphic novels and comics, children's picture books, surface and pattern design, illustration in the field of animation, political editorial work, and cultural iconography and symbolism.

### Proposed Course Description:

<Leave blank if no changes>

### Learning Objectives:

<Current Learning Objectives>

#### Critical Inquiry

- Students will demonstrate criticality and innovation in regard to content in applied illustration practices.
- Students will demonstrate an ability to research and relate critical literature to their practice in order to deepen an awareness of the wider meanings, complexities and applications of representational and narrative art and illustration.
- Students will have engaged in the expanding potential of illustration as an innovative force within the changing cultural landscape.

#### Technical

- Students will expand on technical skills learned in introductory Illustration offerings, adapting skills to specific contexts.
- Students will clarify stylistic approaches emerging from research, iterative method and experimentation.

**Professional Practice**

- Students will be introduced to an area of professional practice, and examine it in relation to the discourses and criticism introduced in other academic courses.
- Students will have conducted their own in-depth research in relation to a least one area of Illustration (e.g. murals, posters, or children’s books).

**Proposed Learning Objectives (5-10)**

*Student Learning Outcomes for this course:*

- Demonstrate increased awareness of how a discipline, theme, genre, and/or methodology of illustration is implemented through field-inspired works.
- Develop an ability to research, interpret, and apply artistic, cultural, political, and historical awareness to illustrative works.
- Apply critical thinking and analysis to the realm of illustration and pictorial accompaniment to narrative.
- Engage in critical and contextual discourse that demonstrate a thorough understanding of their work and its relation to historical traditions, craft, and fine arts.
- Cultivate an understanding of the applied professional aspects that define illustration uniquely in the visual arts.
- Enhance a thorough understanding of the interdependence of formal, technical and conceptual issues in their studio work.

**Reason:**

**To update learning objectives that appropriately address 3rd year outcomes in the Visual Arts Major.**

**Questions to consider:**

**Does this course contribute to decolonizing the curriculum? How so?**

ILUS Topics courses are designed to give individual instructors the opportunity to build engaging curriculum around a topic of their choice and suited to their expertise. Encouraging these unique topics to be explored introduces a specificity of culture, politics, demographic, and audience to the course materials, exposing students to the niche, non-traditional, and sometimes counter-cultural realms of art and illustration practices.

**Does this course address the climate crisis? How so?**

ILUS topics courses provide niche and alternative explorations beyond the mainstream outlets of illustration, and thus inherently resist or challenge past and present generic systems of communication, seek new methods of reaching audiences, and educating the public via visual culture. By being a general and predominantly public-facing art form, illustration is often an ethical, optimistic, and progressive defender of the masses, politically, ecologically, and socially.

**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Amory Abbott DATE: <select>

ASSISTANT DEAN: Amory Abbott DATE: 1/21/2025

DEAN: Kyla Mallett DATE: <select>

If proposal involves other Faculty’s curriculum please provide additional signatures of the appropriate deans and assistant deans:

ASSISTANT DEAN: <Click to enter> DATE: <select>

DEAN: <Click to enter> DATE: <select>

**Committee Consideration of the Proposal:**

CURRICULUM AREA: < Click to enter> DATE: <select>

CPR: Passed DATE: 3/19/2025

SENATE: <office use only> DATE: <select>



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Studio Photography	COURSE MNEMONIC: PHOT 316
NUMBER OF CREDITS: 6	PREREQUISITE: 39 credits including any 200-level PHOT course or FNMT146, COMD 203: Design Photo Analogue or COMD 213: Design Photo: Digital
<input checked="" type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: No

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### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>	COURSE NUMBER: <Leave blank if no changes>
COURSE MNEMONIC: <Leave blank if no changes>	PREREQUISITE: <b>Completion of 51 credits, including 6 credits of 200 level PHOT</b>
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: <b>Yes</b>
EFFECTIVE DATE: <Click to enter semester>	REPEATABLE FOR CREDIT: <Leave blank if no changes>

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### Current Course Description:

This course gives students an extensive understanding of studio lighting. Students will acquire the knowledge of tungsten light and electronic flash systems, the principles of light metering and the wide range of studio accessories. Demonstrations and in-class exercises will stress safety and care of equipment and provide students with technical proficiency. By using studio light in combination with a range of film and camera formats and digital modes of production, students will gain a solid skillset while exploring and commenting on evolving issues in art and society. In addition to substantial time in the studio, lectures and presentations will ensure the comprehension of the complex history of the genres of still life and portraiture and introduce students to contemporary artists and their studio practices.

### Proposed Course Description:

This course teaches students extensive skills in working with tungsten light and electronic flash systems. Demonstrations and in-class exercises support the understanding of lighting principles, help develop a comprehension of the studio as a creative space for image production and stress the safety and care of equipment. In assignments, students engage in the histories and contemporary applications of still life and portraiture. Lectures and discussions contextualize their technical skills and introduce them to a wide range of artists working with studio lighting.

### Learning Objectives:

- <Current Learning Objective>  
Handle studio equipment safely and proficiently.
- Develop an expansive technical skillset in the understanding and controlling of studio lighting.
  - Create a variety of lighting setups by employing continuous and/or strobe lighting and studio accessories.

- Work independently and collaboratively in a studio setting.
- Expand individual photographic language and conceptual approaches.
- Discuss technical, aesthetic and conceptual subject matter in classroom critiques.
- Acquire knowledge of historical and contemporary photographic practices.
- Understand the complexity and colonial origins of the genres of still life and portraiture and their relationship to the photographic medium.

**Proposed Learning Objectives (5-10)**

*Student Learning Outcomes for this course:*

- Develop a comprehensive technical skillset in studio lighting.
- Expand visual language through experimentation with complex lighting setups.
- Refine skills in photographic print production.
- Enrich studio practice through employment of research methods.
- Deepen conceptual and critical approaches to photographic image making.
- Gain understanding of the colonial origins of photography's history and its relation to the genres of still life and portraiture.
- Acquire knowledge of the ethics of photographic representation.
- Engage in meaningful dialogue about one's work in relationship to technical and conceptual contexts.

**Reason:**

Description updated to accurately address course content, and Learning Objectives updated correspondingly, and to ensure consistency in learning objectives across areas in the Visual Arts Major.

**Questions to consider:**

**Does this course contribute to decolonizing the curriculum? How so?**

<Enter reason>

The main objective is to create an inclusive and safe class environment that fosters learning for everyone. Students are introduced to a broad range of artists and thinkers to reflect diverse worldviews, focusing on underrepresented voices critical of the dominant western canon.

**Does this course address the climate crisis? How so?**

<Enter reason>

The curriculum introduces students to artistic projects and strategies to address environmental issues and the climate crisis in their creative practices. Students will learn to consider their material decisions critically and carefully to understand the environmental impact of photographic image production.

**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Birthe Piontek DATE: <select>January 31, 2025

ASSISTANT DEAN: Birthe Piontek DATE: <select>

DEAN: Kyla Mallett DATE: <select>

If proposal involves other Faculty's curriculum please provide additional signatures of the appropriate deans and assistant deans:

ASSISTANT DEAN: <Click to enter> DATE: <select>

DEAN: <Click to enter> DATE: <select>

**Committee Consideration of the Proposal:**

CURRICULUM AREA: < Click to enter> DATE: <select>

CPR: Passed DATE: 3/19/2025

SENATE: <office use only> DATE: <select>



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Photographic Practices: Topic	COURSE MNEMONIC: PHOT 323
NUMBER OF CREDITS: 6	PREREQUISITE: 6 credits of 200 level Photo + 60 credits or permission of instructor
<input checked="" type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: Yes

### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>	COURSE NUMBER: <Leave blank if no changes>
COURSE MNEMONIC: <Leave blank if no changes>	PREREQUISITE: <b>Completion of 51 credits, including 6 credits of 200 level PHOT</b>
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: <b>no</b>
EFFECTIVE DATE: <Click to enter semester>	REPEATABLE FOR CREDIT: <Leave blank if no changes>

### Current Course Description:

This course varies in topic from section to section and is repeatable for credit provided the thematic topic has changed. Through artistic production, research, discussions, writing and critique, students are expected to increase their understanding of the content and context of their process and production as well as their knowledge of contemporary art. Critiques and discussions complement studio production.

### Proposed Course Description:

<Leave blank if no changes>

### Learning Objectives:

<Current Learning Objective> NA - No Existing LOs

### Proposed Learning Objectives (5-10)

*Student Learning Outcomes for this course:*

- Develop proficiency with technical skills and methodologies in a specific area of practice as determined by the section topic.
- Engage with relevant critical, theoretical and historical content, in relationship to the broader context of contemporary photography.
- Create a body of work through studio-based experimentation with other methods of research to inform and enrich projects.
- Identify relevant critical, theoretical, and historical content in relationship to the broader context of contemporary art and other cultural/disciplinary contexts.
- Develop ability to employ critical inquiry in the analysis of both their own, and other students' creative process during discussions and group critiques.

**Reason:**

To include learning objectives that appropriately address 3rd year outcomes in the Visual Arts Major.

**Questions to consider:**

**Does this course contribute to decolonizing the curriculum? How so?**

Determined by the section topic, students are introduced to a broad range of artists and thinkers to reflect diverse worldviews, practices and approaches that are critical of and expand the dominant western canon. The main objective is to create an inclusive and safe class environment that fosters learning for everyone.

**Does this course address the climate crisis? How so?**

Determined by the section topic, the course will introduce students to concepts and practices focusing on environmental issues and climate change. Students will learn to consider their material decisions critically and carefully to understand the environmental impact of an art practice.

---

**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Birthe Piontek

DATE: 2/3/2025

ASSISTANT DEAN: Birthe Piontek

DATE: 2/3/2025

DEAN: Kyla Mallett

DATE: <select>

If proposal involves other Faculty's curriculum please provide additional signatures of the appropriate deans and assistant deans:

ASSISTANT DEAN: <Click to enter>

DATE: <select>

DEAN: <Click to enter>

DATE: <select>

**Committee Consideration of the Proposal:**

CURRICULUM AREA: < Click to enter>

DATE: <select>

CPR: Passed

DATE: 3/19/2025

SENATE: <office use only>

DATE: <select>



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Painting: Advanced	COURSE MNEMONIC: PNTG 310
NUMBER OF CREDITS: 6	PREREQUISITE: PNTG 200 + PNTG 210
<input checked="" type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: Yes

### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>	COURSE NUMBER: <Leave blank if no changes>
COURSE MNEMONIC: <Leave blank if no changes>	PREREQUISITE: <b>completion of 51 credits, including PNTG 200 and/or PNTG 210</b>
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: <b>Yes</b>
EFFECTIVE DATE: <Click to enter semester>	REPEATABLE FOR CREDIT: <Leave blank if no changes>

### Current Course Description:

Encourages students to develop self-directed projects in conjunction with the study of current and historical painting practices. Students are expected to complete a series of related projects, which may address a range of social, political, subjective, and/or formal concerns. Instruction provides guidance in the development of research skills and the processing of visual ideas. Students develop a critical vocabulary and analytical skills through readings, visual presentations, and group and individual critiques.

### Proposed Course Description:

Encourages students to develop self-directed projects in conjunction with the study of current and historical painting practices. Students are expected to complete a series of related projects, which may address a range of social, political, subjective, and/or formal concerns. Instruction provides guidance in the development of technical and research skills, and the processing of visual ideas. Students develop a critical vocabulary and analytical skills through readings, visual presentations, and group and individual critiques.

### Learning Objectives:

#### Proposed Learning Objectives (5-10)

*Student Learning Outcomes for this course:*

- Develop a substantial individual body of work at an advanced student level, identifying and exploring ideas that resonate at this stage in their practice.
- Refine painting skills through consistent practice and regular feedback, focusing on paint handling, composition, form, and utilizing experimentation with materials and methods aligned with their chosen approach, while understanding how every decision in the creation of a work informs its content and interpretation.

- Appreciate the possibilities, nuances, and complexities inherent in the medium of paint, broadening their technical and conceptual understanding, while building a resource of knowledge in technical skills and research methodologies.
- Conduct research relevant to their artistic practice, drawing inspiration from both contemporary and historical sources to inform their work.
- Engage critically with texts and course materials, to articulate meaningful dialogue about their work and position in relation to broader artistic and cultural contexts, while expanding their understanding of painting practices and ongoing dialogues within historical and contemporary frameworks.
- Participate in discussions and critiques to enhance their analytical skills and artistic vocabulary.
- Recognize the limits of an education primarily framed within the Western canon and critically examine their own positionality in relation to this context.
- Explore alternative and global frameworks and methodologies, expanding their perspectives and understanding of complex, overlapping histories within painting.

**Reason:**

To include learning objectives that appropriately address 3rd year outcomes in the Visual Arts Major. Prerequisites updated for consistency across Visual Art major. Consultation on prerequisites occurred with Assistant Deans, Senate adhoc committee, and Painting faculty.

**Questions to consider:**

**Does this course contribute to decolonizing the curriculum? How so?**

This studio class explores painting through a decolonizing lens, critically reevaluating major art historical contributions. These are contextualized alongside contemporary artists who employ reparative and decentering strategies. By engaging with diverse traditions and approaches in painting, students develop a more inclusive and critically aware perspective, encouraging them to consider the social, political, and cultural contexts that shape artistic production.

**Does this course address the climate crisis? How so?**

This course reflects the climate crisis by emphasizing the art-making process and engagement with materials, encouraging reflection on their lifecycle, consumption, and impact on ecological systems. It invites students to consider climate change not as a solvable problem, but as a complex issue intertwined with culture, materials, and the natural world.

**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Elizabeth McIntosh DATE: <select>

ASSOCIATE DEAN: Ingrid Koenig DATE: <select>

DEAN: Kyla Mallett DATE: <select>

If proposal involves other Faculty's curriculum please provide additional signatures of the appropriate deans and assistant deans:

ASSISTANT DEAN: <Click to enter> DATE: <select>

DEAN: <Click to enter> DATE: <select>

**Committee Consideration of the Proposal:**

CURRICULUM AREA: < Click to enter> DATE: <select>

CPR: Passed DATE: 3/19/2025

SENATE: <office use only> DATE: <select>



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Painting Practices: Topic	COURSE MNEMONIC: PNTG 315
NUMBER OF CREDITS: 6	PREREQUISITE: 6 credits of 200 level painting + 60 credits or permission of instructor
<input checked="" type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: Yes

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### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>	COURSE NUMBER: <Leave blank if no changes>
COURSE MNEMONIC: <Leave blank if no changes>	PREREQUISITE: <b>completion of 51 credits, including 6 credits of 200 level painting</b>
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: <b>Yes</b>
EFFECTIVE DATE: <Click to enter semester>	REPEATABLE FOR CREDIT: <Leave blank if no changes>

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### Current Course Description:

This course varies in topic from section to section and is repeatable for credit provided the thematic topic has changed. Through artistic production, research, discussions, writing and critique, students are expected to increase their understanding of the content and context of their process and production as well as their knowledge of contemporary art. Critiques and discussions complement studio production.

### Proposed Course Description:

This course varies in topic from section to section. Students are expected to complete a body of work, which may address a range of concerns (social, political, formal and/or subjective), typically related to the topic. Instruction provides guidance in the development of research skills and the processing of visual ideas. Students develop a critical vocabulary and analytical skills and increased knowledge of the course thematic through readings, visual presentations, and group and individual critiques.

### Proposed Learning Objectives:

*Student Learning Outcomes for this course:*

- Develop a comprehensive understanding of the specific theme or topic explored in the course.
- Engage with course topic through projects, applying creative approaches and critical thinking.
- Gain understanding of key concepts related to the course topic through critical texts and other course material, integrating new knowledge to inform their artistic development and that of their peers.
- Refine their painting technique, with a focus on form, composition, paint handling, and color theory.

- Enhance their ability to communicate through painting while appreciating the medium’s possibilities, nuances, and complexities.
- Hone analytical skills and vocabulary through active participation in discussions and critiques.
- Recognize the limits of an education primarily framed within a Western canon and critically examine their own positionality in relation to this context.
- Explore alternative and global frameworks and methodologies, expanding their perspectives and understanding of complex and overlapping histories within a painting conversation.
- Develop the ability to conduct research relevant to their artistic practice, learning to draw inspiration and insight from both contemporary and historical sources.

**Reason:**

To include learning objectives that appropriately address 3rd year outcomes in the Visual Arts Major.

**Questions to consider:**

**Does this course contribute to decolonizing the curriculum? How so?**

This studio class explores painting through a decolonizing lens, critically reevaluating major art historical contributions. These are contextualized alongside contemporary artists who employ reparative and decentering strategies. By engaging with diverse traditions and approaches in painting, students develop a more inclusive and critically aware perspective, encouraging them to consider the social, political, and cultural contexts that shape artistic production.

**Does this course address the climate crisis? How so?**

This course reflects the climate crisis by emphasizing the art-making process and engagement with materials, encouraging reflection on their lifecycle, consumption, and impact on ecological systems. It invites students to consider climate change not as a solvable problem, but as a complex issue intertwined with culture, materials, and the natural world.

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**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Elizabeth McIntosh	DATE: <select>
ASSOCIATE DEAN: Ingrid Koenig	DATE: <select>
DEAN: Kyla Mallett	DATE: <select>
If proposal involves other Faculty’s curriculum please provide additional signatures of the appropriate deans and assistant deans:	
ASSISTANT DEAN: <Click to enter>	DATE: <select>
DEAN: <Click to enter>	DATE: <select>

**Committee Consideration of the Proposal:**

CURRICULUM AREA: < Click to enter>	DATE: <select>
CPR: Passed	DATE: 3/19/2025
SENATE: <office use only>	DATE: <select>



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Topics in Advanced Etching +  
Lithography

COURSE MNEMONIC: PRNT 310

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NUMBER OF CREDITS: 6

PREREQUISITE: PRNT 201 or PRNT 202 and  
completion of 2<sup>nd</sup> year

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STUDIO  ACADEMIC

REPEATABLE FOR CREDIT: yes

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### Changes to the current course info – changes only:

NAME OF COURSE: **Print III Intermediate  
Silkscreen or Lithography Processes**

COURSE NUMBER: <Leave blank if no changes>

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COURSE MNEMONIC: <Leave blank if no changes>

PREREQUISITE: **Completion of 51 credits,  
including PRNT 210**

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NUMBER OF CREDITS: <Leave blank if no changes>

NEW DESCRIPTION: **Yes**

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EFFECTIVE DATE: Fall 2025

REPEATABLE FOR CREDIT: **NO**

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### Current Course Description:

In this course students will produce colour prints using the techniques of intaglio and lithography. Through the framework of a specific topic, the class will include workshop demonstrations and projects with a focus on the strategies and skills required to develop, register and print images from multiple printing elements. Class critiques and tutorial discussion will encourage the students' artistic development in assigned and self-directed projects in both mediums. Emphasis will be on the critical examination of the students' work, technical development and the exploration of contemporary ideas in print form. A thematic topic will be determined by the instructor.

### Proposed Course Description:

PRNT310 builds on techniques and concepts developed in PRNT 210 and introduces new techniques under the large umbrella of Lithography and Screenprint processes. Each instance of the course will focus on a selection of intermediate techniques as determined by the instructor and allow students to develop new skills as well as develop a strong body of related work using these processes. Intermediate and advanced printmaking work often employs a mixture of print processes and students will be encouraged to explore possibilities in this regard. Examples of techniques that could be featured in Print 310 are: stone lithography, CMYK screen-printing, multiple colour lithography, monotype and stencil hybrid prints, image transfers for lithography, screen printed gum resists on stone, water-colour monotype for silkscreen, Manière Noire and silkscreen reduction prints.

### Proposed Learning Objectives (5-10)

*Student Learning Outcomes for this course:*

- Develop their capacity and range with lithography or screenprint printmaking techniques

- Demonstrate an understanding of lithography or screenprint printmaking concepts such as multiplicity, distribution, mark making, layering, and editioning
- Develop studio projects through ideation, proofing, production, and display
- Consider content, context, and form in both experimental and resolved studio projects
- Develop a body of work through experimentation
- Engage in meaningful dialogue about one's work in relationship to broader contexts
- Cultivate a broader understanding of print within both historical and contemporary art and design contexts

**Reason:** Print III (PRNT 310) is a partner to the new course being proposed: Print IV. Print III follows from content taught in Print I: Screen Printing + Lithography, whose mnemonic is PRNT210. For clarity of progression, we'd like to use the PRNT310 mnemonic for Print III. The current course with that mnemonic has not been taught for years and its content will be effectively absorbed into our new Print III and Print IV cores.

Each time Print III is run, the lithographic or silkscreen techniques to be featured will be identified. All of these processes are technically complex and rich with possible outcomes, so in practice Print III will only typically work with one to three processes. The instructor assigned to the class each term will determine the processes, and the Print area will endeavor to rotate the content of Print III so that students can take it more than once and each time receive new technical instruction.

Printmaking is a discipline with a huge variety of very intensive, technical, and expressive processes. We find that our curriculum has cut off students' potential development in print by moving too quickly into self-directed work. Building back in intermediate 300-level practice-based courses will allow interested students to arrive in their 4<sup>th</sup> year with a much richer toolkit of print experience. This, we hope, means they can make work that materially matches their ambitious ideas.

**Does this course contribute to decolonizing the curriculum? How so?**

The instructor will aim to present a wide range of artistic voices and thinkers to reflect diverse worldviews. They will also reinforce the collective importance of creating work in a communal studio- contributing to a greater sense of community.

**Does this course address the climate crisis? How so?**

When possible, the instructor will ask students to consider their material decisions and to better understand the environmental impact of their material choices. In some cases, sustainable methods and materials for creating prints will be introduced and encouraged.

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**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Mark Johnsen, Beth Howe	DATE: 9/20/2024
ASSISTANT DEAN: Julie York	DATE: 1/21/2025
DEAN: Kyla Mallett	DATE: <select>
If proposal involves other Faculty's curriculum please provide additional signatures of the appropriate deans and assistant deans:	
ASSISTANT DEAN: <Click to enter>	DATE: <select>
DEAN: <Click to enter>	DATE: <select>

**Committee Consideration of the Proposal:**

CURRICULUM AREA: < Click to enter>	DATE: <select>
CPR: Passed	DATE: 3/19/2025
SENATE: <office use only>	DATE: <select>



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Book Media: The Book as Object	COURSE MNEMONIC: PRNT 322
NUMBER OF CREDITS: 6	PREREQUISITE: PRNT 232
<input checked="" type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: No

### Changes to the current course info – changes only:

NAME OF COURSE: <b>Artists' Books</b>	COURSE NUMBER: <Leave blank if no changes>
COURSE MNEMONIC: <Leave blank if no changes>	PREREQUISITE: <b>Completion of 51 credits including PRNT 232 or PRNT 323 or COMD 325</b>
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: <b>Yes</b>
EFFECTIVE DATE: <b>FALL 2025</b>	REPEATABLE FOR CREDIT: <Leave blank if no changes>

### Current Course Description:

In this course students will explore and expand the definition of the book as an expressive medium. Emphasis is placed on the relationship between form and content, craftsmanship, and materiality. Through lectures, studio demonstrations, and research, the history of the artist book and current vitality of Book Arts will be covered. Additionally, the course will focus on intermediate techniques and methods for printing, editioning, binding and building bookworks. Self-directed projects will allow students to develop skills and personal approaches. Readings, lectures, research, tutorials, and critiques will provide a forum to critically examine the role of the auratic book in contemporary visual culture.

### Proposed Course Description:

In this course students will explore and expand the definition of the book as an expressive medium. Emphasis is placed on the relationships between form, content, materiality, and distribution. The course will develop intermediate techniques and methods for printing, binding and editioning artists' books. Students will develop, design, produce and publish self-directed artists' books. Through lectures, studio demonstrations, field trips, readings, and research, students will learn the contemporary and historical contexts for artists' book publishing, distribution, and discourse.

### Learning Objectives:

<Current Learning Objective>NA no learning objectives

### Proposed Learning Objectives (5-10)

*Student Learning Outcomes for this course:*

- Develop fully realized artists' books projects from ideation to production
- Ideate and iterate content and form to complete artists' books with a high degree of resolution and finish
- Demonstrate an understanding of artist book related concepts such as publishing as an artistic practice, multiplicity and distribution, sequencing and pacing, layout, production, audience building, and publication design
- Develop studio skills in hand bookbinding techniques, material handling, and production methods

- Engage in meaningful dialogue about one's work in relationship to broader contexts.
- Cultivate a broader understanding of print within global, historical, and contemporary art and design contexts

**Reason:**

This proposal is primarily to update an existing course to meet current contexts within the university and in the discipline broadly.

1) Title simplified for clarity

Artists' Books: this title reflects the language found at other institutions running similar courses as well as how museums, non-profit arts organizations, publishers and artists refer to the practice of making books as an artistic practice.

2) Updated description

Updated language to keep the description current

3) Updated learning objectives

Updated language to keep the course current and in line with Faculty of Art efforts to improve outdated learning objectives

4) Updated pre-requisites

Expands pre-reqs to more existing curriculum in PRNT and COMD that would allow for more students to stream into this intermediate level course

**Does this course contribute to decolonizing the curriculum? How so?**

The instructor will aim to present a wide range of artistic voices and thinkers to reflect diverse worldviews. They will also reinforce the collective importance of creating work in a communal studio- contributing to a greater sense of community.

**Does this course address the climate crisis? How so?**

When possible, the instructor will ask students consider their material decisions and to better understand the environmental impact of their material choices. In some cases, sustainable methods and materials for creating prints will be introduced and encouraged.

**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Beth Howe and Mark Johnson	DATE: 1/27/2025
ASSISTANT DEAN: Julie York	DATE: 2/3/2025
DEAN: Kyla Mallett	DATE: <select>
If proposal involves other Faculty's curriculum please provide additional signatures of the appropriate deans and assistant deans:	
ASSISTANT DEAN: <Click to enter>	DATE: <select>
DEAN: <Click to enter>	DATE: <select>

**Committee Consideration of the Proposal:**

CURRICULUM AREA: < Click to enter>	DATE: <select>
CPR: Passed	DATE: 3/19/2025
SENATE: <office use only>	DATE: <select>



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Sculpture Practices: Topic	COURSE MNEMONIC: SCLP 302
NUMBER OF CREDITS: 6 credits	PREREQUISITE: 6 credits of 200 level Sculpture and completion of Second Year
<input checked="" type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: YES

### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>	COURSE NUMBER: <Leave blank if no changes>
COURSE MNEMONIC: <Leave blank if no changes>	PREREQUISITE: <b>completion of 51 credits, SCLP 200 and/or SCLP 210, or 6 credits of Sculpture</b>
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: <b>Yes</b>
EFFECTIVE DATE: <Click to enter semester>	REPEATABLE FOR CREDIT: <Leave blank if no changes>

### Current Course Description:

This course varies in topic from section to section and is repeatable for credit provided the thematic topic has changed. Through artistic production, research, discussions, writing and critique, students are expected to increase their understanding of the content and context of their process and production as well as their knowledge of contemporary art. Critiques and discussions complement studio production.

### Proposed Course Description:

This course varies in topic depending on current and pressing issues in the field of contemporary sculpture and related expanded practices. It is repeatable for credit provided the thematic topic has changed. Every effort is made to rotate the topic and thematic content of the course to meet a variety of themes and concerns, both in the local and global context of contemporary art. Through artistic production, research, discussions, technical demonstrations, writing and critique, students are expected to increase their understanding of the content and context of their process and production as well as their knowledge of contemporary art. Critiques and discussions complement studio production.

**Learning Objectives:** NA No learning objectives

### Proposed Learning Objectives (5-10)

*Student Learning Outcomes for this course:*

- Demonstrate increased awareness of the direction of their work.
- Develop an appreciation for the predominant issues within contemporary sculpture practice as related to the course's special theme and focus.
- Enhance a thorough understanding of the interdependence of formal, technical and conceptual issues in their studio work.
- Develop critical thinking and analytical abilities.

- Engage more knowledgeably with practice-based research methodologies related to their creative process.
- Actively engage in critical discourse on contemporary sculpture.

**Reason:**

To revamp course descriptions and add learning outcomes.

**Questions to consider:**

**Does this course contribute to decolonizing the curriculum? How so?**

Instructor will be required to deliver their curriculum through a decolonized lens. Efforts will be made to diversify contemporary and historical precedence, de-centralize in-class structures, and create a safe and inclusive environment for all.

**Does this course address the climate crisis? How so?**

Instructor will address climate and ecological concerns by providing ample examples of artists who are engaging with sustainable approaches to artistic practice as well as integrating sustainable methods and materials for creating sculpture wherever possible.

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**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Emily Hermant / Ruth Beer	DATE: 1/29/2025
ASSISTANT DEAN: Julie York	DATE: 2/3/2025
DEAN: Kyla Mallett	DATE: <select>
If proposal involves other Faculty's curriculum please provide additional signatures of the appropriate deans and assistant deans:	
ASSISTANT DEAN: <Click to enter>	DATE: <select>
DEAN: <Click to enter>	DATE: <select>

**Committee Consideration of the Proposal:**

CURRICULUM AREA: < Click to enter>	DATE: <select>
CPR: Passed	DATE: 3/19/2025
SENATE: <office use only>	DATE: <select>



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Making and Thinking Through Sculpture

COURSE MNEMONIC: SCLP 310

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NUMBER OF CREDITS: 6 Credits

PREREQUISITE: SCLP-200 and/or SCLP-210, or 6 credits of Sculpture, and completion of 51 credits

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STUDIO  ACADEMIC

REPEATABLE FOR CREDIT: Yes

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### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>

COURSE NUMBER: <Leave blank if no changes>

---

COURSE MNEMONIC: <Leave blank if no changes>

PREREQUISITE: **completion of 51 credits, including SCLP 200 and/or SCLP 210, or 6 credits of Sculpture**

---

NUMBER OF CREDITS: <Leave blank if no changes>

NEW DESCRIPTION: **Yes**

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EFFECTIVE DATE: <Click to enter semester>

REPEATABLE FOR CREDIT: <Leave blank if no changes>

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### Current Course Description:

This course is intended for students who wish to continue investigating the concepts and materials of sculpture through self-directed projects. Students complete independent projects expressing a range of concerns.

Students will be graded in the development of visual ideas and contextual research, as well as in technical processes. Students continue to refine their understanding of a critical vocabulary through presentations, readings, group discussions, critiques, and one-on-one tutorials.

### Proposed Course Description:

This course is intended for students who wish to deepen their investigations of concepts, methods, and materials in contemporary sculpture practice. Students will complete projects in response to a range of current issues and concerns within the field, which may include: memory and (counter) monuments; site-specificity and locational practice; collecting and repurposing materials and objects; material vitality and thing theory; kinetic objects; sustainability; and media/time-based approaches. Students will be assessed in the development of ideas and contextual research, as well as in technical processes and related materials. Students will be introduced to the Metal Shop, Wood Shop, Flexible Materials/Mold-making Shop, Soft Shop, and/or the Digital Fabrication lab. Through selected demonstrations, students will have the chance to deepen their engagement with technical and material processes related to these Shops, which may include mold-making and casting a range of materials and forms, experimenting with surface applications for built forms, sandcasting metal in the Foundry, working with textiles, and/or developing 3-d work through digital output such as the CNC. Students will continue to refine their critical vocabulary through presentations, readings, group discussions, and critiques.

### Learning Objectives:

<Leave blank if none>

### Proposed Learning Objectives (5-10)

Student Learning Outcomes for this course:

- Increase awareness of the direction of their work.
- Develop an appreciation and critical discourse of predominant issues within sculpture practice in contemporary art.
- Gain a thorough understanding of the interdependence of formal and conceptual issues in their studio practice.
- Develop critical skills and the ability to engage knowledgeably with practice-based research methodologies related to their creative process and the expanded field of contemporary sculpture.
- Develop a keen awareness of cultural and global contexts for their work.
- Explore pressing themes, concerns, and current dialogues in contemporary sculpture.
- Develop confidence and fluency in selected technical approaches and processes.

### Reason:

To revamp course descriptions to fit current direction of the course and add learning outcomes.

### Questions to consider:

#### Does this course contribute to decolonizing the curriculum? How so?

In order to deliver curriculum through a decolonized lens, efforts will be made to diversify contemporary and historical precedence, de-centralize in-class structures, and create a safe and inclusive environment for all.

#### Does this course address the climate crisis? How so?

Climate and ecological concerns will be addressed by providing ample examples of artists who are engaging with found, recycled, and repurposed materials, objects, and sustainable approaches to artistic practice as well as integrating sustainable methods and materials for creating sculpture wherever possible.

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## Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Emily Hermant / Ruth Beer	DATE: 1/29/2025
ASSISTANT DEAN: Julie York	DATE: 2/3/2025
DEAN: Kyla Mallett	DATE: <select>
If proposal involves other Faculty's curriculum please provide additional signatures of the appropriate deans and assistant deans:	
ASSISTANT DEAN: <Click to enter>	DATE: <select>
DEAN: <Click to enter>	DATE: <select>

### Committee Consideration of the Proposal:

CURRICULUM AREA: < Click to enter>	DATE: <select>
CPR: Passed	DATE: 3/19/2025
SENATE: <office use only>	DATE: <select>



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Art + Text Studio	COURSE MNEMONIC: VAST 305
NUMBER OF CREDITS: 6	PREREQUISITE: Completion of 51 credits
<input checked="" type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: No

### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>	COURSE NUMBER: <Leave blank if no changes>
COURSE MNEMONIC: <Leave blank if no changes>	PREREQUISITE: <Leave blank if no changes>
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: <b>yes</b>
EFFECTIVE DATE: <Click to enter semester>	REPEATABLE FOR CREDIT: <Leave blank if no changes>

### Current Course Description:

The purpose of this studio course is to offer a practice based learning environment with an Art & Text focus. It will provide a context and framework for students to learn about, and explore how text operates within contemporary visual culture, and within their own art practices. A core learning outcome is to examine current practices that engage with text in a number of ways; from text-as-image, to artworks that use the book form, to works that include text and employ alternative structures of distribution (libraries, online database projects, hypertext experiments, etc.) to sound and writing-based art practices. By working on independent text-based art projects, students will actively engage with text within their individual art practices, while considering the current discourse and production within the field.

### Proposed Course Description:

The purpose of this studio course is to provide a practice-based learning environment with a focus on Art & Text. Students will explore how text operates within contemporary visual culture and their own art practices. The course offers a framework for examining diverse approaches to text in art, including text-as-image, artworks utilizing the book form, and projects that employ alternative methods of distribution, such as libraries, online databases, hypertext experiments, sound, and writing-based art practices. Through independent text-based art projects, students will engage deeply with text in their work while critically considering current discourse and production within the field.

### Learning Objectives:

<Current Learning Objective>

### Proposed Learning Objectives (5-10)

*Student Learning Outcomes for this course:*

- Demonstrate proficiency with materials, methodologies, and histories related to art and text practices.
- Acquire media skills such as Adobe Creative Cloud for creating artists' books, digital works, and moving images.
- Explore and implement the use of text-as-image, language, and writing in contemporary art practices
- Employ formal and conceptual approaches to artmaking.

- Participate in critical and constructive feedback during individual and group critiques.
- Use studio practices to foster critical thinking, dialogue, and collaborative discussions.
- Contextualize creative work through global, historical, social, and contemporary research to inform practice.
- Develop visual literacy and an understanding of language-based practices used by artists.

**Reason:**

To incorporate learning objectives while simultaneously adding nuance to the course description.

**Questions to consider:**

**Does this course contribute to decolonizing the curriculum? How so?**

The potential topics introduced through specific areas of practice aim to present a broad range of artistic voices and thinkers to reflect diverse worldviews.

**Does this course address the climate crisis? How so?**

The course methods aim for students to consider their material decisions critically, to understand the environmental impact of their material choices.

**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Julie York	DATE: 1/21/2025
ASSISTANT DEAN: Julie York	DATE: <select>
DEAN: Kyla Mallett	DATE: <select>
If proposal involves other Faculty's curriculum please provide additional signatures of the appropriate deans and assistant deans:	
ASSISTANT DEAN: <Click to enter>	DATE: <select>
DEAN: <Click to enter>	DATE: <select>

**Committee Consideration of the Proposal:**

CURRICULUM AREA: < Click to enter>	DATE: <select>
CPR: Passed	DATE: 3/19/2025
SENATE: <office use only>	DATE: <select>



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Visual Art Thematic 1	COURSE MNEMONIC: VAST 320
NUMBER OF CREDITS: 6	PREREQUISITE: Completion of 51 credits
<input checked="" type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: Yes

### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>	COURSE NUMBER: <Leave blank if no changes>
COURSE MNEMONIC: <Leave blank if no changes>	PREREQUISITE: <Leave blank if no changes>
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: no
EFFECTIVE DATE: <Click to enter semester>	REPEATABLE FOR CREDIT: <Leave blank if no changes>

### Current Course Description:

This course provides students with the opportunity to propose and develop a self-directed body of work. Sections are taught with a thematic focus. Through artistic production, research, discussions, writing and critique, students are expected to increase their understanding of the content and context of their process and production as well as their knowledge of contemporary art. Students meet regularly for group meetings as well as in one-to-one tutorials with their instructor(s). Critiques and discussions complement studio production where considerable independent time and maturity is expected.

### Proposed Course Description:

<Leave blank if no changes>

### Learning Objectives:

<Current Learning Objective> NA - No Existing LOs

### Proposed Learning Objectives (5-10)

*Student Learning Outcomes for this course:*

- Develop proficiency with technical skills, materials and methodologies in a specific area of practice as determined by the section topic.
- Engage with relevant critical, theoretical and historical content, in relationship to the broader context of contemporary art.
- Create a body of work through studio-based experimentation with other methods of research to inform and enrich projects.
- Gain practice in considering materials that best support their project concepts.
- Cultivate the ability to problem solve through material and ideas with creative solutions.
- Identify relevant critical, theoretical, and historical content in relationship to the broader context of contemporary art and other cultural/disciplinary contexts.
- Develop their ability to employ critical inquiry in the analysis of both their own, and other students' creative process during discussions and group critiques.

**Reason:**

To include learning objectives that appropriately address 3rd year outcomes in the Visual Arts Major.

**Questions to consider:**

**Does this course contribute to decolonizing the curriculum? How so?**

The potential topics introduced through specific areas of practice aim to present a broad range of artistic voices and thinkers to reflect diverse worldviews.

**Does this course address the climate crisis? How so?**

The course methods aim for students to consider their material decisions critically, to understand the environmental impact of their material choices.

**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Ingrid Koenig DATE: <select>

ASSISTANT DEAN: Julie York DATE: <select>

DEAN: Kyla Mallett DATE: <select>

If proposal involves other Faculty's curriculum please provide additional signatures of the appropriate deans and assistant deans:

ASSISTANT DEAN: <Click to enter> DATE: <select>

DEAN: <Click to enter> DATE: <select>

**Committee Consideration of the Proposal:**

CURRICULUM AREA: < Click to enter> DATE: <select>

CPR: Passed DATE: 3/19/2025

SENATE: <office use only> DATE: <select>



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: **Film + Screen Arts Core I**

COURSE MNEMONIC: **FMSA 200**

NUMBER OF CREDITS: 6

PREREQUISITE: Completion of 21 credits

STUDIO  ACADEMIC

REPEATABLE FOR CREDIT: No

### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>

COURSE NUMBER: <Leave blank if no changes>

COURSE MNEMONIC: <Leave blank if no changes>

PREREQUISITE: <Leave blank if no changes>

NUMBER OF CREDITS: <Leave blank if no changes>

NEW DESCRIPTION: **Yes**

EFFECTIVE DATE: **Fall 2025**

REPEATABLE FOR CREDIT: <Leave blank if no changes>

### Current Course Description:

This course offers an in-depth development of both the technical and aesthetic principles of film production, both analogue and digital. Principles of camera operation, composition, lighting, sound design, studio production, and editing are explored through a series of individual and group projects. Classes incorporate lectures, demonstrations, screenings, workshops and exercises. Emphasis is on exploring the potential of film for screen and gallery based practice as well as community action. This course is primarily experiential for the students, with in depth critiques of their concepts and productions, and includes a wide variety of hands on exercises that explore various approaches to making films. Projects go through several stages of critiqued development, from concept to completion, as students develop their particular approach to form and content for the screen, gallery based practice, and storytelling.

### Proposed Course Description:

This course supports ongoing development of both the technical and aesthetic principles of film and media art production. The course includes hands-on exercises and projects that explore individual and collaborative approaches to creation. Emphasis is on expanding student awareness of film and media in a range of screen and gallery-based practices. Principles of camera operation, composition, lighting, sound design, and editing are explored through class projects. Classes incorporate presentations, demonstrations, screenings, and field trips. Both individual and group projects go through several stages of critiqued development, from concept to completion, as students experiment with their unique approach to form and content.

## **Learning Objectives:**

Upon course completion students should be able to demonstrate the following:

### **Critical Inquiry**

- Ability to examine and critique film art, deepening their level of discourse and critical inquiry
- Ability to articulate the context of their work in relation to contemporary practices in film and media art
- Ability to critique and contextualize work within critical, aesthetic, and historical aspects of film and media art
- Ability to constructively critique peer work

### **Technical**

- Ability to plan, produce and edit short film art productions
- Ability to operate film and digital cameras with using proper exposure and meaningful composition
- Ability to work with microphones on location, obtaining clean and clear sound recording
- Ability to demonstrate awareness of the implications of editing choices

### **Professional Practice**

- Ability to self-manage and to work on both collaborative and individual projects
- Ability to develop effective conceptual and organizational work [flow] patterns for practice in film and media art
- Ability to operate production and post production equipment safely and with respect
- Ability to make aesthetic and technical choices that serve the understanding and perception of the intended content and purpose of their production

## **Proposed Learning Objectives (Outcomes) (5-10)**

Upon course completion students should be able to:

### **Critical Inquiry**

- Engage in critique and contextualization of their work within critical, aesthetic, and historical aspects of film and media art
- Situate their work in relation to contemporary practices
- Apply constructive critique to peer work.

### **Technical**

- Plan, produce and edit short film art and media productions
- Operate film and digital cameras using proper exposure and meaningful composition
- Work with microphones on location and in studios to obtain useable production sound
- Experiment with a range of craft role (eg. cinematography, art direction, location sound recording, sound design, editing, post-production)
- Discover and experiment with the implications of editing choices

### **Professional Practice**

- Engage and collaborate with peers in class activities, productions, and critique
- Demonstrate an understanding of the importance of collaborative and iterative process within film and media production
- Show awareness of diversity of community and ecological perspectives
- Demonstrate ability to self-manage and to work on both collaborative and individual projects
- Experiment with and make use of conceptual and organizational workflows for practice in film and media art

### **Authorship/ Voice**

- Create work that extends each student's understanding of film and media art practices
- Develop and exercise aesthetic and technical choices that serve the understanding and perception of the intended content and purpose of their production

## **Reason:**

This new course proposal reflects active program development and responsible stewardship of curriculum guided by the most recent program review (AY 2022/2023) and addressing the recommendations and direction of the emergent FMSA Action plan.

## **Questions to consider:**

**Does this course contribute to decolonizing the curriculum? How so?**

**Does this course address the climate crisis? How so?**

Yes, FMSA 200 Film + Screen Arts Core I will employ teaching methods and learning objectives to engage with our shared condition, through a critical lens of current disciplinary content while acknowledging the ecological world around us as the permanent context of creative practices.

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**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Christine Stewart

DATE: 11/4/2024

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ASSISTANT DEAN: Harry Killas

DATE: 11/18/2024

---

DEAN: Celeste Martin

DATE: 3/3/2025

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If proposal involves other Faculty's curriculum, please provide additional signatures of the appropriate deans and assistant deans:

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ASSISTANT DEAN: <Click to enter>

DATE: <select>

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DEAN: <Click to enter>

DATE: <select>

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**Committee Consideration of the Proposal:**

CURRICULUM AREA: FMSA (Regular Faculty)

DATE: 12/2/2024

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CPR: Passed

DATE: 3/19/2025

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SENATE: <office use only>

DATE: <select>

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## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: **Editing I**

COURSE MNEMONIC: **FMSA 201**

NUMBER OF CREDITS: 3

PREREQUISITE: Completion of 21 credits

**STUDIO**  **ACADEMIC**

REPEATABLE FOR CREDIT: No

### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>

COURSE NUMBER: <Leave blank if no changes>

COURSE MNEMONIC: <Leave blank if no changes>

PREREQUISITE: <Leave blank if no changes>

NUMBER OF CREDITS: <Leave blank if no changes>

NEW DESCRIPTION: **Yes**

EFFECTIVE DATE: **Fall 2025**

REPEATABLE FOR CREDIT: <Leave blank if no changes>

### Current Course Description:

Editing I students are introduced to the core practices and techniques used in digital media editing. Using current editing software applications and associated equipment, both the technical and aesthetic principles of post production are explored. Students learn to 'read' an edit and develop an understanding of the critical and artistic role of editing in content development. Fundamental concepts in critical, aesthetic, and historical aspects of editing are introduced. Through workshops, exercises, and assignments, students learn media management, project workflow and editing approaches that enable effective evolutions of a short film from rough cut through to fine cut. Students experience both collaborative and individual approaches to begin developing an editing practice that is both technically proficient and critically informed.

### Proposed Course Description:

In this course students are introduced to the core practices and techniques used in digital media editing. Using current editing software applications and associated equipment, both the technical and aesthetic principles of post-production are explored. Students learn to 'read' an edit and develop an understanding of the critical and artistic role of editing in content development and creation. Fundamental concepts in critical, aesthetic, and historical aspects of editing are introduced. Through workshops, exercises, and assignments, students learn media management, project workflow and editing approaches that enable effective evolutions of a short film from rough cut through to fine cut.

Students experience both collaborative and individual approaches to begin developing an editing practice that is both technically proficient and critically informed.

**Learning Objectives:**

Upon course completion students should be able to demonstrate the following

**Critical Inquiry**

- Ability to examine and critique media works with a high level of discourse and critical inquiry
- Ability to articulate the context of their work in relation to contemporary editing practices
- Ability to critique and contextualize work within critical, aesthetic, and historical aspects of editing and post production

- Ability to constructively critique peer work

**Technical**

- Ability to employ editing software and basic operation of equipment for post-production of media
- Understanding of media management and project workflow
- Ability to develop a short film from rough cut through to fine cut using basic editing techniques
- Understanding of the relationship between production and post production, shooting for the edit.

**Professional Practice**

- Increased understanding of the critical role of editing in the creation of a film
- Develop an awareness of the roles of rhythm, timing and pacing on media content
- Ability to self-manage and to work on both collaborative and individual projects
- Ability to develop effective organizational and technical workflow patterns for media post production work.

**Proposed Learning Objectives (Outcomes) (5-10)**

Upon course completion students should be able to:

**Critical Inquiry**

- Demonstrate understanding of critical, aesthetic, historical and contemporary contexts of editing and post-production practices
- Examine and critique media works, and engage in constructive critique of peer work

**Technical**

- Apply editing software skills and basic operation of equipment for post-production of media
- Experiment with basic editing techniques, developing a short film from assembly and rough cut through to fine cut
- Develop understanding of the relationship between production and post-production, shooting for the edit

**Professional Practice**

- Engage effective organizational and technical workflow patterns for media management and post-production
- Exercise self-direction and management while working on both collaborative and individual projects

**Authorship/ Voice**

- Explore and create work that extend each student's understanding of the crucial role of editing in film and media art practices
- Develop and exercise aesthetic and technical choices, including rhythm, timing and pacing, that serve the understanding and perception of the intended content and purpose of their production

**Reason:**

This new course proposal reflects active program development and responsible stewardship of curriculum guided by the most recent program review (AY 2022/2023) and addressing the recommendations and direction of the emergent FMSA Action plan.

**Questions to consider:**

**Does this course contribute to decolonizing the curriculum? How so?**

**Does this course address the climate crisis? How so?**

Yes, FMSA 201 Editing I will employ teaching methods and learning objectives to engage with our shared condition,

through a critical lens of current disciplinary content while acknowledging the ecological world around us as the permanent context of creative practices.

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**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Christine Stewart

DATE: 11/4/2024

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ASSISTANT DEAN: Harry Killas

DATE: 11/18/2024

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DEAN: Celeste Martin

DATE: 3/3/2025

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If proposal involves other Faculty's curriculum, please provide additional signatures of the appropriate deans and assistant deans:

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ASSISTANT DEAN: <Click to enter>

DATE: <select>

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DEAN: <Click to enter>

DATE: <select>

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**Committee Consideration of the Proposal:**

CURRICULUM AREA: FMSA (Regular Faculty)

DATE: 12/2/2024

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CPR: Passed

DATE: 3/19/2025

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SENATE: <office use only>

DATE: <select>

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## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: **Cinematography I**

COURSE MNEMONIC: **FMSA 205**

NUMBER OF CREDITS: 3

PREREQUISITE: Completion of 21 credits

STUDIO  ACADEMIC

REPEATABLE FOR CREDIT: No

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### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>

COURSE NUMBER: <Leave blank if no changes>

COURSE MNEMONIC: <Leave blank if no changes>

PREREQUISITE: <Leave blank if no changes>

NUMBER OF CREDITS: <Leave blank if no changes>

NEW DESCRIPTION: **No**

EFFECTIVE DATE: **Fall 2025**

REPEATABLE FOR CREDIT: <Leave blank if no changes>

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### Current Course Description:

This course explores the fundamentals of analogue and digital cinematography. Students learn the basics of camera operation, light measurement, exposure, visual composition and lighting techniques. Basic electricity and its safe use in support of good and effective lighting will be introduced. Students will be prepared for studio and location shooting environments. Class exercises enable students to explore the expressive elements of cinematography: composition, camera placement, camera angles, camera movement, and lens choice, which together with understanding the impact of lighting styles, will give students' the tools to bring a unique and specific look to their productions.

### Proposed Course Description:

#### Current Learning Objectives:

Upon course completion students should be able to demonstrate the following:

##### Critical Inquiry

- Engagement in a culture of investigation, inquiry, experimentation and research as a way to develop innovative and diverse media work, particularly from the perspective of the 'look' of the film
- Generate and process ideas and narratives through discussions of thematic subtext and analysis of the social, cultural, aesthetic or political content in images
- Integrate critical discourse into the process of image production
- Ability to constructively critique peer work

#### Technical

- Basic operations of equipment for acquiring and documenting imagery using cinematography principles
- An understanding of how to add, modify, and remove light to further enhance imagery.
- Successful implementation of deployment of camera and lighting equipment in the studio and in the field
- Understand enough about the basics of technology to adapt to changing platforms and systems
- Understand theory of analogue and digital signals
- Understand nature and theories of light, colour temperature, electro-magnetic spectrum

#### Professional Practice

- Ability to work collaboratively using an iterative process including working with constraints
- Ability to position creative work in a variety of contexts including commercial and non-commercial venues
- Understand the essential job descriptions and division of labor that an efficient film crew requires.
- Ability to navigate set protocols to maximize the efficient use of time in a naturally lit location and studio environments will be provided.
- Understand fundamentals of theory, science, and principles of analogue and digital motion picture image creation and technologies
- Understand basic electricity and its safe use in support of good lighting will be introduced
- Ability to work safely and respectfully with lighting and camera gear

#### **Proposed Learning Objectives (Outcomes) (5-10)**

Upon course completion students should be able to:

#### **Critical Inquiry**

- Engage in a culture of investigation, inquiry, experimentation and research, as a way to develop innovative and diverse media work, particularly from the perspective of the 'look' of the film
- Constructively compare and critique peer work

#### **Technical**

- Express basic operations of camera and lighting equipment for creating and acquiring imagery using principles of cinematography, in both the studio and the field
- Distinguish among technologies and changing cinematographic systems
- Experiment with the nature and theories of light, colour temperature, and electro-magnetic spectrum

#### **Professional Practice**

- Demonstrate an ability to work collaboratively using an iterative process including working with constraints
- Demonstrate an ability to position creative work in a variety of contexts including commercial and non-commercial venues
- Apply the essential job descriptions and division of labor that an effective film crew requires and set protocols to maximize the efficient use of time in a naturally lit location and studio environments
- Demonstrate an ability to work safely and respectfully with basic electricity, lighting and camera gear

#### **Authorship/ Voice**

- Make use of fundamentals of theory, science, and principles of analogue and digital motion picture image creation and technologies for their individual and collaborative work
- Demonstrate an understanding of how to add, modify, and remove light to further enhance imagery for their individual and collaborative work

#### **Reason:**

This new course proposal reflects active program development and responsible stewardship of curriculum guided by the most recent program review (AY 2022/2023) and addressing the recommendations and direction of the emergent FMSA Action plan.

#### **Questions to consider:**

#### **Does this course contribute to decolonizing the curriculum? How so?**

#### **Does this course address the climate crisis? How so?**

Yes, FMSA 205 Cinematography I will employ teaching methods and learning objectives to engage with our shared condition, through a critical lens of current disciplinary content while acknowledging the ecological world around us as the permanent context of creative practices.

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**Course Proposal Submission Information:**

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PREPARED FOR SUBMISSION BY: Carlo Ghioni

DATE: 11/4/2024

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ASSISTANT DEAN: Harry Killas

DATE: 11/18/2024

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DEAN: Celeste Martin

DATE: 3/3/2025

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If proposal involves other Faculty's curriculum please provide additional signatures of the appropriate deans and assistant deans:

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ASSISTANT DEAN: <Click to enter>

DATE: <select>

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DEAN: <Click to enter>

DATE: <select>

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**Committee Consideration of the Proposal:**

CURRICULUM AREA: FMSA (Regular Faculty)

DATE: 12/2/2024

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CPR: passed

DATE: 3/19/2025

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SENATE: <office use only>

DATE: <select>

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## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: **Film + Screen Arts Core II**

COURSE MNEMONIC: **FMSA 210**

NUMBER OF CREDITS: 6

PREREQUISITE: FMSA 200 or NMSA 200

STUDIO  ACADEMIC

REPEATABLE FOR CREDIT: No

### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>

COURSE NUMBER: <Leave blank if no changes>

COURSE MNEMONIC: <Leave blank if no changes>

PREREQUISITE: <Enter current info>

NUMBER OF CREDITS: <Leave blank if no changes>

NEW DESCRIPTION: **Yes**

EFFECTIVE DATE: **Fall 2025**

REPEATABLE FOR CREDIT: <Leave blank if no changes>

### Current Course Description:

This course is designed for students who want to work effectively with a crew. Students will learn how to function in key crew roles - producer, director, camera, lighting, assistant director, art direction and location sound recordist. Students will learn fundamentals and principles of: casting, auditioning, blocking, cast and technical rehearsals, production management, location management, budgeting and scheduling, digital production systems, organization of motion picture production, set orientation, motion picture set safety, legals and releases. This is primarily a hands-on course; film exercises will be assigned. This course will include a rigorous instructor-led shoot, over one weekend, with prep and strike days. Classes incorporate lectures, demonstrations, screenings, exercises, class discussions, hands-on workshops, exercises and shoots. There will also be an individual creative term project film.

### Proposed Course Description:

In this course students will be introduced to working effectively with a crew. Students will learn how to function in key crew roles – producing, directing, camera, lighting and grip, assistant directing, art directing, and location sound. Students will learn fundamentals and principles of casting, auditioning, blocking, production management, location management, budgeting, scheduling, organization of motion picture production, set orientation, set safety and protocol, and legal issues and releases. This practice-based course includes a rigorous instructor-led shoot over one weekend, with required prep days. Classes incorporate lectures, demonstrations, screenings, exercises, class discussions and hands-on workshops. Students will develop, manage and execute a creative term project, and are expected to collaborate and contribute creatively to peer work.

## **Learning Objectives:**

Upon course completion students should be able to demonstrate the following:

### **Critical Inquiry**

- Ability to examine and critique media works with a high level of discourse and critical inquiry
- Ability to critique and contextualize work within critical, aesthetic, and historical aspects of film production
- Ability to constructively critique peer work

### **Technical**

- Ability to navigate the use of digital film production technologies in collaborative film production environments
- Ability to implement and adapt these collaborative and organizational techniques to their own film and media art projects of whatever scale and genre

### **Professional Practice**

- Ability to self-manage and to work on both collaborative and individual projects
- Ability to develop effective organizational and technical workflow patterns for film production and time-based media work
- Foundational knowledge and experience of a professionally-run motion picture production set
- Development of a craft position in film production to support fellow student productions in 3rd and 4th year and in preparation for professional practice upon graduation

## **Proposed Learning Objectives (Outcomes) (5-10)**

Upon course completion students should be able to:

### **Critical Inquiry**

- Contextualize work within critical, aesthetic, and historical aspects of film production
- Examine and critique media work with a developing level of discourse
- Constructively compare and critique peer work

### **Technical**

- Navigate the use of digital production technologies in collaborative film production environments
- Demonstrate, implement and adapt collaborative and organizational film production techniques to their own film and media art projects

### **Professional Practice**

- Demonstrate an ability to self-manage and to work collaboratively and individually
- Make use of effective organizational and technical workflow for film production and time-based media work
- Apply foundational knowledge and experience of a professionally-run motion picture production set
- Discover and make use of casting procedures and basic techniques to work with actors

### **Authorship/ Voice**

- Distinguish, experiment and engage with a personal approach to a craft position in film production
- Articulate a deeper understanding of what motivates and informs their work

## **Reason:**

This new course proposal reflects active program development and responsible stewardship of curriculum guided by the most recent program review (AY 2022/2023) and addressing the recommendations and direction of the emergent FMSA Action plan.

## **Questions to consider:**

**Does this course contribute to decolonizing the curriculum? How so?**

**Does this course address the climate crisis? How so?**

Yes, FMSA 210 Film + Screen Arts Core II will employ teaching methods and learning objectives to engage with our shared condition, through a critical lens of current disciplinary content while acknowledging the ecological world around us as the permanent context of creative practices.

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**Course Proposal Submission Information:**

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PREPARED FOR SUBMISSION BY: Lindsay McIntyre

DATE: 11/4/2024

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ASSISTANT DEAN: Harry Killas

DATE: 11/18/2024

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DEAN: Celeste Martin

DATE: 3/3/2025

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If proposal involves other Faculty's curriculum, please provide additional signatures of the appropriate deans and assistant deans:

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ASSISTANT DEAN: <Click to enter>

DATE: <select>

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DEAN: <Click to enter>

DATE: <select>

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**Committee Consideration of the Proposal:**

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CURRICULUM AREA: FMSA (Regular Faculty)

DATE: 12/2/2024

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CPR: Passed

DATE: 3/19/2025

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SENATE: <office use only>

DATE: <select>

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## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: **Acting Essentials**

COURSE MNEMONIC: **FMSA 220**

NUMBER OF CREDITS: 3

PREREQUISITE: Completion of 21 credits

STUDIO  ACADEMIC

REPEATABLE FOR CREDIT: No

### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>

COURSE NUMBER: <Leave blank if no changes>

COURSE MNEMONIC: <Leave blank if no changes>

PREREQUISITE: <Leave blank if no changes>

NUMBER OF CREDITS: <Leave blank if no changes>

NEW DESCRIPTION: **Yes**

EFFECTIVE DATE: **Fall 2025**

REPEATABLE FOR CREDIT: <Leave blank if no changes>

### Current Course Description:

This course will provide a comprehensive introduction to acting, improvisation, technical basics for FMSA, NMSA + ANIM students, and those working with performance. This course puts the student in the role of actor as creator. Acting is foundational to most dramatic live action and animation media creation, as it highlights the creative impact of performance and its capacity for transformation. Through immersion and experience as actors, students will learn language and techniques to improve performance, audition and rehearsal procedures. Improvisation, physical movement, body language, and voice development will be explored in character creation and development. Teaching methods include lectures, demonstrations, class exercises, workshops, scene study and games.

### Proposed Course Description:

Acting is foundational to most dramatic live action and animation media creation. This course will provide a comprehensive introduction to acting, improvisation, and technical basics for students working with film, media arts, animation, performance and/or interdisciplinary forms. The course highlights the creative impact of performance and its capacity for transformation and puts the student in the role of actor as creator. Through immersion and experience as actors, students will explore improvisation, physical movement, body language, and voice development to generate character creation and development. Students will learn and apply language and techniques to create and improve performance, audition and rehearsal procedures. Teaching methods include lectures, demonstrations, class exercises, workshops, scene study and games.

**Learning Objectives:**

Upon course completion students should be able to demonstrate the following:

**Critical Inquiry**

- Ability to critique and contextualize work within critical and aesthetic aspects of acting
- Generate and process ideas and narratives through discussions of thematic subtext and analysis of the social, cultural, aesthetic or political content in character and scene creation
- Integrate critical discourse into the process of character and scene creation

**Technical**

- Basics of improvisation – for content creation and to improve and enhance performance
- Basics of physical movement, body language, and voice development in the service of character creation and development of enhanced performance
- Basics of script interpretation

**Professional Practice**

- Understand techniques to improve performance
- Understand procedures for auditions and rehearsals
- Develop respect for character creation and acting risk

**Proposed Learning Objectives (Outcomes) (5-10)**

Upon course completion students should be able to:

**Critical Inquiry**

- Generate and process ideas and narratives through discussions of thematic subtext and analysis of the social, cultural, aesthetic or political content in character and scene creation
- Integrate introductory critical discourse into the process of character and scene creation

**Technical**

- Engage with and demonstrate the basics of improvisation – for content creation and to improve and enhance performance
- Engage with and demonstrate the basics of physical movement, body language, and voice development in the service of character creation and development of enhanced performance
- Apply the basics of script interpretation

**Professional Practice**

- Apply techniques to improve performance
- Apply procedures for auditions and rehearsals
- Develop respect for character creation and acting risk

**Authorship/ Voice**

- Experiment and make use of techniques to generate characters, scenes to develop conceptual and story material, and an emerging signature as an author
- Engage with character creation that will lead to enhanced authorship and voice in students' projects

**Reason:**

This new course proposal reflects active program development and responsible stewardship of curriculum guided by the most recent program review (AY 2022/2023) and addressing the recommendations and direction of the emergent FMSA Action plan.

**Questions to consider:**

**Does this course contribute to decolonizing the curriculum? How so?**

**Does this course address the climate crisis? How so?**

Yes, FMSA 220 Acting Essentials will employ teaching methods and learning objectives to engage with our shared condition, through a critical lens of current disciplinary content while acknowledging the ecological world around us as the permanent context of creative practices.

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**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Harry Killas

DATE: 11/4/2024

ASSISTANT DEAN: Harry Killas

DATE: 11/18/2024

DEAN: Celeste Martin

DATE: 3/3/2025

---

If proposal involves other Faculty's curriculum, please provide additional signatures of the appropriate deans and assistant deans:

ASSISTANT DEAN: &lt;Click to enter&gt;

DATE: &lt;select&gt;

DEAN: &lt;Click to enter&gt;

DATE: &lt;select&gt;

---

**Committee Consideration of the Proposal:**

CURRICULUM AREA: FMSA (Regular Faculty)

DATE: 12/2/2024

CPR: Passed

DATE: 3/19/2025

SENATE: &lt;office use only&gt;

DATE: &lt;select&gt;



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: **Analogue Practices**

COURSE MNEMONIC: **FMSA 221**

NUMBER OF CREDITS: 3

PREREQUISITE: Completion of 21 credits

STUDIO  ACADEMIC

REPEATABLE FOR CREDIT: No

### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>

COURSE NUMBER: <Leave blank if no changes>

COURSE MNEMONIC: <Leave blank if no changes>

PREREQUISITE: <Leave blank if no changes>

NUMBER OF CREDITS: <Leave blank if no changes>

NEW DESCRIPTION: **Yes**

EFFECTIVE DATE: <Click to enter semester>

REPEATABLE FOR CREDIT: <Leave blank if no changes>

### Current Course Description:

While cultural industries and artists embrace digital technologies for filmmaking and media art, analogue film technologies such as 8, Super-8, and 16 mm film production and analogue audio and even VHS have enjoyed a renaissance amongst artist-practitioners in a worldwide movement often called Handmade Cinema, Conceptual Cinema and the old monikers of Avant-garde, Visionary, Experimental Film, Para- or Expanded Cinema. Often employing hand-processing and chemistry, making one's own filmstock, performance and live presentations, collectives and co-creational strategies, and even digital interventions, film and analogue audio are once again no longer treated as "capture media" but rather utilized/ and celebrated in concert with performance and other retro technologies for their luscious materialities and rich historical legacies, both locally and internationally. This course offers a critical overview of the practice regarding both historical and contemporary work, and a space to seek the integration of theory and practice. Safety procedures/ best practices/ sustainability issues to be explored and dealt with in this course. The optical printer, analogue titling, interfaces with the digital, and DIY maker culture will be explored. Genres highlighted will be the personal film, as well as the found footage film, a precursor to the modern day mash-up, which is enjoying a lively worldwide renaissance.

### **Proposed Course Description:**

Analogue film technologies such as 8, Super-8, and 16 mm film production, analogue audio and VHS have enjoyed a renaissance amongst artist-practitioners in a worldwide movement often called Handmade Cinema, Conceptual Cinema and the old monikers of Avant-garde, Visionary, Experimental Film, Para- or Expanded Cinema. Often employing hand-processing and chemistry, making one's own filmstock, performance and live presentations, collectives and co-creational strategies, and even digital interventions, film and analogue audio are utilized and celebrated in concert with performance and other retro technologies for their luscious materialities and rich historical legacies, both locally and internationally. This course offers a critical overview of the practice regarding both historical and contemporary work, and a space to seek the integration of theory and practice. Safety procedures/ best practices/ sustainability issues will be explored and dealt with in this course. The optical printer, analogue titling, interfaces with the digital, and DIY maker culture will be explored. Topics explored will include the personal film, found footage and archival film, ecological approaches, mattes and composite image creation, analogue special effects and alternative processing techniques.

### **Current Learning Objectives:**

- Demonstrate an ability to research and relate critical literature to their practice in order to deepen an awareness of the wider meanings, complexities and applications of representational and conceptual and experimental film art.
- Identify core topics/themes of particular interest to them, with the aim of developing a critically engaged practice and to link their interests to wider cultural, social and political contexts and to demonstrate an ability to articulate the content of their experimental work.
- Position their developing experimental work in relation to prominent discourses within contemporary art and/ or media criticism as well as current cultural criticism.
- Demonstrate an ability to examine and critique experimental media works with a high level of discourse and critical inquiry in relation to contemporary culture and art/ media history, and be able to examine each stylistic approach in regard to its cultural connotations.
- Demonstrate ability to constructively critique peer work.
- Understanding through creation of basic production and post-production operations in analogue media practices
- Begin to clarify stylistic approaches within the experimental and analogue genres, emerging from research, iterative method and experimentation
- Understanding of potential venues of dissemination such as festivals, artist/ gallery venues, co-ops and collectives, and other contemporary environments
- Understanding of socio-political and cultural contexts within which this work is created and disseminated
- Understanding of examples of historic and contemporary experimental film and analogue audio art

### **Proposed Learning Objectives (Outcomes) (5-10)**

Upon course completion students should be able to:

#### **Critical Inquiry**

- Research and relate critical literature to their practice in order to deepen an awareness of the wider meanings, complexities and applications of representational, conceptual and experimental film art
- Compare and critique their developing experimental work in relation to prominent discourses within contemporary art and/ or media criticism as well as current cultural criticism
- Examine and critique experimental media works in relation to contemporary culture and art/ media history, and be able to examine stylistic approach in regard to its cultural connotations
- Demonstrate ability to constructively critique peer work

#### **Technical**

- Discover, make use of and experiment with analogue technologies introduced in the course through creation of basic production and post-production projects

#### **Professional Practices**

- Discover the scope of potential venues of dissemination such as festivals, artist/ gallery venues, co-ops and collectives, and other contemporary environments
- Articulate an understanding of socio-political and cultural contexts within which this work is created and disseminated
- Consider the idea of audience for their projects

#### **Authorship/ Voice**

- Identify core topics/themes of particular interest to them, with the aim of developing a critically engaged practice and to link their interests to wider cultural, social and political contexts and to demonstrate an ability to articulate the

content of their experimental work

- Integrate stylistic approaches within the experimental and analogue genres, emerging from research, iterative method and experimentation

**Reason:**

This new course proposal reflects active program development and responsible stewardship of curriculum guided by the most recent program review (AY 2022/2023) and addressing the recommendations and direction of the emergent FMSA Action plan.

**Questions to consider:**

**Does this course contribute to decolonizing the curriculum? How so?**

**Does this course address the climate crisis? How so?**

Yes, FMSA 221 Analogue Practices will employ teaching methods and learning objectives to engage with our shared condition, through a critical lens of current disciplinary content while acknowledging the ecological world around us as the permanent context of creative practices.

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**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Lindsay McIntyre

DATE: 11/4/2024

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ASSISTANT DEAN: Harry Killas

DATE: 11/18/2024

---

DEAN: Celeste Martin

DATE: 3/3/2025

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If proposal involves other Faculty's curriculum, please provide additional signatures of the appropriate deans and assistant deans:

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ASSISTANT DEAN: <Click to enter>

DATE: <select>

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DEAN: <Click to enter>

DATE: <select>

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**Committee Consideration of the Proposal:**

CURRICULUM AREA: FMSA (Regular Faculty)

DATE: 12/2/2024

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CPR: Passed

DATE: 3/19/2025

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SENATE: <office use only>

DATE: <select>