

TO: Members, Fine Arts Faculty Council

FROM: Helen Athanassiadis, Secretary, Fine Arts Faculty Council

DATE: September 6, 2019

Please be advised that the next meeting of Fine Arts Faculty Council will be held on Friday, **September 13, 2019 at 10:00 a.m.** in EV 2-776.

AGENDA

Closed Session

1. Approval of Graduation Lists (Fall 2019 Convocation)

Open Session (10:30 a.m.)

1. Call to Order
2. Approval of the Agenda
3. Approval of the Minutes of the Meeting of May 10, 2019
4. Business arising from the Minutes
5. Appointments to Faculty Council (FFAC-2019-06-D1)
6. Chair's Remarks
7. Question Period
8. Academic Affairs
 - 8.1. Curriculum Changes for the Department of Art History (Dossier: ARTH-16) (FFAC-2019-06-D2)
 - 8.2. Curriculum Changes for the Mel Hoppenheim School of Cinema (Dossier: CINE-26) (FFAC-2019-06-D3)
 - 8.3. Curriculum Changes for the Fine Arts Interdisciplinary Studies (Dossier: FFAR-8) (FFAC-2019-06-D7)
 - 8.4. Curriculum Changes for the Department of Creative Arts Therapies (Dossier: CATS-28) (FFAC-2019-06-D8)
 - 8.5. Report of the Associate Dean, Academic Affairs (FFAC-2019-06-D4)*
9. Planning and Academic Facilities
 - 9.1. Report of the Associate Dean, Planning and Academic Facilities (FFAC-2019-06-D5)*
10. Research
 - 10.1. Report of the Associate Dean, Research (FFAC-2019-06-D6)*
11. Committee Reports
 - 11.1. Board of Governors Report – no report
 - 11.2. Senate Report – no report (see link below)

<https://www.concordia.ca/cunews/main/stories/2019/05/21/senate-reaffirms-concordia-s-unifying-values.html>

12. Presentation:

Faculty of Fine Arts Admissions (11:00 a.m.)

Guest: Mary Lalotis, Enrolment & Student Affairs Manager

13. Other business

14. Next Meeting – October 18, 2020 at 9:30 a.m.

15. Adjournment

* Documents not included will be uploaded to the Fine Arts Faculty Council web page:

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

Concordia University
Minutes of the Meeting of the Faculty of Fine Arts Council
May 10, 2019
10:00 a.m. – 12:00 p.m.
EV2.776

- Present:** R. Duclos (Chair), P. Barr, J. Berzowska, G. Cadieux (Studio Arts delegate), L. Caminati, A. Cappelluto, J-C Castro, S. Chase-Caron, E. Cheasley Paterson, M. Clark-Gardner, M. Corwin, E. Diamantoudi, G. Dimitrov, E. Donovan, D. Douglas, F. Figols, J. Garcia Sierra, pk Langshaw, J. Latour, L. Milner, A. Murdoch, E. Murphy, M.C. Newman, U. Neuerburg-Denzer, M. Nye, S. Panet-Raymond, J. Sloan, K. Thompson, M.J. Thompson, G. Vaillancourt
- Regrets:** J. Potvin, L. Sujir
- Guests:** Alex Aragona, Jean-Sébastien Bessette, Ruth Fernandez, Genevieve Sioui, Charmaine Lyn, Gracy Pardillo, Carolina Willsher

1. Call to Order

The Chair called the meeting to order at 10:30 a.m.

2. Approval of the Agenda

MOTION: (M. Corwin / G. Vaillancourt)

“that the agenda for the meeting of May 10, 2019 be approved.”

CARRIED

3. Approval of the Minutes of the Meeting of April 12, 2019

MOTION: (K. Thompson / G. Vaillancourt)

“that the minutes of the meeting of April 12, 2019, be approved.”

CARRIED

4. Business Arising from the Minutes

There was no business arising from the minutes.

5. Appointments (FFAC-2019-05-D1)

MOTION: (L. Caminati / S. Panet-Raymond)

“that the appointments listed in document FFAC-2019-05-D1 be approved

CARRIED

6. Presentation: Indigenous Community Engagement, Best Practices

Genevieve Sioui, Indigenous Community Engagement Coordinator, and Charmaine Lyn, Senior Director, Office of Community Engagement, presented on their roles, community engagement programs and partnership initiatives. A pdf of the presentation including links to the Indigenous Allied Toolkit and the Indigenous Directions Leadership Group websites is to be distributed.

An email from E. Cheasley Paterson asking faculty members for their feedback on the series of this term’s Faculty Council guests focused on Indigenous ways of knowing in the work of Indigenous colleagues throughout the University, is forthcoming.

Presentation: HR/FIS Renewal Project

Carolina Willsher, Associate Vice-President, Human Resources, Gracy Pardillo, associate Vice President, Finance and Controller, Alex Aragona, Director Application Portfolio Management , IITS, Jean-Sébastien Bessette, Director, Project Management HRIS/FIS, and Ruth Fernandez, Change Management Lead HRIS/AFIS provided an update on the renewal project and its timelines. A PDF of the presentation was distributed.

7. Chair's Remarks

The Chair's remarks will be sent.

8. Question Period

There was no question period.

9. Academic Affairs

9.2 Report of the Associate Dean, Academic Affairs (FFAC-2019-05-D4)

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

10. Planning and Academic Facilities

10.1 Report of the Associate Dean, Planning and Academic Facilities (FFAC-2019-05-D5)

Report distributed. Questions/comments may be directed to Ana Cappelluto at ana.cappelluto@concordia.ca

11. Research

11.1 Report of the Associate Dean, Research (FFAC-2019-05-D6)

Report distributed. Questions/comments may be directed to Joanna Berzowska at joanna.berzowska@concordia.ca

12. Committee Reports

12.1 **Board of Governors Report** – report submitted by Prof. D. Cross

12.2 **Senate** – no report.

13. Other Business

There was no other business.

14. Next Meeting – September 2019

15. Adjournment

The meeting was adjourned at 12:00 p.m.

Submitted by E. Murphy

Appointments to be ratified

Academic Planning and Priorities Committee (APPC)

- Martin Lefebvre, Mel Hoppenheim School of Cinema (repl. for L. Allemano) June 1, 2019 - June 30, 2020

Council School of Graduate Studies

- Anita Sinner, Department of Art Education June 1, 2019 - May 31, 2022

Council School of Graduate Studies – Steering

- Anita Sinner, Department of Art Education June 1, 2019 - May 31, 2020

External Competitions, Graduate Awards (Vanier, Trudeau, PBEEE)

- Guylaine Vaillancourt, Department of Creative Arts Therapies June 1, 2019 - May 31, 2022
- Jonathan Lessard, Department of Design and Computation Arts June 1, 2019 - May 31, 2022

Faculty Elections Committee - alternate member

- Danica Jojich, Department of Studio Arts June 1, 2019 - May 31, 2021
- Michael Yaroshevsky, Mel Hoppenheim School of Cinema (repl. for G. Dionne) January 1, 2022 - June 30, 2020

Faculty of Fine Arts Council (FFAC) Voting Members

Part-Time Faculty Representative (CUPFA) (corrected terms)

- David Douglas, Mel Oppenheim School of Cinema June 1, 2018 - May 31, 2020
- Laurie Milner, Department of Studio Arts June 1, 2018 - May 31, 2020
- Florence Figols, Department of Contemporary Dance June 1, 2019 - May 31, 2021

Staff Representative

- Angela Tsafaras, Office of the Dean June 1, 2019 – May 31, 2022

Undergraduate Student Representatives (FASA)

- Adia Parris June 1, 2019 - May 31, 2020
- Clara Michaeu June 1, 2019 - May 31, 2020

Faculty of Fine Arts Council (FFAC) Steering Committee

Full-Time Faculty Representatives

- Juan Carlos Castro, Department of Art Education June 1, 2019 – May 31, 2020
- Luca Caminati, Mel Hoppenheim School of Cinema June 1, 2019 – May 31, 2020
- Raymond Marius Boucher, Department of Theatre June 1, 2019 – Dec. 31, 2020

Appointments to be ratified

Faculty Personnel and Tenure Committee (FPTC)

- Surabhi Ghosh, Department of Studio Arts July 1, 2019 - June 30, 2020
- Eliza Griffiths, Department of Studio Arts July 1, 2020 - June 30, 2021
- Martha Langford, Department of Art History Jan. 1, 2020 - June 30, 2021
- Josée Leclerc, Department of Creative Arts Therapies July 1, 2019 - June 30, 2020
- Catherine Russell, Mel Hoppenheim School of Cinema Jan. 1, 2020 - June 30, 2020
- Christopher Salter, Department of Design and Computation Arts July 1, 2019 - June 30, 2021
- Stephen Stowell, Department of Art History July 1, 2019 – Dec. 31, 2019
- Bill Vorn, Department of Studio Arts July 1, 2019 - June 30, 2021

Faculty Research Committee (FRC)

- Nadia Myre, Department of Studio Arts June 1, 2019 - May 31, 2021
- Aaron McIntosh, Department of Studio Arts June 1, 2019 - May 31, 2021

Graduate Curriculum Committee

- Martin Racine, Department of Design and Computation Arts June 1, 2019 - no set term

Horizon Post-Doctoral Committee

- Mark Corwin, Department of Music June 1, 2019 - May 31, 2022

Open Access Working Group

- Robert Reid, Department of Theatre June 1, 2019 - May 31, 2021

Senate Research

- Chris Salter, Department of Design and Computation Arts (repl. for J. Lewis) July 1, 2019 – June 30, 2020

Tribunals

- Danica Jojich, Department of Studio Arts June 1, 2019 - August 31, 2021

Undergraduate Scholarship Awards

- Angelique Willkie, Department of Contemporary Dance June 1, 2019 - May 31, 2021

For Council's Information Only

GradProSkills Advisory Board

- Mark Corwin, Department of Music

June 1, 2019 - May 31, 2021

FOFA Gallery Selection Committee

- Leopold Plotek, Department of Studio Arts
(repl. for L. Martineau)

July 1, 2019 – Dec. 31, 2019

Faculty Health and Safety Committee

- Kelly Jazvac, Department of Studio Arts

June 1, 2019 - May 31, 2021

SSHRC Doctoral Committee

- Shauna Janssen, Department of Theatre

June 1, 2019 - May 31, 2022

University Human Research Ethics Committee (UHREC)

- Mat Karas, Department of Studio Arts

Jan. 1, 2020 – May 31, 2022

University Appeals Board

- Haidee Wasson, Mel Hoppenheim School of Cinema
- Juan Carlos Castro, Department of Art Education

June 1, 2019 - May 31, 2021

June 1, 2019 - May 31, 2021

University Research Awards Committee

- Erika Adams, Department of Studio Arts
- Kelly Thompson, Department of Studio Arts

January 1, 2020 - May 31, 2021

June 1, 2019 – Dec. 31, 2019

**FACULTY OF FINE ARTS****Internal Memorandum**

To: Rebecca Duclos, Dean, Faculty of Fine Arts
From: Elaine Paterson, Associate Dean, Academic
Date: September 4, 2019
Re: Curriculum dossier for the Department of Art History, ARTH-16

The Faculty of Fine Arts Curriculum Committee has reviewed and approved the ARTH-16 curriculum dossier from the Department of Art History. We hereby submit this dossier for review at Faculty Council on September 13, 2019.

This document proposes two changes in support of the curriculum changes proposed by the Mel Hoppenheim School of Cinema (CINE-26) as they affect the joint BFA Major in Art History and Film Studies.

- The deletion of courses FMST 211 History of Film to 1959 (6-credits) and FMST 322 History of Film since 1959 (6-credits) and their replacement with three new 3-credit courses: FMST 201 Film History I (to 1945), FMST 202 Film History II (1945 to 1980), and FMST 203 Film History III (1980 to the present).
- The deletion of FMST 212 Film Aesthetics (6-credits) and its replacement with 3-credit courses, FMST 220 Film Analysis, FMST 222 Topics in Film Aesthetics, FMST 223 Montage Aesthetic and FMST 224 Moving Camera Aesthetic.

There are no resource implications.

With thanks for your consideration.

A handwritten signature in blue ink, appearing to read "Elaine Paterson".

Elaine Paterson, PhD
Associate Dean, Academic
Faculty of Fine Arts
elaine.paterson@concordia.ca

Internal Memorandum

To: Elaine Cheasley Paterson, Associate Dean, Academic Affairs, Fine Arts

From: Johanne Sloan, Chair, Department of Art History

Subject: ARTH-16: Changes to Program Requirements, BFA Major in Art History & Film Studies

Date: April 1, 2019

Dear Associate Dean Paterson (Elaine),

As Chair of the Department of Art History, I am pleased to support the curriculum changes proposed by the Mel Hoppenheim School of Cinema (Cine-26) as they affect our joint BFA Major in Art History & Film Studies. As our colleagues in Film Studies explain in the “Cinema Curriculum Changes, Cine-26” memo:

One of the key components of the restructuring is the elimination of 6-credit courses in Film Studies, replacing them with new clusters of 3-credit courses. The advantage of this change is to provide more flexibility for student schedules, and it will enhance graduation rates by ensuring that students receive credit for completing one semester at a time. More 3-credit courses will also provide more flexibility for staffing and recognize the fact that 6-credit courses have been frequently split between different instructors for different terms.

In light of this, the Department of Art History supports:

- The deletion of courses FMST 211 *History of Film to 1959* (6-credits) and FMST 322 *History of Film since 1959* (6-credits) and their replacement with three new 3-credit courses: FMST 201 *Film History I* (to 1945), FMST 202 *Film History II* (1945 to 1980), and FMST 203 *Film History III* (1980 to the present).
- The deletion of FMST 212 *Film Aesthetics* (6-credits) and its replacement with 3-credit courses, FMST 220 *Film Analysis*, FMST 222 *Topics in Film Aesthetics*, FMST 223 *Montage Aesthetic* and FMST 224 *Moving Camera Aesthetic*.

Sincerely,



Dr. Johanne Sloan
 Chair and Professor
 Department of Art History



**Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020**

PROGRAM CHANGE: Program Requirements BFA ARTH/FMST

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Art History
Program: Art History & Film Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.50

Type of Change:

Editorial Requirements Regulations Program Deletion New Program

Present Text (from 2019/2020) calendar		Proposed Text
<p>60 BFA Major in Art History and Film Studies</p> <p>6 ARTH 200⁶ to be taken as first six credits in studies in Art History</p> <p>3 ARTH 300³ to be taken as part of first 60 credits</p> <p>3 Chosen from ARTH 353³, 354³</p> <p>6 Chosen from ARTH 366³, 367³, 368³</p> <p>3 Chosen from ARTH 370³, 371³, 372³, 373³, 374³, 375³, 376³</p> <p>3 Chosen from ARTH 379³, 381³, 383³, 384³, 385³, 386³, 387³, 388³, 389³, 391³, 392³, 400³</p> <p>3 Art History electives</p> <p>6 FMST 242⁶</p> <p>6 Chosen from FMST 241⁶, 322⁶</p> <p>3 Chosen from FMST 214³, 215³, 217³</p> <p>6 Chosen from FMST 216³, 315³, 316³, 317³, 319³, 320³</p> <p>3 Film Studies electives</p> <p>3 Chosen from 400-level Film Studies electives</p> <p>3 ARTH 348³/FMST 348³</p> <p>3 ARTH 448³/FMST 448³</p>	<p>60 BFA Major in Art History and Film Studies</p> <p>6 ARTH 200⁶ to be taken as first six credits in studies in Art History</p> <p>3 ARTH 300³ to be taken as part of first 60 credits</p> <p>3 Chosen from ARTH 353³, 354³</p> <p>6 Chosen from ARTH 366³, 367³, 368³</p> <p>3 Chosen from ARTH 370³, 371³, 372³, 373³, 374³, 375³, 376³</p> <p>3 Chosen from ARTH 379³, 381³, 383³, 384³, 385³, 386³, 387³, 388³, 389³, 391³, 392³, 400³</p> <p>3 Art History electives</p> <p>*3 <u>FMST 220³</u></p> <p>*3 <u>Chosen from FMST 222³, 223³, 224³</u></p> <p>*6 <u>Chosen from FMST 201³, 202³, 203³</u></p> <p>3 Chosen from FMST 214³, 215³, 217³</p> <p>6 Chosen from FMST 216³, 315³, 316³, 317³, 319³, 320³</p> <p>3 Film Studies electives</p> <p>3 Chosen from 400-level Film Studies electives</p> <p>3 ARTH 348³/FMST 348³</p> <p>3 ARTH 448³/FMST 448³</p>	

Rationale:

The Department of Art History supports the changes Film Studies is proposing to the BFA Major in Art History and Film Studies. The changes in requirements reflects the changes occurring as a result of replacing FMST 211, FMST 212 and FMST 322 which were 6-credit; Fall/Winter classes, with 3-credit, one-term classes. Reducing the credits from 6 to 3 allows students to progress through the program with greater ease and flexibility because of the reduced length of each unit of study.

Resource Implications:
none



FACULTY OF FINE ARTS

Internal Memorandum

To: Rebecca Duclos, Dean, Faculty of Fine Arts
From: Elaine Paterson, Associate Dean, Academic
Date: September 4, 2019
Re: Curriculum dossier for the Mel Hoppenheim School of Cinema, CINE-26

The Faculty of Fine Arts Curriculum Committee has reviewed and approved the CINE-26 curriculum dossier from the Mel Hoppenheim School of Cinema. We hereby submit this dossier for review at Faculty Council on September 13, 2019.

This document proposes the following changes:

Changes to Film Studies courses:

- The deletion of courses FMST 211 History of Film to 1959 (6-credits) and FMST 322 History of Film since 1959 (6-credits) and their replacement with three new 3-credit courses: FMST 201 Film History I (to 1945), FMST 202 Film History II (1945 to 1980), and FMST 203 Film History III (1980 to the present).
- The deletion of FMST 212 Film Aesthetics (6-credits) and its replacement with 3-credit courses, FMST 220 Film Analysis, FMST 222 Topics in Film Aesthetics, FMST 223 Montage Aesthetic and FMST 224 Moving Camera Aesthetic.
- The deletion of FMST 216 Methods in Film Studies (3 credits) and its replacement with two new 3-credit courses: FMST 204 Approaches to Film Studies I and FMST 205 Approaches to Film Studies II, in order to accommodate the large volume of content required in this area (3 new credits).
- Restructuring of Film History, Film Aesthetics and Methods/Approaches to Film Studies courses
- Changes to prerequisites for 300-level Film Studies courses

Changes to Program Requirements:

- A reduction in Film Studies (FMST) required and elective courses for students enrolled in the Major and Specialization programs in Film Production.
- Changes to the requirements for the Major and Minor in Film Animation, the Major in Art History and Film Studies, the Minor in Cinema, and the Minor in Film Studies.

There are no resource implications as the restructuring of the programs and courses will conserve the same number of credits and are housed entirely within the Mel Hoppenheim School of Cinema.

With thanks for your consideration.

A handwritten signature in blue ink, appearing to read 'E. Paterson', with a long, sweeping underline.

Elaine Paterson, PhD
Associate Dean, Academic
Faculty of Fine Arts
elaine.paterson@concordia.ca



To: Elaine Cheasley Paterson □ Associate Dean □ Academic Affairs From:
 Jean-Claude Bustros □ Chair □ Mel Hoppenheim School of Cinema

Subject: Cinema Curriculum Changes

Date: Dec 3 □ 2018

Re: Cine-26 Executive Summary

The proposed curriculum changes were approved by the Council of the School of Cinema on September 28 □ 2018. They concern a restructuring of the first year of the BFA Major □ Minor and Specialization programs in Film Studies □ including several courses that are included as degree requirements and prerequisite courses for the BFA Major and Specialization programs in Film Production □ the BFA Major and Minor programs in Film Animation and the BFA Major in Art History and Film Studies. This restructuring of the courses and programs requests no additional resources because the credits required remain the same and are entirely housed within the School of Cinema.

1) Film Studies Course Changes

One of the key components of the restructuring is the elimination of 6-credit courses in Film Studies □ replacing them with new clusters of 3-credit courses. The advantage of this change is to provide more flexibility for student schedules □ and it will enhance graduation rates by ensuring that students receive credit for completing one semester at a time. More 3-credit courses will also provide more flexibility for staffing and recognize the fact that 6-credit courses have been frequently split between different instructors for different terms.

- The deletion of courses FMST 211 *History of Film to 1959* (6-credits) and FMST 322 *History of Film since 1959* (6-credits) □ (eliminating 12 credits) and their replacement with three new 3-credit courses (9 credits total) structured according to a more appropriate periodization of cinema in these eras.
- The deletion of FMST 212 *Film Aesthetics* (6 credits) and its replacement with more varied 3-credit courses □ FMST 220 *Film Analysis* □ FMST 222 *Topics in Film Aesthetics* □ FMST 223 *Montage Aesthetic* and FMST 224 *Moving Camera Aesthetic* □ among which students will be able to choose.
- The deletion of FMST 216 *Methods in Film Studies* (3 credits) and its replacement with two new 3-credit courses: FMST 204 *Approaches to Film Studies I* and FMST 205 *Approaches to Film Studies II* □ in order to accommodate the large volume of content required in this area (3 new credits).
- Changes to the prerequisites for 300-level Film Studies courses to accommodate the course changes mentioned above.



The courses that are being changed fall into three main categories: Film History, Film Aesthetics, and Approaches to Film Studies.

a) Restructuring of Film History courses

For several decades we have offered two Film History courses: FMST 211 *History of Film to 1959* and FMST 322 *History of Film since 1959*. These courses will be deleted and replaced with three new courses: FMST 201 *Film History I* (to 1945), FMST 202 *Film History II* (1945 to 1980), and FMST 203 *Film History III* (1980 to present). This new periodization will enable us to design new courses appropriate to the different social, technological, and historical features of cinema in these eras. Several sections of all three courses will be offered every year. The repercussions of these changes are detailed in point 2 below (“Changes to Program Requirements”).

b) Restructuring of Film Aesthetics courses

For several decades we have offered one 6-credit Film Aesthetics course that was required by students in all Cinema programs. This will be replaced by 3-credit courses: FMST 220 *Film Analysis*, FMST 222 *Topics in Film Aesthetics*, FMST 223 *Montage Aesthetic*, and FMST 224 *Moving Camera Aesthetic*. FMST 220 *Film Analysis* replicates the valuable content previously delivered in FMST 212 *Film Aesthetics*. The title change to *Film Analysis* more accurately reflects the focus of this course, given that the word “aesthetics” refers to a specific branch of philosophy and was therefore misleading in a context that did not draw from this discipline. FMST 222 *Topics in Film Aesthetics*, FMST 223 *Montage Aesthetic*, and FMST 224 *Moving Camera Aesthetic* retain this word because they are more advanced courses that do tackle aesthetic concerns. FMST 222 *Topics in Film Aesthetics* will become part of a cluster of three courses that will also include FMST 223 *Montage Aesthetic* and FMST 224 *Moving Camera Aesthetic*, both of which were previously 300-level courses: FMST 311 *Montage Aesthetic* and FMST 312 *Moving Camera Aesthetic* respectively. Each year we will insure that enough options from FMST 222, 223, and 224 are made available to cater for student needs. They will be offered on a rotating basis.

c) Restructuring of Methods/Approaches to Film Studies courses

FMST 216 *Methods in Film Studies* (3 credits) was added to the Film Studies curriculum in the last ten years as a place to teach methodologies and discipline-specific skills appropriate to film studies. We have found that there is a great deal of material to include in the course and it needs to be offered in two parts. We therefore propose to delete this course and replace it with two new 3-credit courses: FMST 204 *Approaches to Film Studies I* and FMST 205 *Approaches to Film Studies II*. The term “approaches” in the revised titles better reflects the diversity of material that is covered within the courses which are not exclusively methods-focused.

d) Changes to prerequisites for 300-level Film Studies courses

Previously students were expected to complete FMST 211 *History of Film to 1959* and FMST 212 *Film Aesthetics* or 18 credits in Film Studies to enroll in the following 300-level courses: FMST 315 *Introduction to Film Theory*, FMST 316 *Film and Moving Image Cultures*, FMST 317 *Transnational Approaches to Cinema*, FMST 319 *The Moving Image and Society*, FMST 320 *Digital Media and Animation*, FMST 325 *Studies in Film Acting and Performance*, FMST 329 *Women and Film*, FMST 330 *Film Sound*, FMST 331 *Film Directors*, FMST 332 *Issues in Independent Cinema*, and FMST 350 *Studies in Film Genres*. This requirement has been changed so that students will take two courses of the History cluster (FMST 201 *Film History I*, FMST 202 *Film History II*, or FMST 203 *Film History III*) and FMST 220 *Film Analysis* before enrolling in 300-level courses FMST 325 *Studies in Film Acting and Performance*, FMST 329 *Women and Film*, FMST 330 *Film Sound*, FMST 331 *Film Directors*, FMST 332 *Issues in Independent Cinema* and FMST 350 *Studies in Film Genres*. FMST 315 *Introduction to Film Theory*, FMST 316 *Film and Moving Image Cultures*, FMST 317 *Transnational Approaches to Cinema*, FMST 319 *The Moving Image and Society* and FMST 320 *Digital Media and Animation* which form the theory cluster require a basis in approaches to the discipline and therefore require FMST 204 *Approaches to Film Studies I* or written permission from the School of Cinema.

The following table is a consolidated view of the proposed changes in CINE-26:

Program Guide Comparison CINE-26

<p>66 BFA Specialization in Film Production <i>NOTE: It is strongly recommended that students in the Specialization in Film Production have, or acquire, a knowledge of French.</i></p> <p>*12 FMST 211⁶, 212⁶ 18 FMPR 231⁶, 332⁶, 432⁶ 12 FMPR 239³, 336³, 338³, 340³ 9 Chosen from FMPR 335³, 341³, 343³, 350³, 398³, 435³, 438³, 439³, 440³, 441³, 442³, 444³, 450³, 498³ 9 Film Studies electives** (excluding FMST 200) 6 Cinema electives** **** or credits outside of Cinema selected in consultation with the head of Film Production</p> <p>66 BFA Specialization in Film Studies <i>NOTE: It is strongly recommended that students in the Specialization in Film Studies have, or acquire, a knowledge of French.</i></p> <p>*21 FMST 211⁶, 212⁶, 216³, 322⁶ 3 Chosen from FMST 214³, 215³ 6 Chosen from FMST 315³, 316³, 317³, 319³, 320³ 3 Chosen from FMST 418³, 419³*** 6 FMPR 231⁶ or Cinema electives**** approved by the head of Film Studies 3 FMST 450³ 21 Film Studies electives** (excluding FMST 200); FMPR 341³, 441³ 3 Film Studies seminar credits chosen in consultation with an advisor</p> <p>54 BFA Major in Film Production *12 FMST 211⁶, 212⁶ 21 FMPR 231⁶, 239³, 332⁶, 338³, 340³ 6 Film Studies elective(s)** (excluding FMST 200) 15 Cinema electives** ****</p>	<p>66 BFA Specialization in Film Production <i>NOTE: It is strongly recommended that students in the Specialization in Film Production have, or acquire, a knowledge of French.</i></p> <p><u>*3 chosen from FMST 201³, 202³, 203³</u> <u>*3 FMST 220³</u> <u>3 chosen from FMST 222³, 223³, 224³</u> 18 FMPR 231⁶, 332⁶, 432⁶ 12 FMPR 239³, 336³, 338³, 340³ 9 Chosen from FMPR 335³, 341³, 343³, 350³, 398³, 435³, 438³, 439³, 440³, 441³, 442³, 444³, 450³, 498³ 6 Film Studies electives** (excluding FMST 200) 12 Cinema electives** **** or credits outside of Cinema selected in consultation with the head of Film Production</p> <p>66 BFA Specialization in Film Studies <i>NOTE: It is strongly recommended that students in the Specialization in Film Studies have, or acquire, a knowledge of French.</i></p> <p><u>****3 FMST 220³</u> <u>3 chosen from FMST 222³, 223³, 224³</u> <u>9 FMST 201³, 202³, 203³</u> <u>6 FMST 204³, 205³</u> 3 Chosen from FMST 214³, 215³, 217³ 6 Chosen from FMST 315³, 316³, 317³, 319³, 320³ 3 Chosen from FMST 418³, 419³*** 6 FMPR 231⁶ or Cinema electives**** approved by the head of Film Studies 3 FMST 450³ 21 Film Studies electives** (excluding FMST 200); FMPR 341³, 441³ 3 Film Studies seminar credits chosen in consultation with an advisor</p> <p>54 BFA Major in Film Production <u>*3 chosen from FMST 201³, 202³, 203³</u> <u>*3 FMST 220³</u> <u>3 chosen from FMST 222³, 223³, 224³</u> 21 FMPR 231⁶, 239³, 332⁶, 338³, 340³ 3 Film Studies elective(s)** (excluding FMST 200) 21 Cinema electives** ****</p>
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Program Guide Comparison CINE-26

<p>60 BFA Major in Film Animation 15 FMAN 203³, 204³, 225³, 255³, 256³ 9 FMST 212³, 218³ 12 FMAN 307³, 308³, 315³, 340³ 9 Film Animation electives 9 FMAN 402⁹ 3 Fine Arts electives (exclusive of Cinema) 3 Cinema electives</p> <p>48 BFA Major in Film Studies *21 FMST 211³, 212³, 216³, 322³ 3 Chosen from FMST 315³, 316³, 317³, 319³, 320³ 18 Film Studies electives (excluding FMST 200)* 6 Cinema electives** ****</p> <p>60 BFA Major in Art History and Film Studies 6 FMST 212³ 6 Chosen from FMST 211³, 322³ 3 Chosen from FMST 214³, 215³, 217³ 6 Chosen from FMST 216³, 315³, 316³, 317³, 319³, 320³ 3 Film Studies electives 3 Chosen from 400-level Film Studies electives 6 ARTH 200⁶ to be taken as first six credits in studies in Art History 3 ARTH 300³ to be taken as part of first 60 credits 3 Chosen from ARTH 353³, 354³ 6 Chosen from ARTH 366³, 367³, 368³ 3 Chosen from ARTH 370³, 371³, 372³, 373³, 374³, 375³, 376³ 3 Chosen from ARTH 379³, 381³, 383³, 384³, 385³, 386³, 387³, 388³, 389³, 391³, 392³, 400³ 3 Art History electives 3 FMST 348³/ARTH 348³ 3 FMST 448³/ARTH 448³ <i>This is a program for students who want to examine art and film from a variety of social, cultural, political, and critical perspectives.</i></p>	<p>60 BFA Major in Film Animation 15 FMAN 203³, 204³, 225³, 255³, 256³ <u>3 FMST 218³, 220³</u> 12 FMAN 307³, 308³, 315³, 340³ 9 Film Animation electives 9 FMAN 402⁹ 3 Fine Arts electives (exclusive of Cinema) 3 Cinema electives <u>3 FMST electives</u></p> <p>48 BFA Major in Film Studies ****3 FMST 220³ <u>3 chosen from FMST 222³, 223³, 224³</u> <u>9 FMST 201³, 202³, 203³</u> <u>6 FMST 204³, 205³</u> 3 Chosen from FMST 315³, 316³, 317³, 319³, 320³ 18 Film Studies electives (excluding FMST 200)* 6 Cinema electives** ****</p> <p>60 BFA Major in Art History and Film Studies *3 FMST 220³ <u>3 chosen from FMST 222³, 223³, 224³</u> <u>*6 chosen from FMST 201³, 202³, 203³</u> 3 Chosen from FMST 214³, 215³, 217³ 6 Chosen from FMST 216³, 315³, 316³, 317³, 319³, 320³ 3 Film Studies electives 3 Chosen from 400-level Film Studies electives 6 ARTH 200⁶ to be taken as first six credits in studies in Art History 3 ARTH 300³ to be taken as part of first 60 credits 3 Chosen from ARTH 353³, 354³ 6 Chosen from ARTH 366³, 367³, 368³ 3 Chosen from ARTH 370³, 371³, 372³, 373³, 374³, 375³, 376³ 3 Chosen from ARTH 379³, 381³, 383³, 384³, 385³, 386³, 387³, 388³, 389³, 391³, 392³, 400³ 3 Art History electives 3 FMST 348³/ARTH 348³ 3 FMST 448³/ARTH 448³ <i>This is a program for students who want to examine art and film from a variety of social, cultural, political, and critical perspectives.</i></p>
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Program Guide Comparison CINE-26

30 Minor in Cinema

~~12 FMST 211⁶, 212⁶~~

18 Film Studies electives** (With the written permission of the School, introductory-level Film Animation or Film Production courses, selected in consultation with the School, may be substituted.)

30 Minor in Film Animation

15 FMAN 203³, 204³, 225³, 255³, 256³

~~9 FMST 212⁶, 218³~~

6 Cinema electives

24 Minor in Film Studies

12 Chosen from FMST 200⁶, ~~211⁶, 212⁶~~

12 Film Studies electives**

This minor is primarily intended for students outside the Faculty of Fine Arts. Students in Communication Studies Department degree programs must have written permission of their Department to enter this program.

NOTES:

~~*FMST 211 and 212 should be taken as part of the first 30 credits.~~

~~**Up to 12 credits chosen from the Communication Studies courses listed in §81.60.3 may be applied as Film Studies or Cinema electives for degree purposes in the Major and Specialization in Film Production, and the Major and Specialization in Film Studies. Up to six credits chosen from the Communication Studies courses listed in §81.60.3 may be applied as Film Studies or Cinema electives for degree purposes in the Minor in Cinema and the Minor in Film Studies.~~

~~***Communication Studies 301 may be substituted for three credits in Film Studies and must be considered as Film Studies credits for degree purposes.~~

~~****VDEO 350 may be applied as a Cinema elective for degree purposes in the Specialization in Film Production, the Specialization in Film Studies, and all Cinema Major programs.~~

30 Minor in Cinema

****3 FMST 220³

3 chosen from FMST 222³, 223³, 224³

6 chosen from FMST 201³, 202³, 203³

18 Film Studies electives** (With the written permission of the School, introductory-level Film Animation or Film Production courses, selected in consultation with the School may be substituted.)

30 Minor in Film Animation

15 FMAN 203³, 204³, 225³, 255³, 256³

3 FMST 218³, 220³

3 FMST electives

6 Cinema electives

24 Minor in Film Studies

12 Chosen from FMST 200⁶, 201³, 202³, 203³, 220³

12 Film Studies electives**

This minor is primarily intended for students outside the Faculty of Fine Arts. Students in Communication Studies Department degree programs must have written permission of their Department to enter this program.

NOTES:

*One of FMST 201, 202 and 203; and 220 should be taken as part of the first 30 credits.

~~**Up to 12 credits chosen from the Communication Studies courses listed in §81.60.3 may be applied as Film Studies or Cinema electives for degree purposes in the Major and Specialization in Film Production, and the Major and Specialization in Film Studies. Up to six credits chosen from the Communication Studies courses listed in §81.60.3 may be applied as Film Studies or Cinema electives for degree purposes in the Minor in Cinema and the Minor in Film Studies.~~

~~***Communication Studies 301 may be substituted for three credits in Film Studies and must be considered as Film Studies credits for degree purposes.~~

~~****VDEO 350 may be applied as a Cinema elective for degree purposes in the Specialization in Film Production, the Specialization in Film Studies, and all Cinema Major programs.~~

The changes include a restructuring of 200 and 300-level Film Studies courses. As these Film Studies courses are included in the degree requirements for all programs offered by the Department of Cinema, this proposal includes changes to the requirements for the Specialization and Major in Film Production, the Specialization, Major and Minor in Film Studies, the Major in Film Animation, the Major in Art History and Film Studies, and the Minors in Cinema and Film Animation. Highlights of the proposed changes are summarized as follows:

2) Changes to Program Requirements

- A reduction of Film Studies (FMST) required and elective courses for students enrolled in the Major and Specialization programs in Film Production, to allow students greater flexibility.
- Changes to the requirements for the Major and Minor in Film Animation, the Major in Art History and Film Studies, the Minor in Cinema, and the Minor in Film Studies to accommodate the Film Studies course changes summarized above.
- We anticipate no major or deleterious effect on Film Studies enrolments, which have been steadily growing over recent years. This change is made in the spirit of interdisciplinarity and encouraging Cinema students to consider classes outside of Cinema. This will also create room for students from outside of the School of Cinema to find seats in our currently very full classes.

Precise details of each program's new course requirements follow in the accompanying program change documentation.

a) Specialization in Film Studies

Specialization in Film Studies students will be required to take 21 credits from the new course offerings. The required amount remains the same as in previous years and the change merely represents the substitution of these old courses. As the number of each program's credit requirements within Film Studies remains the same, no additional resources are being requested.

b) Major in Film Studies

Major in Film Studies students will be required to take 21 credits from the new course offerings. The required amount remains the same as in previous years and the change merely represents the substitution of these old courses. As the number of each program's credit requirements within Film Studies remains the same, no additional resources are being requested.

c) Minor in Film Studies

Minor in Film Studies students will be required to take 21 credits from the new course offerings. The required amount remains the same as in previous years and the change merely represents the substitution of these old courses. As the number of each program's credit requirements within Film Studies remains the same, no additional resources are being requested.

d) Major in Film Production

Film Production Major students will now be required to take 9 Film Studies credits instead of 12. In the previous degree structure, they also took 9 Film Studies elective credits and will now only be required to take 6. The balance of 6 credits have been added to "Cinema Electives" which may include Film Studies (FMST) or Film Production (FMPR) courses. This change will enhance graduation rates by providing more flexibility to suit students interests and schedules.

e) Specialization in Film Production

Film Production Specialization students will now be required to take 9 Film Studies credits instead of 12. In the previous degree structure they also took 6 Film Studies elective credits and will now only be required to take 3. The balance of 6 credits have been added to “Cinema Electives” which may include Film Studies (FMST) or Film Production (FMPR) courses. This change will enhance graduation rates by providing more flexibility to suit students interests and schedules.

f) Major in Film Animation

Film Animation Major students will now be required to take 6 Film Studies credits instead of 9. 3 Film Studies elective credits have been added to the degree requirements. The addition of the Film Studies elective to this program affords Film Animation students greater flexibility and the opportunity to gain more comprehensive knowledge of the history and theory of their subject according to their individual interests. As the number of each program’s credit requirements within Film Studies remains the same, no additional resources are being requested.

g) Major in Art History and Film Studies

Major in Art History and Film Studies students will be required to take 12 required credits from the new course offerings. The required amount remains the same as in previous years and the change merely represents the substitution of these old courses. As the number of each program’s credit requirements within Film Studies remains the same no additional resources are being requested. Art History confirm that they approve these changes.

h) Minor in Cinema

Minor in Cinema students will be required to take 12 required credits from the new course offerings. The required amount remains the same as in previous years and the change merely represents the substitution of these old courses. As the number of each program’s credit requirements within Film Studies remains the same, no additional resources are being requested.

i) Minor in Animation

Film Animation Minor students will now be asked to take 6 credits of required Film Studies courses instead of 9. 3 credits of Film Studies electives have been added to the degree requirements. The addition of the Film Studies elective to this program affords Film Animation students greater flexibility and the opportunity to gain more comprehensive knowledge of the history and theory of their subject according to their individual interests. As the number of each program’s credit requirements within Film Studies remains the same no additional resources are being requested.


Jean-Claude Bustros

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**Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020**

PROGRAM CHANGE: Program Requirements BFA FMPR Specialization

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:

Editorial Requirements Regulations Program Deletion New Program

Present Text (from 2019/2020) calendar	Proposed Text
<p>66 BFA Specialization in Film Production NOTE: <i>It is strongly recommended that students in the Specialization in Film Production have, or acquire, a knowledge of French.</i> *12- FMST-241⁶, 242⁶ 18 FMPR 231⁶, 332⁶, 432⁶ 12 FMPR 239³, 336³, 338³, 340³ 9 Chosen from FMPR 335³, 341³, 343³, 350³, 398³, 435³, 438³, 439³, 440³, 441³, 442³, 444³, 450³, 498³ 9 Film Studies electives** (excluding FMST 200) 6 Cinema electives** **** or credits outside of Cinema selected in consultation with the head of Film Production</p>	<p>66 BFA Specialization in Film Production NOTE: <i>It is strongly recommended that students in the Specialization in Film Production have, or acquire, a knowledge of French.</i> *3 Chosen from FMST 201³, 202³, 203³ *3 FMST 220³ 3 Chosen from FMST 222³, 223³, 224³ 18 FMPR 231⁶, 332⁶, 432⁶ 12 FMPR 239³, 336³, 338³, 340³ 9 Chosen from FMPR 335³, 341³, 343³, 350³, 398³, 435³, 438³, 439³, 440³, 441³, 442³, 444³, 450³, 498³ 6 Film Studies electives** (excluding FMST 200) 12 Cinema electives** **** or credits outside of Cinema selected in consultation with the head of Film Production</p>
<p>Rationale: The changes in requirements reflect the changes occurring as a result of replacing FMST 211 and FMST 212 (which were 6-credit, Fall/Winter classes) with 3-credit, one-term classes. Students in this program are now required to take fewer Film Studies electives, but they are at liberty to select Film Studies electives as part of their Cinema electives quota. This change gives them more flexibility to choose classes from either Film Production or Film Studies.</p>	
<p>Resource Implications: none</p>	

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

PROGRAM CHANGE: Program Requirements BFA FMST Specialization

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:

Editorial Requirements Regulations Program Deletion New Program

Present Text (from 2019/2020) calendar	Proposed Text
<p>66 BFA Specialization in Film Studies NOTE: <i>It is strongly recommended that students in the Specialization in Film Studies have, or acquire, a knowledge of French.</i> *21—FMST-244⁶, 242⁶, 246³, 322⁶ 3 Chosen from FMST 214³, 215³ 6 Chosen from FMST 315³, 316³, 317³, 319³, 320³ 3 Chosen from FMST 418³, 419^{3***} 6 FMST 231⁶ or Cinema electives**** approved by the head of Film Studies 3 FMST 450³ 21 Film Studies electives** (excluding FMST 200); FMST 341³, 441³ 3 Film Studies seminar credits chosen in consultation with an advisor</p>	<p>66 BFA Specialization in Film Studies NOTE: <i>It is strongly recommended that students in the Specialization in Film Studies have, or acquire, a knowledge of French.</i> ****3 <u>FMST 220³</u> <u>3 Chosen from FMST 222³, 223³, 224³</u> <u>9 FMST 201³, 202³, 203³</u> <u>6 FMST 204³, 205³</u> 3 Chosen from FMST 214³, 215³, <u>217³</u> 6 Chosen from FMST 315³, 316³, 317³, 319³, 320³ 3 Chosen from FMST 418³, 419^{3***} 6 FMST 231⁶ or Cinema electives**** approved by the head of Film Studies 3 FMST 450³ 21 Film Studies electives** (excluding FMST 200); FMST 341³, 441³ 3 Film Studies seminar credits chosen in consultation with an advisor</p>
<p>Rationale: The changes in requirements reflect the changes occurring as a result of replacing FMST 211 and FMST 212 (which were 6-credit, Fall/Winter classes) with 3-credit, one-term classes.</p> <p>Resource Implications: none</p>	

**Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020**

PROGRAM CHANGE: Program Requirements BFA FMPR

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:

Editorial Requirements Regulations Program Deletion New Program

Present Text (from 2019/2020) calendar	Proposed Text
<p>54 BFA Major in Film Production *12-FMST-211⁶, 212⁶ 21 FMPR 231⁶, 239³, 332⁶, 338³, 340³ -6 Film Studies elective(s)** (excluding FMST 200) 45-Cinema electives** ****</p>	<p>54 BFA Major in Film Production *3 Chosen from FMST 201³, 202³, 203³ *3 FMST 220³ 3 Chosen from FMST 222³, 223³, 224³ 21 FMPR 231⁶, 239³, 332⁶, 338³, 340³ 3 Film Studies elective(s)** (excluding FMST 200) 21 Cinema electives** ****</p>
<p>Rationale: The changes in requirements reflect the changes occurring as a result of replacing FMST 211 and FMST 212 (which were 6-credit, Fall/Winter classes) with 3-credit, one-term classes. Students in this program are now required to take fewer Film Studies electives, but they are at liberty to select Film Studies electives as part of their Cinema electives quota. This change gives them more flexibility to choose classes from either Film Production or Film Studies.</p>	
<p>Resource Implications: none</p>	

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

PROGRAM CHANGE: Program Requirements BFA FMAN

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Animation
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:

Editorial Requirements Regulations Program Deletion New Program

Present Text (from 2019/2020) calendar	Proposed Text
<p>60 BFA Major in Film Animation</p> <p>15 FMAN 203³, 204³, 225³, 255³, 256³</p> <p>9 FMST-212⁶, 218³</p> <p>12 FMAN 307³, 308³, 315³, 340³</p> <p>9 Film Animation electives</p> <p>9 FMAN 402⁹</p> <p>3 Fine Arts electives (exclusive of Cinema)</p> <p>3 Cinema electives</p>	<p>60 BFA Major in Film Animation</p> <p>15 FMAN 203³, 204³, 225³, 255³, 256³</p> <p><u>6 FMST 218³, 220³</u></p> <p>12 FMAN 307³, 308³, 315³, 340³</p> <p>9 Film Animation electives</p> <p>9 FMAN 402⁹</p> <p>3 Fine Arts electives (exclusive of Cinema)</p> <p>3 Cinema electives</p> <p><u>3 FMST electives</u></p>
<p>Rationale: The changes in requirements reflect the changes occurring as a result of replacing previously required FMST 212 (a 6-credit, Fall/Winter class) with FMST 220 (a 3-credit class). The number of required Film Studies courses remains the same as before. The balance of 3 credits created by this change will be opened up to include any FMST elective. This allows students greater choice in course selection overall.</p>	
<p>Resource Implications: none</p>	

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

PROGRAM CHANGE: Program Requirements BFA FMST

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:

Editorial Requirements Regulations Program Deletion New Program

Present Text (from 2019/2020) calendar	Proposed Text
<p>48 BFA Major in Film Studies *21 FMST 214⁶, 212⁶, 216³, 322⁶ 3 Chosen from FMST 315³, 316³, 317³, 319³, 320³ -18 Film Studies electives (excluding FMST 200)* 6 Cinema electives** ****</p>	<p>48 BFA Major in Film Studies 18 FMST 201³, 202³, 203³, 204³, 205³, 220³ 3 Chosen from FMST 214³, 215³, 217³ 3 Chosen from FMST 222³, 223³, 224³ 3 Chosen from FMST 315³, 316³, 317³, 319³, 320³ 15 Film Studies electives (excluding FMST 200)* 6 Cinema electives** ****</p>
<p>Rationale: The changes in requirements reflect the changes occurring as a result of replacing FMST 211 and FMST 212 (which were 6-credit, Fall/Winter classes) with 3-credit, one-term classes. The addition of 3 credits chosen from FMST 214, 215, 217 brings the Major in Film Studies in line with the requirements of the Specialization in Film Studies and the Major in Art History and Film Studies, correcting an oversight in our previous curriculum change. With this addition, Majors will gain insight into Canadian cinema as part of their degree requirements. This change reduces the required number of Film Studies electives from 18 to 15 credits.</p>	
<p>Resource Implications: none</p>	

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

PROGRAM CHANGE: Program Requirements BFA ARTH/FMST

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Art History & Film Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:

Editorial Requirements Regulations Program Deletion New Program

Present Text (from 2018/2019) calendar	Proposed Text
<p>60 BFA Major in Art History and Film Studies</p> <p>6 FMST 212⁶ 6 Chosen from FMST 211⁶, 322⁶ 3 Chosen from FMST 214³, 215³, 217³ 6 Chosen from FMST 216³, 315³, 316³, 317³, 319³, 320³ 3 Film Studies electives 3 Chosen from 400-level Film Studies electives 6 ARTH 200⁶ to be taken as first six credits in studies in Art History 3 ARTH 300³ to be taken as part of first 60 credits 3 Chosen from ARTH 353³, 354³ 6 Chosen from ARTH 366³, 367³, 368³ 3 Chosen from ARTH 370³, 371³, 372³, 373³, 374³, 375³, 376³ 3 Chosen from ARTH 379³, 381³, 383³, 384³, 385³, 386³, 387³, 388³, 389³, 391³, 392³, 400³ 3 Art History electives 3 FMST 348³/ARTH 348³ 3 FMST 448³/ARTH 448³ This is a program for students who want to examine art and film from a variety of social, cultural, political, and critical perspectives.</p>	<p>60 BFA Major in Art History and Film Studies</p> <p><u>*3 FMST 220³</u> <u>3 Chosen from FMST 222³, 223³, 224³</u> <u>*6 Chosen from FMST 201³, 202³, 203³</u> 3 Chosen from FMST 214³, 215³, 217³ 6 Chosen from FMST 216³, 315³, 316³, 317³, 319³, 320³ 3 Film Studies electives 3 Chosen from 400-level Film Studies electives 6 ARTH 200⁶ to be taken as first six credits in studies in Art History 3 ARTH 300³ to be taken as part of first 60 credits 3 Chosen from ARTH 353³, 354³ 6 Chosen from ARTH 366³, 367³, 368³ 3 Chosen from ARTH 370³, 371³, 372³, 373³, 374³, 375³, 376³ 3 Chosen from ARTH 379³, 381³, 383³, 384³, 385³, 386³, 387³, 388³, 389³, 391³, 392³, 400³ 3 Art History electives 3 FMST 348³/ARTH 348³ 3 FMST 448³/ARTH 448³</p>
<p>Rationale: The changes in requirements reflect the changes occurring as a result of replacing FMST 211 and FMST 212 (which were 6-credit, Fall/Winter classes) with 3-credit, one-term classes. The Art History department supports these changes; the relevant dossier is ARTH-16.</p>	
<p>Resource Implications: none</p>	

PROGRAM CHANGE: Program Requirements BFA Minor Cinema

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:

Editorial Requirements Regulations Program Deletion New Program

Present Text (from 2019/2020) calendar	Proposed Text
<p>30 Minor in Cinema 12 FMST 211⁶, 212⁶ 18 Film Studies electives** (With the written permission of the School, introductory- level Film Animation or Film Production courses, selected in consultation with the School, may be substituted.)</p>	<p>30 Minor in Cinema ****3 FMST 220³ 3 Chosen from FMST 222³, 223³, 224³ 6 Chosen from FMST 201³, 202³, 203³ 18 Film Studies electives** (With the written permission of the School, introductory- level Film Animation or Film Production courses, selected in consultation with the School, may be substituted.)</p>
<p>Rationale: The changes in requirements reflect the changes occurring as a result of replacing FMST 211 and FMST 212 (which were 6-credit, Fall/Winter classes) with 3-credit, one-term classes.</p>	
<p>Resource Implications: none</p>	

PROGRAM CHANGE: Program Requirements BFA Minor FMAN

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Animation
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:

Editorial Requirements Regulations Program Deletion New Program

Present Text (from 2019/2020) calendar	Proposed Text
<p>30 Minor in Film Animation 15 FMAN 203³, 204³, 225³, 255³, 256³ 9 FMST 212⁶, 218³ 6 Cinema electives</p>	<p>30 Minor in Film Animation 15 FMAN 203³, 204³, 225³, 255³, 256³ 6 FMST 218³, 220³ 3 FMST electives 6 Cinema electives</p>
<p>Rationale: The changes in requirements reflect the changes occurring as a result of replacing FMST 211 and FMST 212 (which were 6-credit, Fall/Winter classes) with 3-credit, one-term classes.</p>	
<p>Resource Implications: none</p>	

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

PROGRAM CHANGE: Program Requirements BFA Minor FMST

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:

Editorial Requirements Regulations Program Deletion New Program

Present Text (from 2019/2020) calendar	Proposed Text
<p>24 Minor in Film Studies 12 Chosen from FMST 200⁶, 211⁶, 212⁶ 12 Film Studies electives** <i>This minor is primarily intended for students outside the Faculty of Fine Arts. Students in Communication Studies Department degree programs must have written permission of their Department to enter this program.</i></p> <p>Rationale: The changes in requirements reflect the changes occurring as a result of replacing FMST 211 and FMST 212 (which were 6-credit, Fall/Winter classes) with 3-credit, one-term classes.</p> <p>Resource Implications: none</p>	<p>24 Minor in Film Studies 12 Chosen from FMST 200⁶, 201³, 202³, 203³, 220³ 12 Film Studies electives** Students in Communication Studies Department degree programs must have written permission of their Department to enter this program.</p>

**Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020**

PROGRAM CHANGE: Program Notes

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program:
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:

Editorial Requirements Regulations Program Deletion New Program

Present Text (from 2018/2019) calendar	Proposed Text
<p>NOTES: *FMST 211 and 212 should be taken as part of the first 30 credits. **Up to 12 credits chosen from the Communication Studies courses listed in §81.60.3 may be applied as Film Studies or Cinema electives for degree purposes in the Major and Specialization in Film Production, and the Major and Specialization in Film Studies. Up to six credits chosen from the Communication Studies courses listed in §81.60.3 may be applied as Film Studies or Cinema electives for degree purposes in the Minor in Cinema and the Minor in Film Studies. ***Communication Studies 301 may be substituted for three credits in Film Studies and must be considered as Film Studies credits for degree purposes. ****VDEO 350 may be applied as a Cinema elective for degree purposes in the Specialization in Film Production, the Specialization in Film Studies, and all Cinema Major programs.</p>	<p>NOTES: *One of FMST 201, 202 and 203, and 220 should be taken as part of the first 30 credits. **Up to 12 credits chosen from the Communication Studies courses listed in §81.60.3 may be applied as Film Studies or Cinema electives for degree purposes in the Major and Specialization in Film Production, and the Major and Specialization in Film Studies. Up to six credits chosen from the Communication Studies courses listed in §81.60.3 may be applied as Film Studies or Cinema electives for degree purposes in the Minor in Cinema and the Minor in Film Studies. ***Communication Studies 301 may be substituted for three credits in Film Studies and must be considered as Film Studies credits for degree purposes. ****VDEO 350 may be applied as a Cinema elective for degree purposes in the Specialization in Film Production, the Specialization in Film Studies, and all Cinema Major programs.</p>
<p>Rationale: The changes in requirements reflect the changes occurring as a result of replacing FMST 211 and FMST 212 (which were 6-credit, Fall/Winter classes) with 3-credit, one-term classes.</p>	
<p>Resource Implications: none</p>	

**Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020**

COURSE CHANGE: FMPR 239 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMPR 239 Montage I (3 credits) Prerequisite: Enrolment in the Major in Film Production; FMPR 231; FMST-211, 212 concurrently. An introduction to the technical workflows and software applications used in the film production program. Students explore the theory and technique of editing as it applies to different genres of filmmaking. The course may require mandatory workshops outside of class time. NOTE: Students who have received credit for FMPR 339 may not take this course for credit.</p>	<p>FMPR 239 Montage I (3 credits) Prerequisite: Enrolment in the Major in Film Production; FMPR 231; One of FMST 201, 202 or 203; FMST 220, concurrently. An introduction to the technical workflows and software applications used in the film production program. Students explore the theory and technique of editing as it applies to different genres of filmmaking. The course may require mandatory workshops outside of class time. NOTE: Students who have received credit for FMPR 339 may not take this course for credit.</p>
<p>Rationale: This change in prerequisites reflects the new concentration requirements for each cinema program as a result of the removal of FMST 211 and FMST 212 and their replacement with 3-credit classes.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: none</p>	

**Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020**

COURSE CHANGE: FMPR 332 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMPR 332 <i>Filmmaking II</i> (6 credits) Prerequisite: Enrollment in the Major in Film Production; FMPR 231, 239; FMST-244, 242; FMPR 338, 340 concurrently. An intermediate course that explores the theory, technique and practice of filmmaking. The course emphasizes idea development, creative process, production planning, methods of production and post-production. Diverse course sections include approaches to fiction and non-fiction. Students use digital resources for acquisition and post-production. NOTE: Students are required to bear the production costs of all aspects of their course projects and supply their own means of storing media for editing and back-up.</p>	<p>FMPR 332 <i>Filmmaking II</i> (6 credits) Prerequisite: Enrollment in the Major in Film Production; FMPR 231, 239; <u>One of FMST 201, 202 or 203; FMST 220</u>; FMPR 338 and 340 concurrently. An intermediate course that explores the theory, technique and practice of filmmaking. The course emphasizes idea development, creative process, production planning, methods of production and post-production. Diverse course sections include approaches to fiction and non-fiction. Students use digital resources for acquisition and post-production. NOTE: Students are required to bear the production costs of all aspects of their course projects and supply their own means of storing media for editing and back-up.</p>
<p>Rationale: This change in prerequisites reflects the new concentration requirements for each Cinema program as a result of the removal of FMST 211 and FMST 212 and their replacement with 3-credit classes.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: none</p>	

**Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020**

COURSE CHANGE: FMPR 338 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMPR 338 <i>Image I</i> (3 credits) Prerequisite: Enrolment in the Major in Film Production; FMPR 231, 239; FMST-244, -242; FMPR 332, 340 concurrently. A comprehensive course on the equipment and technology available to the contemporary filmmaker with a focus on the tools used by students in FMPR 332 Filmmaking II. Present-day technology is explored through the foundations of traditional camera and photographic theory toward an in-depth understanding of digital cinema. Extensive hands-on studio practice provides training in basic camera technique, lighting, and gripping. The course may require mandatory workshops outside of class time.</p>	<p>FMPR 338 <i>Image I</i> (3 credits) Prerequisite: Enrolment in the Major in Film Production; FMPR 231, 239; <u>One of FMST 201, 202 or 203; FMST 220</u>; FMPR 332, 340 concurrently. A comprehensive course on the equipment and technology available to the contemporary filmmaker with a focus on the tools used by students in FMPR 332 Filmmaking II. Present-day technology is explored through the foundations of traditional camera and photographic theory toward an in-depth understanding of digital cinema. Extensive hands-on studio practice provides training in basic camera technique, lighting, and gripping. The course may require mandatory workshops outside of class time.</p>
<p>Rationale: This change in prerequisites reflects the new concentration requirements for each Cinema program as a result of the removal of FMST 211 and FMST 212 and their replacement with 3-credit classes.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: none</p>	

COURSE CHANGE: FMPR 340 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMPR 340 Sound I (3 credits) Prerequisite: Enrollment in the Major in Film Production; FMPR 231, 239; FMPR 332 concurrently; FMST-211, 212. An introductory course in the technical aspects of designing sound for cinema in support of projects undertaken in location recording, studio recording, and multi-track editing for layered sound design. The course may require mandatory workshops outside of class time.</p>	<p>FMPR 340 Sound I (3 credits) Prerequisite: Enrollment in the Major in Film Production; FMPR 231, 239; FMPR 332 concurrently; <u>One of FMST 201, 202 or 203; FMST 220</u>. An introductory course in the technical aspects of designing sound for cinema in support of projects undertaken in FMPR 332. The course focuses on location recording, studio recording, and multi-track editing for layered sound design. The course may require mandatory workshops outside of class time.</p>
<p>Rationale: This change in prerequisites reflects the new concentration requirements for each cinema program as a result of the removal of FMST 211 and FMST 212 and their replacement with 3-credit classes.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: none</p>	

**Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020**

COURSE CHANGE: FMPR 341 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMPR 341 Writing for Film I (3 credits) Prerequisite: Enrolment in the Major in Film Production; FMPR 231, 239; FMST-244, 242. An introduction to writing for film. Students explore the written word as a means to convey and clarify visual ideas and cinematic stories. Synopses, treatments and scenarios for various genres are required to submit their own writing for discussion and analysis.</p>	<p>FMPR 341 Writing for Film I (3 credits) Prerequisite: Enrolment in the Major in Film Production; FMPR 231, 239; <u>One of FMST 201, 202 or 203; FMST 220</u>. An introduction to writing for film. Students explore the written word as a means to convey and clarify visual ideas and cinematic stories. Synopses, treatments and scenarios for various genres are explored. Students are required to submit their own writing for discussion and analysis.</p>
<p>Rationale: This change in prerequisites reflects the new concentration requirements for each cinema program as a result of the removal of FMST 211 and FMST 212 and their replacement with 3-credit classes.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: none</p>	

**Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020**

COURSE CHANGE: FMPR 343 New Course Number:
Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMPR 343 <i>Production Design</i> (3 credits) Prerequisite: Enrolment in the Major in Film Production, FMPR 231, FMST-211 and-212; or written permission of the School of Cinema. A practical examination of the visual aspects of film production. Topics in production design considered may include texture and visual styles, the collaborative process, project management, and the nature of constraints which apply to student and independent productions.</p>	<p>FMPR 343 <i>Production Design</i> (3 credits) Prerequisite: Enrolment in the Major in Film Production, FMPR 231, One of FMST 201, 202 or 203; FMST 220; or written permission of the School of Cinema. A practical examination of the visual aspects of film production. Topics in production design considered may include texture and visual styles, the collaborative process, project management, and the nature of constraints which apply to student and independent productions.</p>
<p>Rationale: This change in prerequisites reflects the new concentration requirements for each cinema program as a result of the removal of FMST 211 and FMST 212 and their replacement with 3-credit classes.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: none</p>	

**Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020**

COURSE CHANGE: FMPR 350 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMPR 350 Ways of Seeing in Film Production (3 credits) Prerequisite: Enrolment in the Major in Film Production; FMPR 231, 239; FMST-244, 242. A forum of ideas intended to increase the student's awareness of cinema as a visual medium. Aspects of our visual culture are presented and discussed: work by painters, photographers, sculptors, architects, and artists working with digital media. A relationship is made between the work of such artists and the work of the filmmaker. Students work on individual visual projects. NOTE: Students who have received credit for this topic under a FMPR 498 number may not take this course for credit.</p>	<p>FMPR 350 Ways of Seeing in Film Production (3 credits) Prerequisite: Enrolment in the Major in Film Production; FMPR 231, 239; One of FMST 201, 202 or 203; FMST 220. A forum of ideas intended to increase the student's awareness of cinema as a visual medium. Aspects of our visual culture are presented and discussed: work by painters, photographers, sculptors, architects, and artists working with digital media. A relationship is made between the work of such artists and the work of the filmmaker. Students work on individual visual projects. NOTE: Students who have received credit for this topic under a FMPR 498 number may not take this course for credit.</p>
<p>Rationale: This change in prerequisites reflects the new concentration requirements for each cinema program as a result of the removal of FMST 211 and FMST 212 and their replacement with 3-credit classes.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: none</p>	

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

COURSE CHANGE: FMPR 361 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMPR 361 Approaches to Non-fiction — Selected Topics (3 credits) Prerequisite: Enrolment in the Major in Film Production; FMPR 231, 239; FMST-244,-242. This course explores aesthetic, conceptual and methodological issues surrounding non-fiction film production. Topics include research methods, non-scripted approaches, ethics of presentation, archival or ethnographic practices in light of current platforms and technologies. NOTE: Students who have received credit for this topic under a FMPR 498 number may not take this course for credit.</p>	<p>FMPR 361 Approaches to Non-fiction — Selected Topics (3 credits) Prerequisite: Enrolment in the Major in Film Production; FMPR 231, 239; One of FMST 201, 202 or 203; FMST 229. This course explores aesthetic, conceptual and methodological issues surrounding non-fiction film production. Topics include research methods, non-scripted approaches, ethics of presentation, archival or ethnographic practices in light of current platforms and technologies. NOTE: Students who have received credit for this topic under a FMPR 498 number may not take this course for credit.</p>
<p>Rationale: This change in prerequisites reflects the new concentration requirements for each cinema program as a result of the removal of FMST 211 and FMST 212 and their replacement with 3-credit classes.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: none</p>	

COURSE CHANGE: FMPR 444 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:

- Course Number Course Title
- Course Description Editorial
- Course Deletion Other - Specify:
- Credit Value Prerequisite
- New Course

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMPR 444 Expanded Cinema (3 credits) Prerequisite: FMPR 231, 239; FMST-211, 212. An advanced course introducing students to historical and current practices in expanded cinema emphasizes an approach to moving image-making that situates spectatorship and viewer engagement out of the confines of the traditional cinema exhibition. Students are encouraged to develop creative approaches in work that engages viewers in non-restricted spatial environments. Strong emphasis is placed on means of production and presentation that depart from established methods and models of film production.</p>	<p>FMPR 444 Expanded Cinema (3 credits) Prerequisite: FMPR 231, 239; <u>One of FMST 201, 202 or 203; FMST 220</u>. An advanced course introducing students to historical and current practices in expanded cinema practice. Expanded cinema emphasizes an approach to moving image-making that situates spectatorship and viewer engagement out of the confines of the traditional cinema exhibition. Students are encouraged to develop creative approaches in work that engages viewers in non-restricted spatial environments. Strong emphasis is placed on means of production and presentation that depart from established methods and models of film production.</p>
<p>Rationale: This change in prerequisites reflects the new concentration requirements for each cinema program as a result of the removal of FMST 211 and FMST 212 and their replacement with 3-credit classes.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: none</p>	

COURSE CHANGE: FMST 202 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:

- Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
	<p>FMST 202. Film History II (3 credits) An introduction to world cinema history from 1945 to 1980, studied in relation to its cultural, social, and political contexts. Special emphasis is placed on film historical methodology, focusing on approaches based on genre, auteur, national cinemas, social history, particular cinematic modes, or other frameworks. Weekly screenings. * Students in FMST programs should complete FMST 201, FMST 202 and/or FMST 203 as part of their first 60 credits. Students in FMST programs and Major in Art History and Film Studies should complete FMST 201, FMST 202 and/or FMST 203 as part of their first 30 credits.</p>
<p>Rationale: Delivering the film history component of the curriculum across three 3-credit courses allows students to move through the program with greater ease and flexibility. Students would be at liberty to take these courses out of temporal sequence.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: BFA Art History and Film Studies, BFA Film Production, BFA Film Animation</p>	

COURSE CHANGE: FMST 203 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
	<p>FMST 203* Film History III (3 credits) An introduction to world cinema history from 1980 to the present day, studied in relation to its cultural, social, and political contexts. Special emphasis is placed on film historical methodology, focusing on approaches based on genre, auteur, national cinemas, social history, particular cinematic modes, or other frameworks. Weekly screenings. * <i>Students in FMST programs should complete FMST 201, FMST 202 and/or FMST 203 as part of their first 60 credits. Students in FMPR programs and Major in Art History and Film Studies should complete FMST 201, FMST 202 and/or FMST 203 as part of their first 30 credits.</i></p>
<p>Rationale: Delivering the film history component of the curriculum across three 3-credit courses allows students to move through the programme with greater ease and flexibility. Students would be at liberty to take these courses out of temporal sequence.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: BFA Art History and Film Studies, BFA Film Production, BFA Film Animation</p>	

COURSE CHANGE: FMST 205 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: Film Studies
Calendar Section/Graduate Page Number: BFA

Type of Change:

- Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
	<p>FMST 205 Approaches to Film Studies II (3 credits) Prerequisites: Enrolment in the Major, Minor or Specialization in Film Studies; FMST 204. This course focuses on developing discipline-specific skills for the study of cinema and the moving image. It builds on and extends the work undertaken in FMST 204. By completing a broad range of assignments designed to test various academic approaches to the study of film, students become acquainted with different methodologies that are currently in use within the discipline. NOTE: Students in the Major in Film Studies program should complete this course as part of their first 30 credits.</p>
<p>Rationale: The content currently delivered in FMST 216 is too compressed and it will now be spread across two courses (FMST 204 and FMST 205), incorporating additional material. Between the two courses, the major approaches to the discipline will be examined, allowing students a comprehensive introduction to how Film Studies is and has been conducted.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: BFA Art History and Film Studies</p>	

**Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020**

COURSE CHANGE: FMST 211 New Course Number: FMST 201

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMST 211* — History of Film to 1950 (6 credits) The evolution of the forms and themes of world cinema from its origin to 1959, in relation to its cultural, social, and political contexts. Special emphasis is placed on film historical methodology, focusing on approaches based on genre, auteur, national cinemas, social history, particular cinematic modes, or other frameworks. Weekly screenings. *Students in Cinema programs who require FMST-211 should complete the course as part of their first 30 credits.</p>	<p>FMST 201* Film History 1 (3 credits) An introduction to world cinema <u>history up until 1945</u>, studied in relation to its cultural, social, and political contexts. Special emphasis is placed on film historical methodology, focusing on approaches based on genre, auteur, national cinemas, social history, particular cinematic modes, or other frameworks. Weekly screenings. <u>*Students in FMST programs should complete FMST 201. FMST 202 and/or FMST 203 as part of their first 30 credits. Students in FMPR programs and Major in Art History and Film Studies should complete FMST 201. FMST 202 and/or FMST 203 as part of their first 30 credits.</u></p>
<p>Rationale: Reducing the credits from 6 to 3 allows students to progress through the program with greater ease and flexibility because of the reduced length of each unit of study. The shortening of the historical period aligns with a broader curriculum change that replaces the two year-long history classes (FMST 211 and FMST 322) with three 3-credit courses. Students would be at liberty to take these courses out of temporal sequence.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: BFA Art History and Film Studies, BFA Film Production</p>	

COURSE CHANGE: FMST 212 New Course Number: FMST 220

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMST-242*—Film Aesthetics (6-credits) A study of the aesthetics of film. Topics include film criticism, theories about the fundamental elements of film, and comparisons between films which do not depend on their date of production. Problems of film description, interpretation, and evaluation are discussed. Weekly screenings. *Students in Cinema programs who require FMST 242 should complete the course as part of their first 30 credits.</p>	<p>FMST 220* Film Analysis (3 Credits) An introduction to the formal components of film. Close attention will be paid to how to understand elements such as narrative, mise-en-scène, cinematography, editing and sound. Weekly screenings. *Students in Cinema programs who require FMST 220 should complete the course as part of their first 30 credits.</p>
<p>Rationale: The title and description changes reflect the more foundational, introductory role this course plays and corrects a past assumption that philosophical dimensions understood by “aesthetics” will be central. Reducing the credits from 6 to 3 allows students to progress through the program with greater ease and flexibility. The content covered in the 6-credit version of this course fits more appropriately within 3-credits, freeing up space for new related, but more specialized courses, FMST 222, FMST 223 and FMST 224.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: BFA Art History and Film Studies, BFA Film Production, BFA Film Animation</p>	

COURSE CHANGE: FMST 216 New Course Number: FMST 204

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:

- Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMST-216 Methods in Film Studies (3 credits) Prerequisite: Enrollment in the Major, Minor or Specialization in Film Studies. This writing-intensive course focuses on developing discipline-specific skills for the study of cinema and the moving image. It supplements the formal and aesthetic approaches to film analysis with broader questions about seeing, interpreting and understanding cinema. By completing a broad range of assignments designed to test various academic approaches to film analysis, students become acquainted with different methodologies that are currently in use within the discipline. NOTE: Students in the Major in Film Studies program should complete this course as part of their first 30 credits.</p>	<p>FMST 204. Approaches to Film Studies I (3 credits) Prerequisite: Enrollment in the Major, Minor or Specialization in Film Studies. This course focuses on developing discipline-specific skills for the study of cinema and the moving image. It supplements the formal and aesthetic approaches to film analysis with broader questions about seeing, interpreting and understanding cinema. By completing a broad range of assignments designed to test various academic approaches to film analysis, students become acquainted with different methodologies that are currently in use within the discipline. NOTE: Students in the Major in Film Studies program should complete this course as part of their first 30 credits.</p>
<p>Rationale: The content currently delivered in FMST 216 is too compressed and it will now be spread across two courses (FMST 204 and FMST 205), incorporating additional material. Between the two courses, the major approaches to the discipline will be examined, allowing students a comprehensive introduction to how Film Studies is and has been conducted. The title change more aptly reflects the content.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: BFA Art History and Film Studies</p>	

COURSE CHANGE: FMST 222 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:

- Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
	<p>FMST 222 Topics in Film Aesthetics (3 credits) Prerequisite: FMST 220. A focused study of a particular dimension of film aesthetics with attention to the social, cultural and historical questions of film art. Topics may include a digital or non-western concentration, attention to a particular historical period, or the philosophical study of aesthetics. Weekly screenings.</p>
<p>Rationale: This course replaces, in credit terms, the final three credits of the former 6-credit course FMST 212 "Film Aesthetics." Following on from FMST 220, it allows for a more specialized attention to elements of aesthetics and formal analysis. It may be taken at any time during the program, allowing for greater flexibility for students. Students majoring in Film Studies, Art History and Film Studies and Film Production will also have the choice of whether to complete this course or FMST 222, 223 or 224 in order to meet their degree requirements.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: BFA Art History and Film Studies, BFA Film Production, BFA Film Animation</p>	

COURSE CHANGE: FMST 311 New Course Number: FMST 223

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:

- Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMST-344 <i>Montage Aesthetic</i> (3 credits) Prerequisite: FMST 242. An intensive study of montage as an element of film style. Beginning with the work of D.W. Griffith, developments in film editing are followed through French Avant-Garde and Russian films of the 1920s to contemporary film. Weekly screenings.</p>	<p>FMST 223 <i>Montage Aesthetic</i> (3 credits) Prerequisite: FMST 220. An intensive study of montage as an element of film style. <u>This course will include weekly screenings that cover a wide range of film and media practice, from early cinema to contemporary media practice.</u></p>
<p>Rationale: This course now becomes part of a cluster of three classes FMST 222, FMST 223 and FMST 224 from which Majors will select one in order to complete the aesthetics and formal analysis component of their degrees. Moving 311 into the 200-level puts it on a par with these other courses, more correctly reflects its demands and encourages students to take it in the earlier stages of their degree. Students majoring in Film Studies, Art History and Film Production will also have the choice of whether to complete this course or FMST 222 or FMST 223 or FMST 224 in order to meet their degree requirements.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: BFA Art History and Film Studies, BFA Film Production, BFA Film Animation</p>	

**Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020**

COURSE CHANGE: FMST 312 New Course Number: FMST 224

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMST-342 Moving Camera Aesthetic (3 credits) Prerequisite: FMST 242. An intensive study of camera movement as an element of film style. Consideration is given to relations between long takes, deep-focus cinematography, and camera movement, as well as to the role of camera movement in creating the signification of film. Films by Murnau, Renoir, Welles, Ophuis, and Snow are included among those viewed and discussed. Weekly screenings.</p> <p>Rationale: This course now becomes part of a cluster of three classes FMST 222, 223 and 224 from which Majors will select one in order to complete the aesthetics and formal analysis component of their degrees. Moving 311 into the 200-level puts it on a par with these other courses, more correctly reflects its demands and encourages students to take it in the earlier stages of their degree. Students majoring in Film Studies, Art History and Film Production will also have the choice of whether to complete this course or FMST 222 or FMST 223 or FMST 224 in order to meet their degree requirements.</p> <p>Resource Implications: none</p> <p>Other Programs within which course is listed: BFA Art History and Film Studies, BFA Film Production, BFA Film Animation</p>	<p>FMST 224 Moving Camera Aesthetic (3 credits) Prerequisite: FMST 220. An intensive study of camera movement as an element of film and moving image style. Consideration is given to relations between <u>various techniques (deep and shallow focus, long and short takes), and the dynamic movement of cameras by human, mechanical or other means. Classic films and works in video and digital media may be examined.</u> Weekly screenings.</p>

**Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020**

COURSE CHANGE: FMST 315 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMST 315 Introduction to Film Theory (3 credits) Prerequisite: FMST 211 or 212, or 18 credits in Film Studies, or written permission of the School of Cinema. This course familiarizes students with some of the major developments in film theory and further develops their critical skills in approaching complex theoretical texts and concepts. Students examine a variety of theoretical writings concerned with aesthetic, social and psychological aspects of the cinema, including questions of spectatorship, ideology, gender, technology, and authorship.</p>	<p>FMST 315 Introduction to Film Theory (3 credits) Prerequisite: Two of FMST 201, 202 or 203; in addition to FMST 220, 18 credits in Film Studies, or written permission of the School of Cinema. This course familiarizes students with some of the major developments in film theory and further develops their critical skills in approaching complex theoretical texts and concepts. Students examine a variety of theoretical writings concerned with aesthetic, social and psychological aspects of the cinema, including questions of spectatorship, ideology, gender, technology, and authorship.</p>
<p>Rationale: The changes in requirements reflect the changes occurring as a result of replacing FMST 211 and FMST 212 (which were 6-credit, Fall/Winter classes) with 3-credit, one-term classes, and makes the guidelines for this course consistent with the wording for other 300-level FMST courses.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed:</p>	

COURSE CHANGE: FMST 316 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: Film Studies
Calendar Section/Graduate Page Number: BFA

Type of Change:

- Course Number Course Title Credit Value Prerequisite
- Course Description Editorial New Course
- Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMST 316 <i>Film and Moving Image Cultures</i> (3 credits) Prerequisite: FMST 211 or 212, or 18 credits in Film Studies, or written permission of the School of Cinema. This course studies extra-textual elements of cinema, such as production histories, stardom, film education, and, more generally, issues in the dissemination of film cultures around the world including screens, apparatuses, cinephilia, fandom and festivals.</p>	<p>FMST 316 <i>Film and Moving Image Cultures</i> (3 credits) Prerequisite: Two of FMST 201, 202, or 203; in addition to FMST 204 and 220, 18 credits in Film Studies, or written permission of the School of Cinema. This course studies extra-textual elements of cinema, such as production histories, stardom, film education, and, more generally, issues in the dissemination of film cultures around the world including screens, apparatuses, cinephilia, fandom and festivals.</p>
<p>Rationale: The changes in requirements reflect the changes occurring as a result of replacing FMST 211 and FMST 212 (which were 6-credit, Fall/Winter classes) with 3-credit, one-term classes, and makes the guidelines for this course consistent with the wording for other 300-level FMST courses.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: none</p>	

COURSE CHANGE: FMST 317 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: Film Studies
Calendar Section/Graduate Page Number: BFA

Type of Change:

- Course Number Credit Value Prerequisite
- Course Description New Course
- Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMST 317 <i>Transnational Approaches to Cinema</i> (3 credits) Prerequisite: FMST 211 or 212, or 18 credits in Film Studies, or written permission of the School of Cinema. This course introduces students to geo-political approaches to cinema, which question the primacy of the national as a determining category of analysis. This course emphasizes the transnational flow of global media production and circulation, and offers comparative perspectives on film movements and practices.</p>	<p>FMST 317 <i>Transnational Approaches to Cinema</i> (3 credits) Prerequisite: Two of FMST 201, 202 or 203; in addition to FMST 204 and 220, 18 credits in Film Studies, or written permission of the School of Cinema. This course introduces students to geo-political approaches to cinema, which question the primacy of the national as a determining category of analysis. This course emphasizes the transnational flow of global media production and circulation, and offers comparative perspectives on film movements and practices.</p>
<p>Rationale: The changes in requirements reflect the changes occurring as a result of replacing FMST 211 and FMST 212 (which were 6-credit, Fall/Winter classes) with 3-credit, one-term classes, and makes the guidelines for this course consistent with the wording for other 300-level FMST courses.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: none</p>	

**Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020**

COURSE CHANGE: FMST 319 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: Film Studies
Calendar Section/Graduate Page Number: BFA

Type of Change:

- Course Number Course Title Credit Value Prerequisite
- Course Description Editorial New Course
- Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMST 319 <i>The Moving Image and Society</i> (3 credits) Prerequisite: FMST 211 or 212, or 18 credits in Film Studies, or written permission of the School of Cinema. This course explores the ways in which cinema and moving images shape ideologies of class, gender and race. Through a selection of key theoretical texts from cultural studies and related scholarly traditions, this course investigates the centrality of visual experience to everyday life. Through a selection of screenings and readings, students learn how the production and consumption of visual cultures intersect with issues of identity and historical consciousness. The aim of this course is to enable students to analyze different ideological aspects of film and the moving image.</p>	<p>FMST 319 <i>The Moving Image and Society</i> (3 credits) Prerequisite: Two of FMST 201, 202 or 203, in addition to FMST 204 and 220. 18 credits in Film Studies, or written permission of the School of Cinema. This course explores the ways in which cinema and moving images shape ideologies of class, gender and race. Through a selection of key theoretical texts from cultural studies and related scholarly traditions, this course investigates the centrality of visual experience to everyday life. Through a selection of screenings and readings, students learn how the production and consumption of visual cultures intersect with issues of identity and historical consciousness. The aim of this course is to enable students to analyze different ideological aspects of film and the moving image.</p>
<p>Rationale: The changes in requirements reflect the changes occurring as a result of replacing FMST 211 and FMST 212 (which were 6-credit, Fall/Winter classes) with 3-credit, one-term classes, and makes the guidelines for this course consistent with the wording for other 300-level FMST courses.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: none</p>	

**Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020**

COURSE CHANGE: FMST 320 New Course Number:
Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: Film Studies
Calendar Section/Graduate Page Number: BFA

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMST 320 <i>Digital Media and Animation</i> (3 credits) Prerequisite: FMST 211 or 212, or 18 credits in Film Studies, or written permission of the School of Cinema. This course introduces students to the proliferating forms of contemporary animation, and to the critical debates around digital media in which animation plays a central role. The course examines new forms of animation, including anime, web-based animation and animated documentary effects films. Students are introduced to recent developments within film studies, animation studies, new media theory, game studies, and theories of consumer culture. NOTE: Students who have received credit for this topic under a FMST 398 number may not take this course for credit.</p>	<p>FMST 320 <i>Digital Media and Animation</i> (3 credits) Prerequisite: Two of FMST 201, 202 or 203, in addition to FMST 204 and 220. 18 credits in Film Studies, or written permission of the School of Cinema. This course introduces students to the proliferating forms of contemporary animation, and to the critical debates around digital media in which animation plays a central role. The course examines new forms of animation, including anime, web-based animation and animated documentary along with big-budget special-effects films. Students are introduced to recent developments within film studies, animation studies, new media theory, game studies, gender studies, software studies, and theories of consumer culture. NOTE: Students who have received credit for this topic under a FMST 398 number may not take this course for credit.</p>
<p>Rationale: The changes in requirements reflect the changes occurring as a result of replacing FMST 211 and FMST 212 (which were 6-credit, Fall/Winter classes) with 3-credit, one-term classes, and makes the guidelines for this course consistent with the wording for other 300-level FMST courses.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: none</p>	

COURSE CHANGE: FMST 322 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:

- Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMST 322 —History of Film since 1959 (6 credits) Prerequisite: FMST 211 or second-year standing. *A cross-cultural historical examination of selected aspects of world cinema since 1959, including trends in documentary and experimental film. The principal focus on European and American cinema is contextualized through reference to Canadian, Japanese, and Third World film. A range of perspectives is introduced, including genre and auteur study, formal analysis, and feminist analysis. Films are studied in their political and cultural contexts. Weekly screenings. *66 or fewer credits remaining in degree program.</p>	
<p>Rationale: The new periodization of the programme's history components invalidates this course. Its content will be delivered by two new 3-credit classes: FMST 202 and FMST 203. 3-credit courses allow students to move through the programme with greater ease and flexibility.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: BFA Art History and Film Studies</p>	

COURSE CHANGE: FMST 325 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: Film Studies
Calendar Section/Graduate Page Number: BFA

Type of Change:

- Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMST 325 Studies in Film Acting and Performance (3 credits) Prerequisite: FMST-211 or 212, or 18 credits in Film Studies, or written permission of the School of Cinema. An introduction to the critical study and analysis of film acting and performance. The course includes a survey of acting styles and practices. Performance styles are studied in relation to authorship, the film industry, film technique, stardom, scriptwriting, film students to become conversant with the multidimensional subject of acting for the screen.</p>	<p>FMST 325 Studies in Film Acting and Performance (3 credits) Prerequisite: Two of FMST 201, 202 or 203; in addition to FMST 220, 18 credits in Film Studies, or written permission of the School of Cinema. An introduction to the critical study and analysis of film acting and performance. The course includes a survey of acting styles and practices. Performance styles are studied in relation to authorship, the film industry, stardom, scriptwriting, film genre, documentary, film technique, film genre, documentary and the other performing arts. The course helps students to become conversant with the multidimensional subject of acting for the screen.</p>
<p>Rationale: The changes in requirements reflect the changes occurring as a result of replacing FMST 211 and FMST 212 (which were 6-credit, Fall/Winter classes) with 3-credit, one-term classes, and makes the guidelines for this course consistent with the wording for other 300-level FMST courses.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: none</p>	

COURSE CHANGE: FMST 329 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

**Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020**

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:

- Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMST 329 Women and Film (3 credits) Prerequisite: FMST 211 or second-year standing.* An examination of films made by women, film criticism written by women, and the portrayal of women in films. These topics are considered within the context of film history and with an emphasis on their relation to ideas in contemporary feminist theory. Weekly screenings. -66 of fewer credits remaining in degree program.</p>	<p>FMST 329 Women and Film (3 credits) Prerequisite: Two of FMST 201, 202 or 203; in addition to FMST 220; 18 credits in Film Studies, or written permission of the School of Cinema. An examination of films made by women, film criticism written by women, and the portrayal of women in films. These topics are considered within the context of film history and with an emphasis on their relation to ideas in contemporary feminist theory. Weekly screenings.</p>
<p>Rationale: The changes in requirements reflect the changes occurring as a result of replacing FMST 211 and FMST 212 (which were 6-credit, Fall/Winter classes) with 3-credit, one-term classes, and makes the guidelines for this course consistent with the wording for other 300-level FMST courses.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: none</p>	

COURSE CHANGE: FMST 330 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:

- Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify: NOTE

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMST 330 Film Sound (3 credits) Prerequisite: FMST-211 or 212, or 18 credits in Film Studies, or written permission of the School of Cinema. This course provides an introduction to the concepts and language necessary to think and write cogently about the importance of sound in the cinema. It covers issues of technology, aesthetics and sound design in relation to the history of cinema as an audiovisual medium. Weekly readings and screenings offer students key analytical tools to better understand the soundscapes and soundtracks of a variety of film practices. NOTE: Students who have received credit for this topic under a FMST-398 number may not take this course for credit.</p>	<p>FMST 330 Film Sound (3 credits) Prerequisite: Two of FMST 201, 202 or 203; in addition to FMST 220, 18 credits in Film Studies, or written permission of the School of Cinema. This course provides an introduction to the concepts and language necessary to think and write cogently about the importance of sound in the cinema. It covers issues of technology, aesthetics and sound design in relation to the history of cinema as an audiovisual medium. Weekly readings and screenings offer students key analytical tools to better understand the soundscapes and soundtracks of a variety of film practices.</p>
<p>Rationale: The changes in requirements reflect the changes occurring as a result of replacing FMST 211 and FMST 212 (which were 6-credit, Fall/Winter classes) with 3-credit, one-term classes, and makes the guidelines for this course consistent with the wording for other 300-level FMST courses. The deleted explanatory note is unnecessary and can be eliminated as the FMST 398 code has not been used for a course on Film Sound in over five years.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: none</p>	

**Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020**

COURSE CHANGE: FMST 331 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:

- Course Number Course Title Credit Value Prerequisite
- Course Description Editorial New Course
- Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMST 331 Film Directors (3 credits) Prerequisite: FMST 211 or 212, or 18 credits in Film Studies, or written permission of the School of Cinema. This course provides a concentrated study of the work of selected major directors of narrative, documentary and experimental cinema. Concepts and theories of authorship are incorporated into close analysis of selected bodies of work. The films are considered in terms of thematic and stylistic consistency and variation as well as biographical, social, and political factors. NOTE: Students who have received credit for FMST 321 may not take this course for credit.</p>	<p>FMST 331 Film Directors (3 credits) Prerequisite: Two of FMST 201, 202 or 203; in addition to FMST 220, 18 credits in Film Studies, or written permission of the School of Cinema. This course provides a concentrated study of the work of selected major directors of narrative, documentary and experimental cinema. Concepts and theories of authorship are incorporated into close analysis of selected bodies of work. The films are considered in terms of thematic and stylistic consistency and variation as well as biographical, social, and political factors. NOTE: Students who have received credit for FMST 321 may not take this course for credit.</p>
<p>Rationale: The changes in requirements reflect the changes occurring as a result of replacing FMST 211 and FMST 212 (which were 6-credit, Fall/Winter classes) with 3-credit, one-term classes, and makes the guidelines for this course consistent with the wording for other 300-level FMST courses.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: none</p>	

COURSE CHANGE: FMST 332 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:

- Course Number Course Title Credit Value Prerequisite
- Course Description Editorial New Course
- Course Deletion Other - Specify: NOTE

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMST 332 Issues in Independent Cinema (3 credits) Prerequisite: FMST 211 or second-year standing.* An intensive study of selected tendencies in cinema produced outside the mainstream of the film industry. Topics may include documentary, video art, experimental or narrative film, or particular convergences of these modes of film practice. Topics will vary according to the instructor's specialization. *66 of fewer credits remaining in degree program. NOTE: Students who have received credit for FMST 331 may not take this course for credit without permission from the School.</p>	<p>FMST 332 Issues in Independent Cinema (3 credits) Prerequisite: <u>Two of FMST 201, 202 or 203; in addition to FMST 220; 18 credits in Film Studies, or written permission of the School of Cinema.</u> An intensive study of selected tendencies in cinema produced outside the mainstream of the film industry. Topics may include documentary, video art, experimental or narrative film, or particular convergences of these modes of film practice. Topics will vary according to the instructor's specialization.</p>
<p>Rationale: The changes in requirements reflect the changes occurring as a result of replacing FMST 211 and FMST 212 (which were 6-credit, Fall/Winter classes) with 3-credit, one-term classes, and makes the guidelines for this course consistent with the wording for other 300-level FMST courses. The notes are deleted as the program description has been updated to include the requirements for registration.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: none</p>	

**Calendar for academic year: 2020/2021
Implementation Month/Year: September 2020**

COURSE CHANGE: FMST 350 New Course Number:
Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.60

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FMST 350 Studies in Film Genres (3 credits) Prerequisite: Second-year standing*, FMST 211 or 322. An intensive analysis of one or two film genres, which assumes previous experience in film-genre studies. The genre is discussed in terms of its structural characteristics and the ways in which it is a product of specific social situations. Weekly screenings. -66 or fewer credits remaining in degree program.</p>	<p>FMST 350 Studies in Film Genres (3 credits) Prerequisite: Two of FMST 201, 202 or 203; in addition to FMST 220, 18 credits in Film Studies, or written permission of the School of Cinema. An intensive analysis of one or two film genres, which assumes previous experience in film-genre studies. The genre is discussed in terms of its structural characteristics and the ways in which it is a product of specific social situations. Weekly screenings.</p>
<p>Rationale: The changes in requirements reflect the changes occurring as a result of replacing FMST 211 and FMST 212 (which were 6-credit, Fall/Winter classes) with 3-credit, one-term classes, and makes the guidelines for this course consistent with the wording for other 300-level FMST courses.</p>	
<p>Resource Implications: none</p>	
<p>Other Programs within which course is listed: none</p>	

**FACULTY OF FINE ARTS****Internal Memorandum**

To: Rebecca Duclos, Dean, Faculty of Fine Arts
From: Elaine Paterson, Associate Dean, Academic
Date: September 3, 2019
Re: Curriculum dossier for Fine Arts Interdisciplinary Studies, FFAR-8

The Faculty of Fine Arts Curriculum Committee has reviewed and approved the FFAR-8 curriculum dossier from Fine Arts Interdisciplinary Studies. We hereby submit this dossier for review at Faculty Council on September 13, 2019.

This document proposes two changes.

First, to delete the course FASS 291 and subsequently remove the cross listing of FASS 291 from SSDB 275, submitted by Arts and Science in Provotrack WSDB-12, as it will now be reserved for students in the Major or Minor in Interdisciplinary Studies in Sexuality, offered by the Simone de Beauvoir Institute.

Second, to change the title of FASS 293 from Sexual Representation in the Fine Arts to Sexual Representation in the Arts, to be inclusive of the performing arts. Since 2009, sexual representation courses in the FFAR interdisciplinary area have alternated annually between the visual and performing arts. A unified course title will provide stronger cohesion across the arts and flexibility in the course content.

There are no resource implications.

With thanks for your consideration.

A handwritten signature in blue ink, appearing to read "Elaine Paterson".

Elaine Paterson, PhD
Associate Dean, Academic
Faculty of Fine Arts
elaine.paterson@concordia.ca

**FACULTY OF FINE ARTS****Internal Memorandum**

To: Elaine Cheasley-Paterson, Associate Dean, Academic and Student Affairs

From: Eldad Tsabary, Associate Professor, Coordinator (interim), Fine Arts Interdisciplinary Studies,
Faculty of Fine Arts

Date: May 23, 2019

Re: Curriculum Dossier for the Faculty of Fine Arts, FFAR 8

This document proposes to make changes to remove the cross listing of FASS 291 with SSDB 275 as it will now be reserved for students in the Major or Minor in Interdisciplinary Studies in Sexuality, offered by the Simone de Beauvoir Institute.

We also propose to change the title of FASS 293 from **Sexual Representation in the Fine Arts** to **Sexual Representation in the Arts**, to be inclusive of the performing arts. Since 2009, sexual representation courses in the FFAR interdisciplinary area have alternated annually between the visual and performing arts. A unified course title will provide stronger cohesion across the arts and flexibility in the course content.

There are no resource implications for these changes.

A handwritten signature in black ink, appearing to read "Eldad Tsabary".

Dr. Eldad Tsabary, Associate Professor
Concordia University
Coordinator (interim), Fine Arts Interdisciplinary Studies (Faculty of Fine Arts)
Coordinator, Electroacoustic Studies (Department of Music)
+1 514-848-2424 #5163 (office)
eldad.tsabary@concordia.ca

Calendar for academic year: 2020/2021
Implementation Month/Year: May 2020

COURSE CHANGE: FASS 291 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Faculty Wide Courses (Section 81.30)
Program:
Degree:
Calendar Section/Graduate Page Number: 81.30

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FASS-291 — (also listed as SSDB-275) Introduction to Sexuality Research (3 credits) An interdisciplinary survey of approaches to research in sexuality within the humanities, the arts, and the social sciences. Basic concepts of sexual identity, values, conduct, representation, and politics are addressed through such topical concerns as pornography and censorship, and through the perennial dialogue between biological and socio-cultural models of sexuality. The relation between theories and research methods is discussed in the context of classical and current research and creative activity. The syllabus reflects the varying specializations of the instructors from year to year. NOTE: Students who have received credit for INTE-275, INTE-391 or FASS-391 may not take this course for credit.</p>	
<p>Rationale: The two courses will no longer be cross listed because SSDB 275 will be reserved for students in the Major or Minor in Interdisciplinary Studies in Sexuality.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed: Interdisciplinary Studies in Sexuality and Women's Studies. A dossier from the SSDB is forthcoming.</p>	

**Calendar for academic year: 2020/2021
Implementation Month/Year: May 2020**

COURSE CHANGE: FASS 293 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Faculty/School: Fine Arts
Department: Faculty Wide Courses (Section 81.30)

Program:
Degree:
Calendar Section/Graduate Page Number: 81.30

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>FASS 293 Sexual Representation in the Fine Arts (3 credits) This introductory course surveys selected issues in sexual representation in the fine arts, primarily in the West. Media from painting and the-performing arts to-recent digital and interactive technologies, and genres from the classical nude and autobiography to pornography, are-considered. The impact of the Sexual Revolution, feminism, and intersectionality is analyzed, with an emphasis on the diversity of sexualities and aesthetics in both the traditional and contemporary artistic environments. Although not a studio course, students may submit creative work undertaken independently as a course assignment.</p>	<p>FASS 293 Sexual Representation in the Arts (3 credits) This introductory course surveys selected issues in sexual representation in the arts, primarily in the West. Media from <u>the visual</u> and performing arts <u>including</u> recent digital and interactive technologies <u>are considered as well as various</u> genres <u>such as</u> the classical nude, autobiography <u>and</u> pornography. The impact of the Sexual Revolution, feminism, and intersectionality is analyzed, with an emphasis on the diversity of sexualities and aesthetics in both the traditional and contemporary artistic environments. Although not a studio course, students may submit creative work undertaken independently as a course assignment.</p>
<p>Rationale: The title has been changed to include both performing and visual arts.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed:</p>	



FACULTY OF FINE ARTS

Internal Memorandum

To: Rebecca Duclos, Dean, Faculty of Fine Arts
From: Elaine Paterson, Associate Dean, Academic
Date: September 3, 2019
Re: Curriculum dossier for the Department of Creative Art Therapies,
 NEW – Play Therapy Graduate Certificate, CATS-28

The Faculty of Fine Arts Curriculum Committee has reviewed and approved the CATS-28 curriculum dossier from the Department of Creative Arts Therapies. We hereby submit this dossier for review at Faculty Council on September 13, 2019.

The proposed new program, a 15-credit Graduate Certificate in Play Therapy, would include the addition of the following five courses and descriptions to the Graduate Calendar.

1. PLTH501 Play Therapy 1 Introduction to Play Therapy
2. PLTH502 Play Therapy 2 Cognitive Behavioural Child-Centered Play Therapy
3. PLTH503 Play Therapy 3 Child-Centered Group Play Therapy
4. PLTH504 Play Therapy 4 Relational Play Therapy and Filial Play Therapy
5. PLTH505 Play Therapy 5 Neurobiology and Attachment in Play Therapy

The resource implications will be covered by the Faculty with bridge funding from the Provost in the first 3 years, as described in the approved budget in appendix 3.

With thanks for your consideration.

A handwritten signature in blue ink, appearing to read "Elaine Paterson".

Elaine Paterson, PhD
 Associate Dean, Academic
 Faculty of Fine Arts
elaine.paterson@concordia.ca



INTERNAL MEMORANDUM

TO: Dr. Elaine Cheasley Paterson, Associate Dean, Academic Affairs

FROM: Guylaine Vaillancourt, Chair, Department of Creative Arts Therapies

DATE: August 30, 2019

SUBJECT: Play Therapy Graduate Certificate

Dear Associate Dean Cheasley Paterson,

The Department of Creative Arts Therapies respectfully submits the attached the new play Therapy graduate program and curriculum to be added to the graduate calendar. The Departmental Curriculum Committee and the Departmental Council reviewed and unanimously approved the proposal at their meetings held in April 2018.

We would like to add the following five courses and descriptions to the Graduate Calendar for the New Play Therapy Graduate Certificate.

1. PLTH 501 Play Therapy 1 Introduction to Play Therapy
2. PLTH 502 Play Therapy 2 Cognitive Behavioural Child-Centered Play Therapy
3. PLTH 503 Play Therapy 3 Child-Centered Group Play Therapy
4. PLTH 504 Play Therapy 4 Relational Play Therapy and Filial Play Therapy
5. PLTH 505 Play Therapy 5 Neurobiology and Attachment in Play Therapy

Other resource implications include funding for the cost of Teaching Assistants for these five new courses and a 3-credit remission, approved in the LOI for the first two years, to be covered by the Faculty as described in the approved budget in appendix 3.

Faculty workload will be managed by the Department of Creative Arts Therapies through a new Tenure Track position in Drama Therapy who will start in August 2020, Part Time Faculty hires, and a Visiting scholar position in Play Therapy.

The Department of CATS is in the process of moving to a new space in the ER building in 2021. This new space will include dedicated Play Therapy teaching and practicum. In summer 2019, the pilot project in Play Therapy was offered in the current CATS department and throughout the SGW campus.

Sincerely,

Guylaine Vaillancourt, PhD, MTA
 Department Chair
 Creative Arts Therapies
 Concordia University, Montreal, Quebec

A handwritten signature in black ink, appearing to read "Guylaine Vaillancourt".

Graduate Certificate in Play Therapy

PROGRAM PROPOSAL

EXECUTIVE SUMMARY

This document proposes a 15-credit Graduate Certificate in Play Therapy. The Department of Creative Arts Therapies will offer this certificate as part of the Faculty of Fine Arts long-term plan to develop and offer graduate-level certificates with a focus on professional development, skills training, and experiential learning opportunities. Theory and academic work pair with practice and hands-on experience in each class. This program is designed to provide the educational requirements for accreditation in child-centred play therapy through the American and/or Canadian Associations for Play Therapy. The program will attract students who have completed an undergraduate degree any in the following areas: Child Studies; Early Child and Elementary Education; Youth Work; Applied Human Sciences; Social Work; Psychology (Educational, Counselling, et cetera); or the Creative Arts Therapies. It is also open to current Masters students, recent Masters-level graduates, and professionals working in related fields. This certificate will respond to the needs of Creative Arts Therapies students, outside professionals, and recent graduates working with children in a broad array of helping professions.

Program Overview

The Graduate Certificate in Play Therapy will create a learning environment that promotes transformative learning, and, by its very nature, civic involvement for the students in the program and by extension the children with whom they will work.. Child-centred play therapy is an effective, innovative, and scientifically validated treatment for children. Play as communication is the central tenet of Play Therapy; learning how to understand children's communication through play, as well as to intervene both verbally and through play to help them heal, is the goal. This program will train students to intervene therapeutically with children, using a comprehensive multi-modal approach. While the focus will be on the child-centered approach, students will also learn CBT techniques with children, group play therapy, school based techniques and Theraplay and Filial play therapy with parents and children.

The program has been developed in consultation with Garry Landreth, the creator of child-centered play therapy; Dee Ray, the Director of the Centre for Play Therapy at the University of North Texas; and with the American and Canadian Associations for Play Therapy.

Academic Objectives

This graduate certificate provides experiential hands-on learning grounded in theory in five 3-credit courses specifically developed for this new program. These courses are in the process of being approved by the OPQ as continuing education hours and certain courses (specifically Cognitive Behavioural Child-Centered Play Therapy and Neurobiology) may be eligible for those accruing credit towards the psychotherapy permit through the Ordre des Psychologues du Québec (OPQ)

The key academic aims are to enhance the therapeutic skills of creative arts therapies students and allied professionals (e.g., Psychologists Social Workers, Youth Workers, Early Childhood Educators,

Elementary School Teachers, Family Life Educators, Psychoeducators and Counselors) working with children, and to engage recent graduates aspiring to launch careers involving therapy and children. The courses offered provide students with an opportunity to learn psychodynamic, humanistic, cognitive-behavioural, and neurobiologically informed approaches to play therapy. Child-centered play therapy forms the theoretical and practical basis of the training. Its fundamental techniques are taught in four of the five courses and reinforced through practice. Students will study filial play therapy (an extension of child-centered play therapy with parent involvement), and learn trauma-informed and attachment-based practices.

Intended Audience

The intended audience for the program is threefold: current Masters-level students in Creative Arts Therapies and related fields, recent graduates with undergraduate degrees in psychology, education, social work and other related professional fields, and mental health and educational professionals seeking to expand their practice and continue to develop through continuing education as required by their professional orders. Offering this 15-credit graduate certificate during the summer allows flexibility for students who may not otherwise be able to complete a full-year graduate certificate, in particular, those who are currently working, out-of-province students not able to spend a year or more away, or those looking for additional skills development, either post-bachelor or pre- or post-Masters programs.

Uniqueness of the Program

The Graduate Certificate in Play Therapy is the first of its kind to be offered at a Canadian university, thereby supporting Concordia's evolution as a Next-Gen university. Child-focused psychotherapy training opportunities are extremely limited. This program will therefore fill a significant gap in existing training opportunities. There are a number of private play therapy institutes in Canada including: The Rocky Mountain Play Therapy Institute and The Canadian Association for Play Therapy.

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Program Overview and Rationale

A Graduate Certificate in Play Therapy provides students with a specific, recognized, and evidence-based approach that enhances their employability. Child-centred play therapy is a well-known method commonly used in hospitals, clinics, schools, after-school programs and private practice. Many graduates from the Concordia University Creative Arts Therapies program have gone on to complete play therapy certification through weekend workshops and hiring accredited supervisors (a long and costly process) in other provinces and the United States in order to increase their employability and skills. We would like to offer our Creative Arts Therapies students, Montreal-based graduates, and American and international students these skills at Concordia University, becoming the first Canadian university to offer a Graduate Certificate in Play Therapy. It will be more financially feasible for American and international students to study at Concordia, due to lower tuition costs and also due to the fact that most play therapy trainings are offered through private institutes, with courses spread out over several terms and at considerable expense.

Adding a Graduate Certificate in Play Therapy, administered by the Drama Therapy option within the Creative Arts Therapies Department, enhances the attractiveness of all programs offered through this MA. It should also increase the overall recruitment potential of many other university programs. Child-centred play therapy is used across cultures, and the skills offered through the graduate certificate will be highly applicable in diverse geographic regions and professional environments.

Play therapy is a well-established profession that includes research, theory and methods that address cultural differences and the impact of cultural oppression on mental health. Obtaining a Graduate Certificate in Play Therapy will permit our students to work in a greater variety of institutions, and it will prepare them to work in culturally sensitive, responsive and responsible ways with diverse racial, cultural, religious, and socioeconomic settings, and with LGBTQ communities and families.

As a Graduate Certificate in Play Therapy has never been offered through a Canadian University before, Concordia University will benefit from increased visibility, uniqueness and reputation in the field of mental health training. A Graduate Certificate in Play Therapy is uniquely placed to attract and retain students from other Concordia programs including Psychology, Child Studies, Early Child and Elementary Education, Youth Work, Applied Human Sciences, and the Creative Arts Therapies. We will attract current students from Social Work, Educational Psychology, Counselling Psychology, Guidance Counselling, Psychoeducation and Education from neighbouring universities McGill, UQAM and Université de Montréal. International and American students will also be drawn to the program, due to its condensed nature (over the summer) and financial viability.

The foundation of the program is the teaching of directive and non-directive play therapy and child psychotherapy theory, methods, and applications to enhance the therapeutic skills of creative arts therapy students and allied professionals (psychologists, social workers, youth workers, educators, psychoeducators) working with children. This program aims to teach the ethical and culturally responsive practice of child-centred play therapy, as well as more directive play therapy methods, to assess, treat and evaluate the progress of children, adolescents and families experiencing different social, behavioural, and psychological issues. Using the language of play as communication, we gain further understanding of the conflicts, traumas, and life events as experienced by the child. With this deepened understanding, treatment consists of the resolution of isolation, communicating back to the child the tools needed to navigate their stressors and challenges successfully. The program will focus on the history and development of the play therapy field, child psychotherapy theory, and learning and

practicing child-centred play therapy methods with specific applications. All learning connects to evidence-based practice, and cites research studies that support the therapeutic value and effectiveness of learned methods.

Intended Audience

This program will attract several types of students:

- Students that have completed a Bachelors in a related field at a local, Canadian, or international university and now wish to gain expertise working with children. They may wish to continue after completion of the certification, and apply to a Creative Arts Therapies Master's program or another Master's program.
- Those who do not go on to complete an MA in Creative Arts Therapies or an MA in a related field, may take this certificate to enhance their professional skills in non-clinical environments including educational and childcare settings.
- Students enrolled in a Master's program in Creative Arts Therapies who wish to do further training in play therapy. With the combination of a completed Master's and the Graduate Certificate in Play Therapy, they would be able to begin the accreditation process with the American and/or Canadian Association for Play Therapy depending on where they reside. After completing the academic component, students would begin completing the balance of the required supervised clinical hours. Students in the MA Creative Arts Therapies will be able to use the hours acquired in their internships (450) as well as the 40 clinical hours working with children, acquired during the completion of the Graduate Certificate. Students in other clinical Master's programs will also be able to include acquired supervised clinical hours as well as the 40 hours in the Graduate Certificate, towards their registration/certification in play therapy. Students or professionals who are eligible to obtain a psychotherapy permit, would be able to use two of these courses (CBT and Neurobiology) towards their application to the OPQ in order to gain the Psychotherapy title in Quebec.
- Students in a related Master's program (psychology, social work, youth work, psychoeducation) who would like to gain further training in working with children and a specialization in play therapy. They would also be eligible to apply for accreditation by the American Association for Play Therapy and to use these credits towards their application to the OPQ in order to gain the Psychotherapy title in Quebec.
- Professionals working in the other fields (psychology, social work, psychoeducation, counselling, education, youth work, art therapy, drama therapy, and music therapy) who would like to gain further training in play therapy. These professionals would be attracted to the certificate from Canadian or international communities. Those professionals would then be able to apply for membership in the American and/or Canadian Associations for Play Therapy depending on their place of residence. Those who are eligible would also be able to gain credits towards meeting the requirements for the OPQ or the requirements for continuing education hours.

Play Therapy's Connection to the Creative Arts Therapies

It is appropriate that this new Graduate Certificate in Play Therapy is housed in the Creative Arts Therapies Department and administered by the Drama Therapy Option. There is a natural connection between these ways of approaching work with children, adolescents, and families. They address the client's needs via non-verbal, creative communication. Professors in the Drama Therapy Option have been integrating play therapy approaches into their teaching and supervision to meet the needs of students choosing to complete their internships with children.

The Graduate Certificate in Play Therapy is very compelling for current students enrolled in the Master's program in Creative Arts Therapies at Concordia for several reasons. Play therapy uses play, including but not limited to expression in the creative arts modalities of art, drama, dance and music, as the primary mode of communication and is a validated form of therapy for addressing a wide variety of presenting problems with children, adolescents, and families. Play therapy is widely recognized and therefore there is a high demand for play therapists. Many recent Creative Arts Therapies graduates begin their careers working with children due to the high need for these services. These positions can be very demanding as they are often in front-line settings with children and families with complex psychosocial challenges; they are especially demanding for new therapists who have fewer resources to process their own reactions to the overwhelming situations they face. Under the current MA programs in Creative Arts Therapies, students enrolled in any of the three available options, Art Therapy, Music Therapy, or Drama Therapy, currently graduate with only one course that involves learning how to work with children. This graduate certificate would provide students with five critical courses, teaching essential tools to better address children's needs; thorough grounding in play therapy skills helps to prevent therapist burn-out by providing students with concrete resources and a greater sense of self-efficacy grounded in validated treatment methods.

Art and drama therapy students who wish to stay in Quebec and join the OPQ need two of the play therapy courses (Cognitive-Behavioural Play Therapy and Neurobiological Approaches to Play Therapy) to complete their application for the title of Psychotherapist, which allows them to practice psychotherapy in the province of Quebec. Likewise, recent graduates who require several additional courses to qualify for the order may be able to join the OPQ through completing the Graduate Certificate in Play Therapy. Similarly, professionals working in the field (psychologists, social workers, psychoeducators, etc.) can use these credits towards their application to the OPQ and for continuing education credits. All students with an MA who complete the training offered through this certificate will be eligible to join the American and/or Canadian Association for Play Therapy once they have met all the requirements of these associations. These further credentials will attract many students into the certificate. Students applying with a Bachelor's will be interested as the certificate is helpful for their work with children in school, social work, children's programming, youth work, and many other settings where adults work and interact with children whether or not they continue their training in play therapy. Importantly, the certificate will support the other Creative Arts Therapies Master's programs as students will be able to graduate with their Master's as well as their certificate in play therapy. The ideal timing of the certificate would be between the first and second year of the MA programs as preparation for a potential internship working with children.

Alignment with Concordia's Strategic Directions

The Graduate Certificate in Play Therapy aligns Concordia's Strategic Directions in the following ways:

- Being the first program of its kind in Canada, and building on areas of acknowledged strength (2 – Teach for Tomorrow; 5 – Experiment Boldly; 6 – Grow Smartly)
- Accelerating curriculum transformation – the new graduate certificate is being developed against the backdrop of curriculum modernization underway in the Department of Creative Arts Therapies (2 – Teach for Tomorrow)
- Increasing graduate enrolments, including international students; developing specialized offerings for specific student populations; and delivering professional development and skills-based training (6 – Grow Smartly; 3 – Get Your Hands Dirty)
- Creating additional value by optimizing the use of the Faculty's facilities and resources during the summer term (5 – Experiment Boldly; 6 – Grow Smartly)

- Aligning with the 'Summer at Concordia' concept currently under development (6 – Grow Smartly)

Administrative Location

The program will be located in the Department of Creative Arts Therapies, Drama Therapy Option, Faculty of Fine Arts.

Program Details

Admission Requirements

Those wishing to enter the program should have the minimum of a Bachelor's degree in psychology, social work, youth work, child studies, early childhood and elementary or secondary education, and psychoeducation. Students with a completed Master's in any of the above professions, or those enrolled in a Master's program currently, will be prioritized for admission. Applicants without the appropriate degree but who have a background that includes some experience working with children in emotional distress within health, social or educational services will be considered on a case-by-case basis. Maturity and relevant life experience are essential, as prospective Play Therapists need to be sensitive, open, and motivated to help children and families in intense emotional distress.

Proficiency in English. Applicants whose primary language is not English must demonstrate that their knowledge of English is sufficient to pursue graduate studies in their chosen field. Please refer to the Graduate Admission page for further information on the Language Proficiency requirements and exemptions.

Proficiency in French. While there are no formal French proficiency requirements, students intending to work in Québec are strongly encouraged to develop a working knowledge of French.

Credits

A fully qualified candidate is required to complete 15 credits.

Curriculum Requirements

Courses for the certificate consist of the five required courses, together providing a thorough grounding in Child-Centred Play Therapy with additional focus on other approaches to working with children. Credits can count as elective courses towards the Art and Drama therapy Master's program. Credits also can count towards the requirements for the psychotherapy title through the Ordre des psychologues du Québec (OPQ) as well as continuing education requirements of the various professional orders and associations.

Required Courses (15 credits):

1. PLTH 501 Play Therapy 1 Introduction to Play Therapy
2. PLTH 502 Play Therapy 2 Cognitive Behavioural Child-Centered Play Therapy
3. PLTH 503 Play Therapy 3 Child-Centered Group Play Therapy
4. PLTH 504 Play Therapy 4 Relational Play Therapy and Filial Play Therapy
5. PLTH 505 Play Therapy 5 Neurobiology and Attachment in Play Therapy

Course Sequence & Completion Schedule

Courses must be taken in the order listed above, and the program may be completed during the summer session. The fundamental approach of child-centered play therapy is instilled in several of the classes and reinforced through practice, while other approaches are brought in as additional resources and specializations.

TABLE 1: Course Titles and Descriptions

Course Titles	Course Descriptions
PLTH 501 Play Therapy 1 Introduction to Play Therapy	In this course, students explore the history, major models, and processes of play therapy. The basic model of child-centered play therapy, which evolved from the humanistic psychotherapy model, is introduced through theory and practice. Topics such as trauma, negative life experiences, the impact of these experiences on the brain and the child's development are introduced and will continue to be explored in other course material. This course introduces students to the four structures which contain a play therapy session. Evaluation and assessment in play therapy is addressed. The course also covers common themes in play therapy acknowledging the cultural diversity of clients, record-keeping, preparation for the ending of the therapy relationship and the essential materials for an effective and culturally responsive playroom.
PLTH 502 Play Therapy 2 Cognitive Behavioural Child-Centered Play Therapy	Prerequisite: PLTH 501. This course focuses on the application of cognitive-behavioural techniques to child-centered play therapy. The major theories and techniques that inform CBT are examined with their applications in play therapy. Topics include the cognitive model and CBT theory, assessment and evaluation in CBT, session structure, and CBT directive interventions in play therapy.
PLTH 503 Play Therapy 3 Child-Centered Group Play Therapy	Prerequisite: PLTH 501, PLTH 502. In this course there is an emphasis on the philosophy and rationale for group work with children and pre-adolescents. Focus is on the goals of group therapy, the role of the play therapist, screening and selection of group members, play and activities at various developmental levels, and planning and structuring sessions. When to integrate CBT into child-centered group play therapy is also covered.
PLTH 504 Play Therapy 4 Relational Play Therapy and Filial Play Therapy	Prerequisite: PLTH 501, PLTH 502, PLTH 503. Students in this course study the D335 history, theoretical foundations, research, and practical applications of relational and filial play therapy. In particular, students examine the techniques and models to work with parents including the Guerney, VanFleet and Landreth models based on attachment and self-regulation theories. Students learn techniques to support the attunement of parents to their children and thus facilitate movement towards a more secure attachment and the strengthening of family bonds.

<p>PLTH 505 Play Therapy 5 Neurobiology and Attachment in Play Therapy</p>	<p>Prerequisite: PLTH 501, PLTH 502, PLTH 503, PLTH 504. In this course, students study the nervous system, structure of the brain, anatomy and interpersonal neurobiology (IPNB) and child-centered play therapy. Polyvagal theory and the fight, flight, freeze responses, and the limits of psychotherapeutic intervention are covered. This course focuses on understanding how trauma impacts development and the treatment of trauma using child-centered play therapy. Thera-play is introduced and the ways that it can deepen the therapy process and improve parent/child interactions and attachment.</p>
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Learning Outcomes

Students will gain a sound working knowledge of play therapy theory, methods, and applications. Upon completion of this certificate, students will be able to:

- Define and describe the history, rationale, and evidence-based benefits of play therapy and the major theoretical models;
- Understand and apply a wide range of child-centred play therapy interventions including group, relational and filial, and Theraplay;
- Demonstrate a thorough understanding of human neurobiology including the nervous system and the brain and be able to define trauma and other negative life events and how they impact development and attachment.

All classes combine theoretical learning and discussion with experiential activities including personal development and processing, role-play interactions, and play therapy practice with children. Students will be in class in the morning and in supervised play therapy sessions in the afternoon with children from the Y des femmes/YMCA daycare and Concordia University (Loyola) daycare. Learning outcomes are assessed and evaluated through supervised hands-on learning, group presentations, papers, quizzes and in-class participation. Theoretical learning is tested and demonstrated in research papers covering basic and advanced play therapy principles

Implementation of play therapy methods in assessment, treatment, and evaluation is assessed through supervised role-play in which professional play therapists will assess students' interventions and provide oral feedback.

Table 2: Learning Outcomes Course Mapping

OUTCOME / COURSE	PLAY THERAPY 1 INTRODUCTION TO PLAY THERAPY	PLAY THERAPY 2 COGNITIVE- BEHAVIORAL THERAPY	PLAY THERAPY 3 CHILD-CENTERED GROUP PLAY THERAPY	PLAY THERAPY 4 RELATIONAL AND FILIAL PLAY THERAPY	PLAY THERAPY 5 NEUROBIOLOGY /ATTACHMENT (Integration course)
Define and describe the history, rationale and evidence-based benefits of play therapy and the major theoretical models	I & E	R	R	R	R
Understand and apply a wide range of child-centered play therapy interventions including group, relational and filial, and Theraplay	I		E	E	R
Demonstrate a thorough understanding of human neurobiology including the nervous system and the brain and be able to define trauma and other negative life events and how they impact development and attachment	I				E & R

* "I" denotes "introduction, "R" denotes "reinforcement, and "E" denotes "emphasis"

Resource Requirements

Please see the budget attached in Appendix 3 for a detailed breakdown of the program budget.

Anticipated Student Enrolment

In the first year of the program, we anticipate recruiting five to ten students from the Creative Arts Therapy Department's existing Drama Therapy program, an additional two students from adjacent Art Therapy and Music Therapy Programs, additional students from other Concordia programs, as well as working professionals from relevant fields. In our first year, we expect to be able to recruit a total of 15 students and up to 20 students in our second year. Please note that we think this is a conservative estimate.

In the informal research leading up to this proposal, professors from Concordia University's Psychology Department, Youth Work Program, and the Creative Arts Therapies Department have attested to the interest and professional usefulness of a Play Therapy Program amongst their students. As psychotherapists working in the field, we have informally surveyed our professional colleagues in Social Work, Psychology, Recreational Therapy, and Occupational Therapy who have also expressed interest in a summer certificate program in Play Therapy. As professionals in a small creative arts therapy community, we have also remained in close contact with many of our recent graduates who have expressed wanting more training opportunities in Play Therapy. In the fourth and fifth years of offering the Graduate Certificate, as word of mouth travels and our graduates become established in the field, we anticipate enrolling 20 students a year. Students will complete all of their coursework over the summer with a fall graduation.

Due to the careful application assessment process, we ensure the students' professional readiness for the program and, as such, anticipate a low attrition rate. In addition to letters of reference attesting to applicants' suitability for this program and a letter of intent, prospective students are interviewed where their skills and previous knowledge will be assessed for suitability.

We want to be realistic and mindful of the fact that the intensive and professional nature of the Graduate Certificate will not be suitable to everyone, and as such we anticipate that there will be an attrition rate of 10 per cent, comparable to other intensive certificates we have learned about. This means that we will expect to graduate 9 students in the first year of the program, and up to 18 students in following years. Should the infrastructure exist to support more students we would be happy to increase enrolment.

Teaching Resources

The Graduate Certificate requires candidates to hold related Master's degrees and training in play therapy or related disciplines, and a minimum five years' experience working with children and families in a mental health setting. Leaders in the field of play therapy will be invited to the Department of Creative Arts Therapies as guest lecturers in the 2019-2020 academic year to assist with capacity building and recruitment efforts.

Table 3: Projected Faculty Members, Full-time, Part-time, Guests

Name	Specialization	Status
Bonnie Harnden	Drama Therapy, Play Therapy, Psychoanalysis, Attachment, Trauma, Member of the Ordre des Psychologues, Psychotherapist Permit	Full-time
Jessica Bleuer	Drama Therapist, Attachment, Trauma, Play Therapy, Member of the Ordre des Psychologues, Psychotherapist Permit, Past Diversity Chair of the North American Drama Therapy Association	LTA
Susan Ward	Play Therapy, Drama Therapy, Attachment, Trauma, Play Therapy, Humanistic, Member of the Ordre des Psychologues, Psychotherapist Permit	Part-time

Human Resources Requirements

- Funding for Teaching Assistants (30 hours per course, for five courses)
- Due to the nature of the experiential component with children, coordination and support will be beyond the means of the professor of any individual module. In addition, consistency is very important in working with children. The program will require the work of a coordinator bridging the academic and experiential milieus. In the first two years of the program the equivalent of a 3-credit remission are required in the form of a stipend to the coordinating professor.
- The administrative requirements associated with the practical experience with children are to be met through in kind staff support by identifying existing capacities in the department.

Start-up Costs for the Graduate Certificate in Play Therapy

During the start-up year, guest speakers from the United States and Canada who are making incredible gains in the fields of play therapy and neurobiology will be invited to the Department of Creative Arts Therapies as guest lecturers to assist with capacity building and recruitment efforts. Guest lecturers to be invited include Garry Landreth, Dee Ray, Maggie Kline, Bruce Perry, Liana Lowenstein, Don Chafe, and Barbara Dalziel from the Canadian Sand Play Association. Start-up costs have been secured by the faculty for guest speakers and play therapy supplies and are included in the budget.

Space Requirements

The existing Sandplay room requires renovations.

Library Requirements

See attached Library Report in Appendix 1.

Program Impacts

Many Creative Arts Therapies students graduate and move on to work in frontline settings with traumatized children and their families. The Graduate Certificate in Play Therapy gives therapists specific tools to help these children and their families. Trauma can run generations deep and be embedded in the neurology of these children and their parents. There are many recent innovations in North America using play therapy and neurobiology to heal children's brains, nervous systems, and emotions. This

program has therefore been designed in consultation with Garry Landreth and Dee Ray, renowned leaders in the field of child-centered play therapy, and with the American and Canadian Associations for Play Therapy.

The Graduate Certificate in Play Therapy is uniquely placed to attract and retain our own Concordia students from the fields of Psychology, Child Studies, Youth Work, Applied Human Sciences and the Creative Arts Therapies. We also believe that we will be able to attract current students from Social Work, Psychoeducation, Educational Psychology, Counselling Psychology, Guidance Counselling, and Education from neighbouring Universities such as McGill, UQAM and Université de Montréal. The certificate will be of equal interest to students from the many related programs in mental health in Montreal, Quebec, and North America. There is particular excitement around the program, as access to child-specific therapeutic training is extremely limited. Graduates will be able to find jobs in community clinics, hospitals, and school settings. Current professionals will be able to enhance their current work as social workers, psychologists, creative arts therapists, educators, guidance counsellors, childcare specialists, and pedagogical consultants.

The play therapy certificate will complement existing offerings and meet demands from within the Creative Arts Therapies Program.

Comparative Programs at Other Institutions

There are no graduate-level Play Therapy certificate programs in Canada. The Canadian Play Therapy Association offers non-credit, private training in Toronto and Alberta. We are currently in conversations with the American Association for Play Therapy, the British Columbia Play Therapy Association and the Canadian Play Therapy Association to ensure that Concordia's proposed Graduate Certificate Program complies with all the educational components required for accreditation from these different associations.

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: May 2020

PROGRAM CHANGE: New Program

Faculty/School: Fine Arts
Department: Creative Arts Therapies
Program: Play Therapy
Degree: Graduate Certificate

Calendar Section/Graduate Page Number:

Type of Change:

Editorial Requirements Regulations Program Deletion New Program

Present Text (from 2019/2020) calendar	Proposed Text
	<p>Graduate Certificate in Play Therapy</p> <p>Admission Requirements.</p> <p>Entry into the program requires a bachelor's/baccalaureate degree in Psychology, Social Work, Youth Work, Child Studies, Early Childhood and Elementary Education, Teaching and other related fields in the provision of mental health or educational services, or equivalent. Applicants lacking a relevant undergraduate degree but able to demonstrate evidence of a professional background, including experience working with children in emotional distress within health, social or educational services may be considered for admission on a case by case basis.</p> <p>Language Proficiency. Applicants whose primary language is not English must demonstrate that their knowledge of English is sufficient to pursue graduate studies in their chosen field. Please refer to the Graduate Admission page for further information on the Language Proficiency requirements and exemptions.</p> <p>Requirements for the Certificate</p> <ol style="list-style-type: none"> Credits. A fully qualified candidate is required to complete 15 credits. Courses. Fully qualified candidates in the Play Therapy and Child Psychotherapy Graduate Certificate are required to complete the five core courses (with a 3-credit value): PLTH 501, 502, 503, 504, and 505. <p>Academic Regulations</p> <ol style="list-style-type: none"> Academic Standing. To be permitted to continue in the program, students must obtain a cumulative grade point average (GPA) of 3.00. Students whose GPA falls below 3.00 are considered to be on conditional standing during the following review period. Students who do not meet the requirements of their conditional standing are considered failed students and are withdrawn from the program. They may apply in writing to the Program

<p>Director for readmission.</p> <p>2. Time Limit. In accordance with university policy, all work for a certificate program must be completed within six terms (2 years) from the time of initial registration in the program for full-time students and within 12 terms (four years) for part-time students. It is expected that students normally complete the graduate diploma program within one Summer term.</p> <p>3. Graduation Requirement. In order to graduate, students must have a minimum cumulative GPA of 3.00.</p> <p>4. Failure Regulations. Students who receive a failing grade in the course of their studies, or who do not meet the requirements of their conditional standing, are withdrawn from the program. They may apply in writing to the Program Director for re-admission</p>		<p>FFAC-2019-06-D8</p>
<p>Rationale: See curriculum proposal.</p>		
<p>Resource Implications: See approved program resources as outlined in the curriculum proposal</p>		

COURSE CHANGE: PLTH 501 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: May 2020

Faculty/School: Fine Arts
Department: Creative Arts Therapies
Program: Play Therapy
Degree: Graduate Certificate

Calendar Section/Graduate Page Number:

Type of Change: Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
	<p>PLTH 501 <i>Play Therapy 1 Introduction to Play Therapy</i> (3 credits) In this course, students explore the history, major models, and processes of play therapy. The basic model of child-centered play therapy, which evolved from the humanistic psychotherapy model, is introduced through theory and practice. Topics such as trauma, negative life experiences, the impact of these experiences on the brain and the child's development are introduced and will continue to be explored in other course material. This course introduces students to the four structures which contain a play therapy session. Evaluation and assessment in play therapy is addressed. The course also covers common themes in play therapy acknowledging the cultural diversity of clients, record-keeping, preparation for the ending of the therapy relationship and the essential materials for an effective and culturally responsive playroom.</p>
<p>Rationale: This course is required courses for the Play Therapy Graduate Certificate.</p>	
<p>Resource Implications: See approved program resources as outlined in the curriculum proposal.</p>	
<p>Other Programs within which course is listed: None.</p>	

COURSE CHANGE: PLTH 502 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: May 2020

Faculty/School: Fine Arts
Department: Creative Arts Therapies
Program: Play Therapy
Degree: Graduate Certificate

Calendar Section/Graduate Page Number:

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
	<p>PLTH 502 <i>Play therapy 2 Cognitive Behavioural Child-Centered Play Therapy</i> (3 credits) Prerequisite: PLTH 501. This course focuses on the application of cognitive-behavioural techniques to child-centered play therapy. The major theories and techniques that inform CBT are examined with their applications in play therapy. Topics include the cognitive model and CBT theory, assessment and evaluation in CBT, session structure, and CBT directive interventions in play therapy.</p>
<p>Rationale: This course is required for the Play Therapy Graduate Certificate.</p>	
<p>Resource Implications: See approved program resources as outlined in the curriculum proposal</p>	
<p>Other Programs within which course is listed: None.</p>	

COURSE CHANGE: PLTH 503 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: May 2020

Faculty/School: Fine Arts
Department: Creative Arts Therapies
Program: Play Therapy
Degree: Graduate Certificate

Calendar Section/Graduate Page Number:

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
<p>Rationale: These are required courses for the Play Therapy Graduate Certificate.</p> <p>Resource Implications: See approved program resources as outlined in the curriculum proposal</p> <p>Other Programs within which course is listed: None</p>	<p>PLTH 503 <i>Play Therapy 3 Child-Centered Group Play Therapy</i> (3 credits) Prerequisite: PLTH 501, PLTH 502. In this course there is an emphasis on the philosophy and rationale for group work with children and pre-adolescents. Focus is on the goals of group therapy, the role of the play therapist, screening and selection of group members, play and activities at various developmental levels, and planning and structuring sessions. When to integrate CBT into child-centered group play therapy is also covered.</p>

COURSE CHANGE: PLTH 504 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: May 2020

Faculty/School: Fine Arts
Department: Creative Arts Therapies
Program: Play Therapy
Degree: Graduate Certificate

Calendar Section/Graduate Page Number:

Type of Change:
 Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
	<p>PLTH 504 <i>Play Therapy 4 Relational Play Therapy and Filial Play Therapy</i> (3 credits) Prerequisite: PLTH 501, PLTH 502, PLTH 503. Students in this course study the D335 history, theoretical foundations, research, and practical applications of relational and filial play therapy. In particular, students examine the techniques and models to work with parents including the Guernsey, VanFleet and Landreth models based on attachment and self-regulation theories. Students learn techniques to support the attunement of parents to their children and thus facilitate movement towards a more secure attachment and the strengthening of family bonds.</p>
<p>Rationale: This is a required course for the Play Therapy graduate certificate.</p>	
<p>Resource Implications: See approved program resources as outlined in the curriculum proposal</p>	
<p>Other Programs within which course is listed: None.</p>	

COURSE CHANGE: PLTH 505 New Course Number:

Proposed Undergraduate or Graduate Curriculum Changes

Calendar for academic year: 2020/2021
Implementation Month/Year: May 2020

Faculty/School: Fine Arts
Department: Creative Arts Therapies
Program: Play Therapy
Degree: Graduate Certificate

Calendar Section/Graduate Page Number:

Type of Change: Course Number Course Title Credit Value Prerequisite
 Course Description Editorial New Course
 Course Deletion Other - Specify:

Present Text (from 2019/2020) calendar	Proposed Text
	<p>PLTH 505 <i>Play Therapy 5 Neurobiology and Attachment in Play Therapy</i> (3 credits) Prerequisite: PLTH 501, PLTH 502, PLTH 503, PLTH 504. In this course, students study the nervous system, structure of the brain, anatomy and interpersonal neurobiology (IPNB) and child-centered play therapy. Polyvagal theory and the fight, flight, freeze responses, and the limits of psychotherapeutic intervention are covered. This course focuses on understanding how trauma impacts development and the treatment of trauma using child-centered play therapy. Thera-play is introduced and the ways that it can deepen the therapy process and improve parent/child interactions and attachment.</p>
<p>Rationale: This is a required course for the Play Therapy graduate certificate.</p>	
<p>Resource Implications: See approved program resources as outlined in the curriculum proposal.</p>	
<p>Other Programs within which course is listed: None.</p>	

Appendix 1 Library Report



Library Report

For the Proposed

Graduate Certificate in Play Therapy

Prepared by John Latour

Reference and Subject Librarian for the Fine Arts December 1, 2017

Introduction

The purpose of this document is to report upon available Library collections, resources and services that would support the proposed **Graduate Certificate in Play Therapy** by the Department of Creative Arts Therapies within the Faculty of Fine Arts.

The proposed 15-credit certificate represents five courses (3 credits each) including one that is cross-listed with a class in the Graduate Certificate in Public Practice Arts in Health. Like all of the courses in the Creative Arts Therapies, the proposed classes will be interdisciplinary in nature. They will draw upon theories of (and approaches to) Play Therapy that are grounded in the fields of Biology and Psychology.

Selection Policy

The Creative Arts Therapies Department at Concordia University offers graduate programs in Art Therapy, Music Therapy and Drama Therapy. The subject fund for Creative Arts Therapies (c441m) is used to purchase monographs that support course work and research in all of these distinct (but related) disciplines and would be used to support the proposed certificate program.

Library Collections

The Library collections for Creative Arts Therapies consist of monographs (including “in print” books and e-books) as well as electronic resources, and journals (both “in print” and e-journals). Students, faculty and staff are able to access e-books and e-journals while on campus and from afar.

Monograph Collection

In order to report upon the availability of monographs that support the proposed certificate program in Play Therapy, it is necessary to identify these titles in the Library’s collection.

Methodology: The identification of relevant titles can be achieved through a number of searches in the Library’s online catalogue using Library of Congress (LC) Subject Headings. The chosen subject headings should relate to the discipline of Play Therapy as well as the theories and approaches identified in the program’s content. Given the interdisciplinary nature of the program, the following twenty LC Subject Headings were identified as pertinent to this search, and are arranged in alphabetical order:

Adolescent Psychotherapy Art Therapy
 Behavioral Assessment Child Development Child Psychotherapy Cognitive Therapy
 Drama -- Therapeutic use* Experiential Learning Family Psychotherapy Music Therapy Neuro-
 biology
 Play -- Psychological Aspects Play -- Social Aspects
 Play Assessment (Child Psychology) Play Therapy
 Psychodynamic Psychotherapy Psychology
 Psychotherapy
 Psychotherapy -- Moral and Ethical Aspects Recreational Therapy

* Please note that there is no Library of Congress Subject Heading for “Drama Therapy.” Rather, the Library of Congress uses the subject heading “Drama -- Therapeutic use” for this discipline.

The search was carried out using the Concordia Library catalogue and the results of this research are presented in Table 1 (see below). This table includes two columns – one for books (including e-books), and the other for e-books alone. The results are ranked in order of the number of items per subject.

Table 1. Subject analysis of Concordia Library’s monographic holdings that support a Graduate Certificate in Play Therapy.

LC Subject Headings	Number of books	Number of e-books
Child Development	1145	122
Psychology	1024	126
Psychotherapy	1005	84
Art Therapy	358	18
Cognitive Therapy	333	67
Family Psychotherapy	333	35
Music Therapy	231	29
Child Psychotherapy	221	23
Drama -- Therapeutic use	159	10
Play Therapy	122	15
Neurobiology	111	38
Experiential Learning	105	31
Adolescent Psychotherapy	93	14
Play -- Psychological Aspects	72	13
Psychodynamic Psychotherapy	67	12
Behavioral Assessment	63	4
Recreational Therapy	63	2
Play -- Social Aspects	31	7
Psychotherapy -- Moral and Ethical Aspects	29	4
Play Assessment (Child Psychology)	11	2
Totals	5576	656

As the analysis above demonstrates, Concordia Library’s holdings are strongest in the subject area of “Child Development” which combines aspects of Biology and Psychology. The field of Psychology itself is very well-covered as are the Creative Art Therapies. “Play Therapy” ranked 10th in this analysis, just under “Drama Therapy” (i.e. Drama -- Therapeutic use) which for all intents and purposes, reflects well on the collection. The lowest ranked subject, “Play Assessment (Child Psychology)” could be further development in the collection in the future.

Over 10% of the Library's holdings in the above list are in fact e-books, which will provide students with online access to the collection while on campus or off-campus. Concordia's Library collections also benefit from several e-book collections using centralized (non-subject funds). A number of these collections include coverage in the Fine Arts, the Social Sciences and Medicine such as APA books, Harvard University Press, Oxford University Press, and Springer. Undoubtedly, new acquisitions from these sources will be pertinent to the proposed certificate program in Play Therapy.

Electronic Resources

Concordia University Library has subscriptions to important research databases that index academic journal articles related to Creative Arts Therapies notably Art Full-Text, Education Full-Text, ERIC, JSTOR, PsycInfo and PubMed as well as SAGE Research Methods.

SPECTRUM, Concordia's Institutional Repository, will be a valuable resource for the students enrolled in the proposed program as it includes almost 500 Graduate (non-thesis) projects, articles and other research documents deposited by the Creative Arts Therapies Department.

Concordia University has a subscription to ProQuest Dissertations and Theses Global which includes over 700 Dissertations and theses indexed to Art Therapy, Music Therapy and Drama Therapy. A recent search in ProQuest using the LC Subject Heading "Play Therapy" produced over 200 results.

Journals

There are currently 45 journal titles available in print and in electronic formats in the Library that relate specifically to the Creative Arts Therapies. More than half (26) of these titles are e-journals.

Concordia Library participates in national consortia licenses that have been negotiated with the Canadian Research Knowledge Network (CRKN). It also makes use of licenses negotiated by the Bureau de coopération interuniversitaire (BCI) as well as its own, independently negotiated licenses.

Library Materials Budget

The monograph fund for Creative Arts Therapies was created in 2017 and is set at \$ 3,000. In general, the Library's overall budget for monographs has been stable for the past five years. The Library has also invested in large e-book packages such as Project Muse as well as Springer and Palgrave Connect. The Library's budget for serials has increased in recent years to respond to rising costs for databases, e-journals and "in print" journals.

External Resources and Collections

Students at Concordia have free access to resources and collections outside of the University via the BCI card.

BCI card: the Bureau de coopération interuniversitaire (BCI) is a coalition of academic institutions that facilitate the sharing of collection materials from one participating institution to another. As a member of this coalition, the Library can issue Concordia students with a BCI card thus enabling them to borrow books from a wide range of other library collections.

Services

Concordia students have access to a number of free services that facilitate their studies including Request an Item; Inter-Campus & Article Delivery; Inter-Library Loans, Suggest a Purchase; and Reference Services.

Request an Item: Using a special feature from the Library’s online catalogue, students may reserve a title in the collection and have it sent to one of the Library’s Course Reserve Rooms – where they can collect it at their convenience. They may also use this function to place currently “checked out” items on hold.

Inter-Campus & Article Delivery: A student may request bound periodicals or periodicals on microfilm to be transferred from one campus to the other for convenient access purposes. Students may also request that any article from a periodical or any chapter from a book in the collection be scanned by Library staff and then emailed to them.

Inter-Library Loans: Students may put in a request with the Inter-Library Loans Department to have non-collection publications borrowed from other academic libraries on their behalf. The extent of this service is worldwide.

Suggest a Purchase: Using another feature from the Library’s online catalogue, students may suggest the purchase of a publication to add to the collection. This service is open to students at any level, but selectors will pay special attention to the recommendations of graduate students.

Reference services: All Concordia students may seek reference assistance from the Library electronically through either the Chat function (available through the Library’s website) or by regular email. Students may also seek assistance in person through the Ask Us Desks or through a Reference & Subject Librarian.

Concordia Library has a Reference & Subject Librarian for the Fine Arts which includes Creative Arts Therapies. The Librarian is able to provide student orientations on how to conduct research in the Library, as well as one on one consultations with students in order to facilitate their research.

Conclusion

As indicated in the introduction of this report, one of the courses in the proposed Graduate Certificate in Play Therapy will be cross-listed with a class in the Graduate Certificate in Public Practice Arts in Health. The remaining courses will explore various interdisciplinary facets of Play Therapy. Given the depth of the Library’s holdings in the disciplines of Creative Arts Therapies and Play Therapy, it is believed that the current collection will be able to support the proposed certificate program fully.

Appendix 2 Letters of Support and Persons Consulted in Program Development

List of Persons Consulted

Jessica Bleuer, Concordia Drama Therapy Faculty

Alyssa Browning, Department Assistant, Creative Arts Therapies

Sandi Curtis, Concordia Music Therapy Faculty

Barbara Dalziel, Past President, Canadian Association for Sandplay Therapy

Rosaruby Glaberman, President, Quebec Chapter, North American Drama Therapy Association

Bonnie Harnden, Concordia Drama Therapy Faculty

Josée Leclerc, Concordia Art Therapy Faculty

Heather McLaughlin, Concordia Art Therapy Faculty

Csilla Przibislavsky, Canadian Region Representative, North American Drama Therapy Association

Mary Rawlins, Department Coordinator, Creative Arts Therapies

Yehudit Silverman, Concordia Drama Therapy Faculty

Stephen Snow, Concordia Drama Therapy Faculty

Janis Timm-Bottos, Concordia Art Therapy Faculty

Guyline Vaillancourt, Concordia Music Therapy Faculty

Center for Play Therapy

Canadian Play Therapy Association

American Play Therapy Association

QUEBEC ART THERAPY ASSOCIATION INC.

December 3, 2017

To: Dr. Graham Carr, Provost and Vice-President of Academic Affairs Dr.
Paula Woods-Adams, Dean, School of Graduate Studies
Dr. Rebecca Duclos, Dean, Faculty of Fine Arts

Re: **Letter of Support – Proposal for a Graduate Certificate in Play Therapy by the
Department of Creative Arts Therapies, Faculty of Fine Arts**

The Quebec Art Therapy Association Board Members are pleased to write this letter on behalf of the Department of Creative Arts Therapies in support of the proposal for offering a new Graduate Certificate in Play Therapy at Concordia University.

The Quebec Art Therapy Association (AATQ) supports this innovative 15-credit program with a focus on professional development, skills training, and experiential learning. We acknowledge the specific roles and contributions, along the years, of the Department of Creative Arts Therapies with our association to promote the fields of arts and health. As the President of the AATQ, I believe that this training is a well-suited professional development opportunity for our members, and I would be pleased to share information about this certificate with them. Furthermore, our members could undertake continuing education credits in this program that would benefit their professional practice.

The Québec Art Therapy Association (AATQ) represents the professional practice of art therapy in Québec, which includes as members diverse group of professionals in art therapy, professionals in the creative arts therapies, students, and allied professionals. We also serve the public by establishing and enforcing strict standards of ethics, competence, and practice while expanding the field of art therapy in Québec through education and advocacy.

Should you require any additional information, please do not hesitate to contact the undersigned at 514-582-1999 or by email at mriccardi@imagesetc.ca.

Sincerely,



Maria Riccardi, ATR, ATPQ, M.ED., M.A. | President of the Quebec Art Therapy Association Lecturer at Concordia University and at the Université du Québec en Abitibi-Témiscamingue Clinical Director of Clinic Images ETC. | Art Therapist, Career Counsellor and Psychotherapist

December 3, 2017

To Whom it may concern;

This letter is in support of Concordia University adding a Certification in Play Therapy to their current programs offered through the Creative Arts Therapies Department.

As the Canadian Representative for the North American Drama Therapy Association, I represent and advocate for the needs of Drama Therapists across Canada. There are currently close to 100 Drama Therapists across the country, many of whom find it difficult to find work as Drama Therapists because most parts of the country are yet unfamiliar with the depth and breadth of the skills and education that Drama Therapists have as graduates of the Concordia University Drama Therapy program.

Job postings for Play Therapists are currently far more plentiful across Canada than they are for Drama Therapists, and the addition of Certified Play Therapist to a Drama Therapist's credentials will open many new doors for employment for Drama Therapists in many different settings including hospitals, schools and mental health service agencies.

There are many parts of our country in which there are very few Drama Therapists currently, and therefore educating the public about our profession and marketing becomes difficult without the support of greater numbers. The added credential of certified Play Therapist will allow these few to work in settings that have had no previous experience with Drama Therapy, and would now have the opportunity to see the added benefits that a Drama Therapist/Play Therapist brings to treating the needs of their clients.

Should you have any further questions regarding this letter, please do not hesitate to contact me at 204-290-0176.

Best Regards,

Csilla Przibislawsky
M.A. (C.A.T.), RDT, CCC
NADTA Canadian Representative



SECTION QUÉBÉCOISE
QUEBEC CHAPTER

DRAMATHÉRAPIE
NORTH AMERICAN
DRAMA THERAPY
ASSOCIATION

December 3, 2017

To: Academic Affairs, Concordia University

Re: **Letter of Support – Proposal for a Graduate Certificate in Play Therapy by the Department of Creative Arts Therapies, Faculty of Fine Arts**

As the President of the Quebec Drama Therapy Chapter (QDTC) of the North American Association of Drama Therapy (NADTA) I am writing this letter in full support of the Department of Creative Arts Therapies initiative to offer a Graduate Certificate in Play Therapy.

This certification option, as currently proposed, aside from adding to the therapeutic skill set of Drama Therapy students, will provide previous Creative Art Therapy graduates a C.E. pathway to receive the accreditation necessary to obtain a psychotherapy permit from the OPQ, exponentially strengthening the scope of practice and employability for Drama Therapists in Quebec. In turn this will increase QDTC member retention, giving current working professionals and new graduates of Concordia's Drama Therapy Department extra initiative to stay and work in Montreal. Thus, and most importantly, it will allow more of the population to access and benefit from the therapeutic healing Creative Art Therapists provide.

The unanimous adaption of Bill 21 by Quebec's National Assembly on June 19, 2009 put in order a process that after June 2012 fully denied graduates of the Creative Art Therapy Department the eligibility to join the Ordre des psychologues du Québec (OPQ) and henceforth practice psychotherapy in Quebec. Presently to be eligible to join the OPQ and practice psychotherapy, graduates of the CAT's department must receive further accreditation/training. Drama Therapists are increasingly finding it more and more difficult to work in Montreal and greater Quebec, as the majority of job postings as well as insurance companies (for those in private practice) require a psychotherapy permit through the OPQ.

There is an ever-growing concern and constant discussion amongst our members about how to proceed in the face of Bill 21. Many Drama Therapists have either moved to other provinces within Canada or sought further training through other institutes such as: McGill University, The Argyle Institute or Medipsy's C.E. programs. Concordia University would be wise to join the



SECTION QUÉBÉCOISE
QUEBEC CHAPTER

DRAMATHÉRAPIE
NORTH AMERICAN
DRAMA THERAPY
ASSOCIATION

trend and retain their students by also providing this additional training. As Play Therapy organically fits the scope of practice of Drama Therapists there is no doubt that this certification will be a popular and sought after option.

It is time for Drama Therapists to be realistic and take the necessary steps forward towards securing the future of our field in Quebec. I applaud the Creative Arts Therapy Department of Concordia University, for their foresight to claim Play Therapy as an essential addition to their program and for taking the initiative to dive into the future and adapt to this new reality of accreditation and licensure in Quebec.

The benefit for a Graduate Certificate in Play Therapy is boundless for Concordia University, its students and working professionals. Adopting the Play Therapy certification and enabling licensure of graduates will greatly push forward the accessibility, research, development, and recognition of the field of Drama Therapy in Quebec, throughout Canada and internationally.

Sincerely,

Rosaruby Glaberman M.A., RDT, CCC
President, Quebec Drama Therapy Chapter, NADTA
Registered Drama Therapist, Licensed Psychotherapist
Group Facilitator, Certified Canadian Councilor

Queen Elizabeth Health Complex
2100 Marlowe, Office 43 Mon-
treal, QC H4A 3L5
r.glaberman@gmail.com, 514-402-0401

Canadian Association for
Sandplay Therapy
Association canadienne pour la
thérapie par le jeu de sable

Barbara Dalziel
Past President, Registrar
108 Bannister Ave.
Pointe Claire, Quebec
Canada, H9R 3M7

December 4, 2017

Bonnie Harnden
Department of Creative Arts Therapies, Faculty of Fine Arts

Re: Proposal for a Graduate Certificate in Play Therapy

I am writing on behalf of the Canadian Association for Sandplay Therapy in support of Concordia's establishment of a new Play Therapy Certificate programme. As the Canadian branch of the International Society for Sandplay Therapy we are responsible for the ongoing training and standards for Sandplay Therapy as established and taught by the ISST. We are pleased that the new Concordia Programme will include a segment on Sandplay Therapy, an important field of study in the area of Play therapy and Psychodynamic therapies. The Sandplay Therapy component of your programme (if taught by an approved ISST teacher) can be recognised as a segment of the ISST Certification Programme, and will, we believe, promote training in Sandplay Therapy, as well as provide your students with important exposure to this non-directive, largely non-verbal approach to therapy with children. Teaching these approaches at the university level will fill a need for continuing education and teach necessary skills for therapists in the community providing care to children and their families. We applaud this innovative step towards providing graduates and current practitioners in the community with an excellent source of expertise in Play Therapy and Sandplay Therapy approaches to working with children.

Sincerely,

Barbara Dalziel

www.sandplaycanada.ca www.jeudesable.ca

email: barbara_dalziel@sympatico.ca phone: 514-217-6022

Quebec December 6, 2017

To whom it may concern,

Letter of support for a certificate in Play Therapy

It is a pleasure to write this letter of support for the Certificate in Play Therapy. Since I started teaching at Concordia in the Creative Arts Therapies department in 2001, I have been teaching many different courses, ATRP 301, ATRP 600, ATRP 602, ATRP 613,614, ATRP 639 and CATS 610, CATS 611. I think this new program in Play Therapy will be a great asset to our department on many points of view, to enrich our programs and respond to important needs.

The new program will allow students to develop therapeutic skills with children, adolescents, a clientele that is in high demand for adequate therapeutic services. Here is an example of how Play Therapy could make a difference. On December 5, 2017, Radio-Canada presented a documentary "Bye" on Video Game addiction, that may lead to suicide. It showed how adolescents presenting Internet addiction can get hooked on Video Games, isolated without any contact with others. Often, traditional models of psychotherapy are not efficient with some of these kids who for lack of adequate treatments may commit suicide. Play therapy can play a crucial role in reaching these kids in their space, help them through play to receive proper treatment.

The fact that the courses will be scheduled in summer is a great asset. It will give a chance to students to take clinical courses in summer when very few courses are offered. I have studied in two programs that offered summer classes, at Lesley University in Massachusetts and Sophia University in California. The summer classes were full in both programs. At Lesley students came from Europe and Israel to take summer classes. So I believe that this new play therapy program will draw some graduates in art therapy to take courses for their own development and also therapists from allied professions

Another important point about this play therapy training is the fact that the program will develop courses that meet the requirement for compliance with Bill 21 on psychotherapy requirements. This will be good for our current students, as well as giving an opportunity to our graduates to take summer courses so meet the requirements for continuing education credits to maintain their licenses.

In conclusion, I can say that I am very excited and proud about this new program. I support completely such addition to our Creative Arts Therapies programs. It will be beneficial for our current students, our graduates and other professionals working in psychotherapy and our society for expanding the approach in psychotherapy.

Truly yours,

Nicole Paquet Ph.D. in Transpersonal Psychology
Psychotherapist and Art Therapist
Part-time faculty, Creative Arts Therapies Department

Appendix 3 Budget

Program name: Play Therapy Graduate Certificate

Category	Provost Bridge Funding						Comments					
	Year 0 Funding commitments	Year 1 Funding commitments	Year 2 Funding commitments	Year 3 Funding commitments	Year 4 Funding commitments	Year 5 Funding commitments						
Full-time faculty	Fine Arts	Provost	Fine Arts	Provost	Fine Arts	Provost	Fine Arts	Provost	Fine Arts	Provost	Fine Arts	Provost
Average salary:												
Number of FT faculty requested (# X av. salary):												
TOTAL (Total amounts and year by year)												
Technicians												
Average salary:												
Number of technicians requested (# X av. salary):												
TOTAL (Total amounts and year by year)												
Part-time faculty												
Average salary:												
Number of full contract faculty requested (# X av. salary):												
TOTAL (Total amounts and year by year)												
Course remissions												
Average amount:												
Number of course remissions requested:												
TOTAL (Total amounts and year by year)												
Teaching Assistants												
PhD and MA TA salary (including vacation pay)												
Total TA hours requested per year												
Subtotal												
Benefits												
TOTAL (Total amounts and year by year)												
Department Operating Cost												
Studio/equipment cost:												
Admin staff (UG, Recep, Ev, Adv)												
Certification Fee (APTS)												
Certification Fee (CAPT)												
TOTAL (Total amounts and year by year)												
Start-up costs (including advertising, recruitment, etc.)												
Program development consultation and training for faculty												
Renovations to Sandplay room												
Production of mini-video ads												
Design, printing and postage for direct mailouts												
Information sessions and travel expenses												
Application Fee (APTS)												
Targetted ads (social media, publications)												
TOTAL (Total amounts and year by year)												
GRAND TOTAL FOR ALL CATEGORIES												
Estimated Yearly Enrollment Targets for the program (WFTEs)												
Number of new students												
Estimated attrition rate (10%)												
Number of students after attrition												
FTE Count												
Total WFTE (2.29 per FTE)												
Estimated Revenue Generated (grants and tuition)												
Estimated (Revenue - Expenses)												

Signature

Signature, Faculty Dean

Signature, Provost

Milestones:

Assumptions:

A stipend equivalent to the value of a 3-credit remission spread over two years would be offered to the faculty member responsible for program development in the start-up phase. We would prefer to offer this in the form of a stipend, to avoid workload complications as we launch the program. Should additional support be required beyond year 1, we recommend applying for an extra service duties contract, described in the CUPFA CA under Article 9.01 B.

30 TA hours per course for 5 courses, to support the coordination of the experiential learning with children

For toys and play therapy supplies

Administrative costs for the program will be covered by in-kind contributions from the Faculty of Fine Arts, by identifying capacity in existing staff positions (this does not represent an additional need for funds)

Includes guest lectures.

Ongoing promotional activities after the start-up year would come out of the department's budget, with potential support from the Fine Arts Office of the Dean in strategic areas.

67,467.41
68,422.26

FACULTY OF FINE ARTS

REPORT TO FINE ARTS FACULTY COUNCIL

SUBMITTED BY:

Elaine Cheasley Paterson, Associate Dean, Academic

Anna Schillgalies, Facilitator, Academic and Student Affairs

ACTIVE CURRICULUM DOSSIERS

Department / Program	Dossier	Level	Date	Details	Current Step
Creative Arts Therapies	CATS-25	UGrad	September 13, 2019	Changes in prerequisites for undergraduate courses	Senate
Creative Arts Therapies	CATS-26	Grad	September 13, 2019	Changes to MA Art Therapy admission and application requirements	Senate
Creative Arts Therapies	CATS-27	Grad	September 13, 2019	Changes to Graduate Diploma in Music Therapy application requirements	Senate
Creative Arts Therapies	CATS-28	Grad	September 13, 2019	Graduate Certificate in Play Therapy	FC
Cinema	CINE-26	UGrad	September 13, 2019	Restructuring of the first year of the BFA Major, Minor and Specialization programs in Film Studies	FC
Art History	ARTH-16	UGrad	September 13, 2019	Accompanying dossier from the Department of Art History for the changes to the Major in Art History and Film Studies, CINE-26	FC
Fine Arts Interdisciplinary Studies	FFAR-8	UGrad	September 13, 2019	Deletion of FASS 291 and removal of its cross-listing from SSDB 275	FC
Theatre	THEA-26	UGrad	October 18, 2019	Housekeeping changes for the Theatre Department's Specialization in Performance Creation	FC

Music	MUSI- 19	Grad	June 5, 2019	Graduate Certificate in Electroacoustic and Sound Design	LOI approved
Music	MUSI- 20	Grad	June 5, 2019	Graduate Certificate in Music Composition for the Moving Image	LOI approved
Creative Arts Therapies	CATS-29	Grad	April 13, 2018	Graduate Certificate in Public Practice Arts in Health	Pending LOI approval
Theatre	THEA-3	Grad	May 14, 2018	Graduate Certificate in Acting Voice and Movement Instruction	Pending LOI approval

PASSED AT SENATE ON MAY 17, 2019:

- Studio Arts, ARTU-11, Deletion of the Minor in Photography
- Studio Arts, ARTU-12, Changes to the Ceramic Major requirements and the listing of four new Ceramics courses

FINE ARTS FIELD SCHOOLS – FOR CREDIT PROGRAMS, SUMMER 2019 REPORT

- Denmark – Shauna Janssen, Department of Theatre – Theatre Island Urban Scenographies, Teaterøen – 12 students, Awards received: 7 Thomson Awards and 5 Quebec Mobility Awards
- Czech Republic – Raymond Marius Boucher, Department of Theatre – Prague Quadrennial of Performance Space – 15 students, Awards received: 5 Thomson Awards and 10 Quebec Mobility Awards
- Colombia – Ricardo Dal Farra, Department of Music – International Image Festival, University of Caldas – 8 students, Awards received: 4 Thomson Awards and 4 Quebec Mobility Awards
- Denmark – Linda Swanson, Department of Studio Arts – Danish Ceramics Residency, Guldagergaard – 9 students, Awards received: 7 Thomson Awards and 2 Quebec Mobility Awards
- Japan – Guillaume Pelletier, Department of Design and Computation Arts – Make in Japan, Shibaura Institute of Technology – 15 students, Awards received: 5 Thomson Awards and 10 Quebec Mobility Awards

ELSEWHERE: FINE ARTS FIELD SCHOOL FESTIVAL, SEPTEMBER 12TH 12 P.M. TO 3:00 P.M., EV JUNCTION AND EV 2.776

Join us for a Faculty of Fine Arts showcase of international fine arts field schools held over the past two summers. Take some time to talk with faculty and students (undergraduate and graduate) from a variety of departments, who took part in summer field schools in Denmark, Colombia, Japan, the Czech Republic and Iceland.

<https://www.concordia.ca/cuevents/finearts/2019/09/elsewhere--fine-arts-field-school-festival.html>

FIELD SCHOOL INFORMATION SESSIONS FOR INTERESTED FACULTY MEMBERS: SUMMER 2020

- Tuesday, September 10th, 2019 from 10:30 to 11:30 a.m. in EV 2.776
- Friday, September 13th, 2019 from 10:30 to 11:30 a.m. in EV 2.773
- Friday, September 13th, 2019 from 3:00 to 4:00 p.m. in EV 2.776

Presenters: Maral Abajian, Concordia International
Perla Moyal, Student Academic Services (International programs)
Invited faculty lead from one of our 2019 field schools

FIELD SCHOOL PROPOSAL DEADLINE: SEPTEMBER 25TH, 2019 AT MIDNIGHT

Please find at the below link the proposal applications and required documentation:

<http://www.concordia.ca/offices/ci/establishingfieldschools.html>

Report for Faculty Council –
September 13, 2019

Cilia Sawadogo, Associate Dean, Planning and Academic
Facilities

General News:

1. Fine Arts Master Space 10yr Plan: <https://www.concordia.ca/finearts/facilities/space-planning.html>
 - Document being finalized – plan for feedback and sharing of results under development. – *Expected completion October 2019*
2. STUDENT ASSISTANT PROGRAM (SAPlings) – pilot project launched in Fabrication Lab September 2018 and was very successful. 36 Saplings registered in program.
 - a. Onboarding other shops Fall 2019

Facilities Projects:

- #2017-030 Future of Fabrication – reconfigure technical support spaces – planning phase underway. *Expected project start date 2021*
- #2018-030 Sculpture Critique space renovation *Construction start date anticipated 2020*
- #2018-038 CDA Edit Suites – physical upgrades (acoustical treatment etc.) *completion expected Summer 2020*
- #2018-041 Art Education – EV5.825 Hybrid Space (classroom furniture and AV upgrade – graduate student) *Project Completed Spring 2019*
- #2015-046 VA Remediation of water infiltration project *Construction began August 2019 and completion is expected mid-October 2019..*
- #2018-055 Creative Arts Therapies relocation to ER Building (Guy St.) – *Project in process - expected move Summer 2021*
- #2018-037 Cinema Student Lounge Project – project in planning phase – *expected renovation estimated for 2020-2021*
- #Foundry and Metal Shop – VA Building – ventilation and renovation project – engineering study underway – *expected completion of project estimated for 2021-2022*
- #Sculpture Studio Ventilation – VA125-126 – engineering study underway
- Small Renovation Projects completed:
 - EV7.710 MFA studios
 - VA125-126 Sculpture refresh
 - VA229 Student Lounge

Safety:

- *WHMIS training –*
 - *WHMIS training offered online and through workshops – students, staff and faculty must ensure they have valid certification.*

CDA projects

Ongoing/Active Capital projects:

- *Presented Business Cases to the I.S. Advisory Steering Committee and obtained over \$400,000 of funding for computer lab renewals, specialized computers, and peripherals.*
- *Received over \$90,000 of funding to create four new smart classrooms (EV 9-730, EV 9-426, EV 8-425, and EV 5-825)*
- *Completed the smart classrooms ever-greening process in MB*
- *Created a new Vacation Calendar Application that JMSB, Student Success Centre, University Secretariat, Health Services, the Access Centre and various Fine-Arts departments are now using.*

EV5.825 Smart Classroom and New Furniture



SAPLING

shop assistant program



SAPlings are back!

The Shop Assistant Program (SAPlings) is an initiative for students to develop practical skills in the shops, allowing for more access while simultaneously assisting in shop work flow and increasing the overall user knowledge.

Students **volunteer 3 hours a week** at the CTC Fabrication shop **welcome desk** (EV8.705) and in exchange get access **after-hours to the shop**, **access to training modules** and **hands on training from technicians** designed to teach them more about specific tools. Anyone registered in the Fine Arts can apply.

The application will be open between September 10th and 22nd with priority given to early applicants.

For more information: concordia.ca/saplings

Or contact the program coordinator, Breanna Shanahan breanna.shanahan@concordia.ca

If you think your students will be interested in the program, Breanna can come to your class in the first few weeks of class and give a short presentation.

SAPling update:

- First two semesters 2018-2019 total: 36 Saplings
- All the way to SHOP MENTOR status (with Chris Latchem, technician)



Our first SHOP MENTORS and Chris

**VA Building Foundation Repair
Project - Completion Mid
October**





EV7.710 MFA Studios
BEFORE



EV7.710 MFA Studios
AFTER





VA125-126 Sculpture Studio refresh



**Report of the Associate Dean, Research
September 2019**

Prepared by Joanna Berzowska with Michele Kaplan and Sarah Pupo

1. OVPRGS INTERNAL FUNDING PROGRAMS

Spring 2019:

6 applications were submitted to the Spring competition, all of which were awarded funding for the full amounts requested:

Seed Funding Program (Individual):

- **John Potvin** (Art History) *Health, Gender, Sexuality and Interior Design in the UK and US: From Exhibition to Crisis* (\$7,000) - To investigate the ways in which interior design has been and continues to be mobilized as a means to expose, codify, regulate, and house socio-cultural, political and economic concerns for health and hygiene specifically along gendered lines in the UK and USA. The project is bookended by the International Health Exhibition held in London in 1884 and the HIV and AIDS crisis of the 1980s and 1990s. The material evidence and case studies that will come to bare are those that expose specific experiences and expressions of health, gender, sexuality and interior design.
- **Rhona Richman-Kenneally** (Design and Computational Arts) *YARN* (\$7,000) - The research-creation project will explore yarn and wearables as the intersection of bodies - of the wearer, its maker, the spinner of yarn, as well as the animal or plant whose very being comprises the matter in question. Wearables as active mediators have enormous potential for storytelling, and, as material legacy in and of themselves. The project will result in three research-creation works inspired by the discourses of performative materiality and material eco-criticism.

Aid to Research Related Events and Publications (ARRE):

- **Alice Jim** (Art History) EAHR-IARG Exhibition Project (\$5,000) - To produce two exhibitions in collaboration with the Department of Art History's two student groups, EAHR (Ethnocultural Art Histories Research Group) and IARG (Indigenous Art Research Group), and the Concordia University Research Chair in Ethnocultural Art Histories, the Curating and Public Scholarship Lab (CaPSL) and the FOFA Gallery. The timing of the exhibitions will ideally run concurrent with the international conference, *GAX 2019 Montreal: Asian Indigenous Connections*, that will take place in Montreal, June 10–16, 2019, at Concordia, in partnership with the Concordia research unit, The Gail and Stephen A. Jarislowsky Institute of Studies in Canadian Art, and New York University, and the Global Asia/Pacific Art Exchange scholarly network (GAX), and co-organized by PI Jim and Heather Igloliorte (CURC in Indigenous Art History and Community Engagement).

- **Matthew Hays** (Cinema) *MIX Montréal Experimental Queer Film Festival* (\$5,000) - To organize a series of film screenings in September, 2019, that will take place over ten days. The primary objective of this event series will be to highlight connections between on-going research and curation of moving image art by sexual minorities in Canada, Brazil, the US, France, India, Italy, and Portugal, with an emphasis on guest curation of experimental documentary and short films, as well as historical fiction feature work by Canadian, Québécois, and international artists.
- **Rosanna Maule** (Cinema) *Lucrecia Martel: cultural politics, gender, and national memory in New Argentinian Cinema* (\$5,000) - Lucrecia Martel - the foremost director of Argentina's New Cinema and one of the most original auteurs within the international circuits of art cinema and film festivals – has been invited to Concordia for a series of presentations and screenings of her work at which she will take part. This will be a unique opportunity for students and colleague to enter into dialogue with a renowned artist, and for Concordia to consolidate its outreach position within the international context of film culture.

Facilities Optimization Program:

- **Michael Montanaro** (Dance) *Topological Media Lab* (\$12,500) - The Topological Media Lab (TML) maintains a tradition of world-class research, knowledge-creation and artistic output, exhibiting artistic work at premier international venues while at the same time building a strong worldwide network of collaborators. Funding is for enhancements of general lab upgrades and replacements (computer equipment, software and technical/electronic hardware), all of which are key components used in media acquisition, synthesis, and in the exploration, design and development of the responsive media and interactive installations that the lab is well known for.

Fall 2019:

The Fall ARRE competition deadline is Friday September 13th, 2019. Results will be announced by October 30, 2019.

The FRC is meeting on Tuesday September 17th, 2019 to review proposals.

2. EXTERNAL GRANTS

SSHRC Partnership Engage Grants:

2 applications were submitted and awarded the full \$25,000 requested:

- **Cynthia Girard** (Studio) *La peinture comme moyen de sensibilisation a la conservation des mammifères marins* is a one-year project that will raise awareness of conservation issues concerning marine mammals – specifically whales - through the visual arts. The research-creation project, in partnership with the GREMM (Marine Mammal Research and Education Group) will produce 6-8 large murals that will educate the Quebec public about marine mammal conservation issues in the St. Lawrence River.

- **Luis Sotelo-Castro** (Theatre) *Engaging performance audiences as listeners of a restorative justice process in the context of sexual crime* is a one-year project with Montreal-based Centre de Services de Justice Réparatrice (CSJR) that entails exploratory training that will result in a public performance. The overall goal of the partnership is to develop insights into how to safely engage both specific target audiences and a wider general public as reflective listeners of personal narratives from both victims and offenders.

SSHRC Insight Development Grants:

7 applications were submitted with 3 awarded funding.

- **Nadia Myre** (Studio Arts) *Luckenbooth: Two-Heart Treatise* (\$55,000) is a two-year research-creation project that will study colonial trade between Scotland and First Nations of Canada through the shifting symbolism of Luckenbooth brooches as they were traded by the Scottish and the Indigenous people of North America. The project will result in a group exhibition of response artworks examining cross-continental relationships. Experimental research and dissemination methods, based on Indigenous ways of knowing and community-based social arts practices, holds potential educational and cultural impacts for disciplines both within and outside the visual arts.
- **Marisa Portolese** (Studio Arts) *Kinship and Cultural Heritage-The Legacy of the Goose Village Neighbourhood in Montreal* (\$67,000) is a two-year research-creation project that aims to bring to life Goose Village, an industrial working class neighbourhood in St-Charles that the City of Montreal tore down in 1964. First person testimonies, through storytelling and oral history, will be videotaped and recorded through platforms such as the still and moving image, and will be accessible on the project's interactive website as a publication.
- **Angélique Willkie** (Dance) *Corporeal Dramaturgy: Redistributing Agency in Dance* (\$69,845) is a two-year, international research-creation project that asks how we can rethink the body of the dancer as a political site of corporeal singularity and an active point of departure for creation, rather than merely an instrument for channelling the creativity of others. The project proposes new dramaturgical methods for dance creation that acknowledge the corporeality of the dancer in choreographic creation, bringing together artist-researchers and scholars from Europe and Canada to collaborate on two creative processes, resulting in an evening length performance in Montreal and a Dance Dramaturgy colloquium at Concordia.

3. CONCORDIA UNIVERSITY RESEARCH CHAIRS (CURC):

- **Heather Igloliorte Tier I Concordia University Research Chair in Circumpolar Arts** – This CURC – the first of its kind in the world - represents a shift in focus from that of Heather’s New Scholar CURC in Indigenous Art History and Community Engagement (2014-2019) and builds on her experience and expertise by expanding in a critical new direction, while contributing a new dimension to Concordia University’s growing reputation as a centre for Indigenous research excellence. With a demonstrated track record of funded research, dedication to training students and highly qualified personnel, and extensive knowledge mobilization activities, the CURC in Circumpolar Arts will assist Heather in the creation of an international research network, leverage external funding to enhance research projects, and support a strong new cohort of students with shared interest in the circumpolar world. Through this CURC, she will maintain her commitment to Indigenous art history and community engagement, but over the next five years, will focus that activity on strategic areas of growth within Quebec, Canada and internationally, by working with Circumpolar Arts communities.
- **Jason Lewis Tier I Concordia University Research Chair in Computational Media and the Indigenous Future Imaginary** – Through the CURC, research and research-creation work will focus on new forms of computational media, as well as the study of their potential for creative expression and technical innovation. Jason’s work is centred on Indigenous creative practice and media production, and he is deeply committed to working on critical, creative and technical levels simultaneously, and to addressing these concerns through writing critical analyses, creating interactive artworks and performances, and developing new media technology. The CURC will also continue to expand the research-creation activities of the Initiative for Indigenous Futures (IIF) SSHRC Partnership Grants, including the Skins Workshops both locally and internationally.

4. EXTERNAL AWARDS AND PRIZES

- **Geneviève Cadieux** (Studio Arts) – Prix du Québec – The highly prestigious Paul-Émile-Borduas Award recognizes Cadieux’s achievements over her 40-year career in photography and contemporary art. The first woman artist to represent Canada solo at the Venice Biennale, her work has been included in more than 150 exhibitions around the world, including at Tate in London and Centre Pompidou in Paris.
- **Cynthia Girard-Renard** (Studio Arts) - The City of Montreal and Contemporary Art Galleries Association Louis-Comtois Award – The award recognizes excellence in visual arts and arts and crafts, and supports and promotes the work of an artist who has distinguished himself or herself on Montréal’s contemporary arts scene in the past 15 years.

5. DISTINGUISHED UNIVERSITY RESEARCH PROFESSOR (DURP):

- **Martha Langford** (Art History) is research chair and director of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art. She is being recognized for what the nomination committee called her “fiercely analytical approach to Canadian art history,” which is “innovative both for its interdisciplinarity and for its transnational orientation.”

Langford's research achievements have made enormous contributions to the fields of Canadian art and photography. Her work spans an extraordinary range of areas. As a scholar, curator, critic and educator she has built deep research capacity and foundational scholarly infrastructure. In her role as director of the Jarislowsky Institute, Langford brings crucial perspectives to thinking about diversity. She generates and transfers knowledge in areas such as Indigenous, settler-colonial, ethnocultural and women's art histories; cultural networks; visual culture and urban studies; and photographic history.

6. UNIVERSITY RESEARCH AWARDS (URA)

The Faculty Research Committee reviewed two URA application dossiers, one in Category A and one in Category B. Both dossiers were recommended by the Associate Dean Research and were forwarded to the OVPRGS. Both dossiers were selected by the URC.

Angélique Willkie (Contemporary Dance) has received the University Research Award (Category A). Her current research interests have three main axes: approaches to interdisciplinary artistic creation (i.e. that sits “between” disciplinary boundaries); European circus aesthetics and dramaturgy; and the notion of a personal dramaturgy, inspired by the trajectories of performer Josephine Baker and French transgender circus artist Phia Ménard. An underlying interest in her work remains the use of the voice as a creative tool and performance instrument. Assistant Professor Willkie is the Co-Director of the LePARC Performing Arts Research Cluster, which focuses on research and creation in the performing and temporal arts. She is leading a group of 12 faculty members and mentoring over 20 graduate and senior undergraduate students with diverse performance-related research interests, such as new collaborative practices, participatory performance, performance and politics, intermedia performance, new dramaturgies, contemporary circus, collective improvisation, among others.

Marc Steinberg (Cinema) has received the University Research Award (URA) in the Person and Society strategic research cluster (category B). This award recognizes his ongoing stellar contributions to the field of film, media, and animation studies. Dr. Steinberg's award-winning publications are most recently marked by his newest book *The Platform Economy*, which examines the ways that technological platforms – websites, streaming services, chat apps, mobile games – have reshaped the ways we need to think about media, economies and the global theater in which they operate.

<http://www.concordia.ca/cunews/finearts/cinema/2019/06/MarcSteinberg.html?c=finearts/cinema>

7. PROVOST'S CIRCLE OF DISTINCTION (PCOD)

- **Martha Langford** (Art History) was also one of five recipients of the PCOD.
<https://www.concordia.ca/about/administration-governance/office-provost-vp-academic-affairs/awards/provosts-circle-distinction.html>

8. GRADUATE AWARDS, FELLOWSHIPS, RESIDENCIES:

Claudine and Stephen Bronfman Fellowship in Contemporary Art:

The Concordia winner is Madeleine Mayo. The 2019 Fellowship recipients will be announced officially on April 11, 2019, at the Galerie de l'UQÀM. Madeleine Mayo is an interdisciplinary artist who works with painting, sculpture and installation. Her works ride the edge between abstraction and figuration expressing sensuality and an often mythical imagination. Using humour and openness, she strives to challenge moralistic biases in a playful way by imbuing a vision of uplifting imagination with contradiction and imperfection. Mayo holds a BFA in Painting from OCADU (Ontario College of Art and Design University) and an MFA from Concordia University. She currently lives and works in Montréal, Québec.

Total Concordia applicants: 14

Total shortlisted Concordia applicants: 5

Jorisch Family Artist Residency:

Aristofanis Soulikias is a first year PhD INDI (Individualized Program) student who creates film animation with the under-camera technique of paper-cut silhouettes. Building on his work as an architect and his interest in history, cinema and mythology, he engages with spaces and cities, their history and their potential. He proposes to use the Amalie-Redlich Tower as a case study for a research-creation project, a film animation which examines the building's inception as a water tower, its structure, its use and reuse, and its relationship with the adjacent museum and the city of Salzburg's urbanity and history.

Total applicants: 13

Horizon Postdoctoral Fellowships:

One application has been submitted to SGS and was funded: Erin Manning

9. VCR REPORT

Summer 2019

This summer, the Visual Collections Repository (VCR) concentrated on documenting works done by Professors in the Faculty of Fine Arts. We catalogued over 300 images in the Digital Image Repository by the following Professors in Photography; Gabor Szilasi, Raymonde April, Genevieve Cadieux and Marisa Portolese. We also digitized archival films made by Cinema Professor Richard Kerr. One highlight is a Marshall McLuhan interview he conducted and then manipulated the footage to create effects on the film (this digitization is currently on display on our Projection wall by the entrance.)

Our facilities were actively used this summer by the Fantasia Film Festival for their media screening during a concentrated three-week period (including evening and weekends.) Fantasia reserved the

individual viewing stations and mini-cinema for the press to review films from the festival and attend special screenings. Also, EAHR (Ethnocultural Art Histories Research) Asian Indigenous Relations in Contemporary Art 2019 Conference used our seminar room during the week of their conference to hold workshops and round-table discussions (June 11-15th).

In terms of research, Pamela Caussy and Charlie Lessard-Berger applied for a grant through la Bibliothèque et Archives nationales du Québec (BAnQ). The grant is specifically process Quebec material. We proposed our collection from the Festival international de nouvelle danse (FIND) which is currently on VHS tapes. And lastly, CWAHI (Canadian Women Art History Initiative) will organize a conference in October 2020 in conjunction with the Art Gallery of Ontario (AGO), Ryerson University and the McMichael Canadian Art Gallery. A call for papers will soon be sent out, and Art history Professor, Kristina Huneault, will be applying for grants to help fund the conference.