

TO: Members, Fine Arts Faculty Council

FROM: Angela Tsafaras, Secretary, Fine Arts Faculty Council

DATE: September 6, 2013

Please be advised that the next meeting of Fine Arts Faculty Council will be held on Friday,
September 13, 2013 at 9:30 a.m. in EV 2-776.

AGENDA

Open Session

1. Appointments to Faculty Council (FFAC-2013-06-D1)
2. Approval of the Agenda
3. Approval of the Minutes of the Meeting of May 10, 2013
4. Business arising from the Minutes
5. Chair's Remarks
6. Question Period
7. Appointments (FFAC-2013-06-D2)
8. Guest: Dr. Benoit-Antoine Bacon, Provost/Vice-President, Academic Affairs
9. *Encuentro* – "Reminder of application deadline for the June, 2014 *Encuentro* conference and performance festival on performance and politics in the Americas." (Mark Sussman, Stephen Lawson).
10. Academic and Student Affairs
 - 10.1. MFA Concentration Changes Process (FFAC-2013-06-D3)
 - 10.2. Curriculum Changes for the Department of Music (Dossier: MUSI-9) (FFAC-2013-06-D7)
 - 10.3. Curriculum Changes for the Department of Music (Dossier: MUSI-10) (FFAC-2013-06-D8)
 - 10.4. Curriculum Changes for the Department of Music (Dossier: MUSI-11) (FFAC-2013-06-D9)
 - 10.5. Curriculum Changes for the Department of Music (Dossier: MUSI-12) (FFAC-2013-06-D10)
 - 10.6. Curriculum Changes for FFAR (Dossier: FFAR-4) (FFAC-2013-06-D11)
 - 10.7. Curriculum Changes for the Department of Design and Computation Arts (Dossier: DART-11) (FFAC-2013-06-D12)
 - 10.8. Curriculum Changes for the Department of Art History (Dossier: ARTH-5) (FFAC-2013-06-D13)
 - 10.9. Curriculum Changes for the Master of Fine Arts in Fibres and Material Practices (Dossier: ARTG-2) (FFAC-2013-06-D14)
 - 10.10. Report of the Associate Dean, Academic and Student Affairs (FFAC-2013-06-D4)
11. Planning and Academic Facilities
 - 11.1. Report of the Associate Dean, Planning and Academic Facilities (FFAC-2013-06-D5)

12. Research

12.1. Report of the Associate Dean, Research (FFAC-2013-06-D6)*

13. Other business

14. Next Meeting – October 11, 2013 at 9:30 a.m. (Approval of Graduation Lists)

15. Adjournment

* These documents will be distributed at the meeting.

Concordia University
Minutes of the Meeting of the Faculty of Fine Arts Council
May 10, 2013

Present: C. Wild (Chair), C. Beckett, L. Caminati, S. Cooke, A.M. Croteau, R. Dal Farra, H. Kirschner, L. Lamarre, C. MacKenzie, M.C. Newman, L. Ostiguy, S. Panet-Raymond, D. Pariser, E.L. Ponton-Pham, J. Potvin, R. Reid, R. Richman Kenneally, G. Schwartz, J. Sloan, S. Snow, M. Sussman, A. Szymanski, D. Thirlwall, D. Totaro, H. Wasson, J. Werner

Regrets: J. Berzowska, L. Blair, Evergon, I.R. Meyer-Macaulay, A. Sinner, G. Vaillancourt

Guests: P.L. Kelley

1. Approval of the Agenda

MOTION: (H. Wasson, R. Reid)
“that the agenda for the meeting of May 10, 2013 be approved.”

CARRIED

2. Approval of the Minutes of the Meeting of April 19, 2013

MOTION: (L. Lamarre, R. Reid)
“that the minutes of the meeting of April 19, 2013 be approved.”

CARRIED

3. Business Arising from the Minutes

4. Chair’s Remarks

- As this was the last meeting of the academic year, the Chair extended her thanks to all members of Council.
- Convocation will be held on June 10, 2013. The valedictorian is from the Film Animation program. An Honorary Doctorate nominated by Art History will be awarded at Convocation. The name cannot be released as yet.
- Three faculty members will have left the university by the end of this academic year. Two retirements: G. Amantea (Studio Arts) and K. O’Brien (Design and Computation Arts); one resignation: kg Guttman (Contemporary Dance).
- The Chair and Dean B. Lewis (Arts and Science) have appointed M. Frank for her second term as director of the Centre for Interdisciplinary Studies in Society and Culture. E. Manning (Cinema/Studio Arts) continues as graduate program director of the PhD in Humanities.
- Faculty searches have been completed.
- Accolades: Two BFA graduates won awards at the Junos; the Sobey Award long list was announced with 6 of the 25 competing artists linked to Concordia; films by a Film Production alumna and a Film Animation student will be screened at Cannes; the catalogue launch for Bronfman Fellow P. Wickramasinghe’s *Time Machine* exhibit was held on May 9, 2013; part-time

faculty member N. Renaud won the Emerging Canadian Filmmaker Award at the Hot Docs Festival.

- Faculty budget update: the \$745,000 cut to Fine Arts budget will be maintained in 2013-2014 and this will be a permanent cut onwards.

5. Question Period

6. Appointments (*for information*, FFAC-2013-05-D1)

7. Budget Update

Guests: Dr. Lisa Ostiguy, Interim Provost/Vice-President, Academic Affairs and Mr. Patrick L. Kelley, Chief Financial Officer (11:00 a.m.)

The Provost and CFO spoke on the budget projections for the upcoming year. The climate of uncertainty would continue as a number of factors influence the budget: less revenue from tuition cuts, increases in pension funding, salary increases, uncertainty over future funding as the 'market' becomes more competitive (e.g., the University of Windsor would be discounting tuition as of September). The good news is that we are continuing to hire faculty while many universities have imposed hiring freezes.

A second round of budget conversations was being held on both campuses to look at various options and identify possible solutions. Registration required.

8. Academic and Student Affairs

8.1. Report of the Associate Dean, Academic and Student Affairs (FFAC-2013-05-D4)

- The Undergraduate curriculum changes submitted by Cinema and Design and Computation Arts were approved at APC. They will now go on to Senate.
- The proposal to promote the program in Sexuality from a Minor to a Major goes to APC next week. It is the culmination of 10 years of planning. Once it has been approved, the program would most likely be housed in the Simone de Beauvoir Institute.

Questions/comments may be directed to M. Sussman at mark.sussman@concordia.ca

9. Planning and Academic Facilities

9.1. Report of the Associate Dean, Planning and Academic Facilities (FFAC-2013-05-D5)

- The VA kiln expansion project is moving ahead.
- The Cinema business cases passed, therefore they will be digitizing.

Questions/comments may be directed to C. Moore at Christopher.moore@concordia.ca

10. Research

10.1. Report of the Associate Dean, Research (FFAC-2013-05-D6)

- The *Policy on Research Chairs* is being revised. The handout *Suggested modifications/clarifications to CURC Program* from the VPRGS was distributed at the meeting. The changes are meant to make the program more fluid and open it up to more faculty.

Questions/comments may be directed to H. Wasson at Haidee.Wasson@concordia.ca

11. Committee Reports

There were no committee reports presented this month.

12. Other business

13. Next Meeting – September 2013

14. Adjournment

The meeting was adjourned at 12:31 p.m.

Respectfully submitted,

J. De Bellefeuille

May 10, 2013

COMPOSITION: FINE ARTS FACULTY COUNCIL 2013-2014 SESSION**APPOINTED:**

President and Vice-Chancellor, Alan Shepard
 Provost and Vice-President, Academic Affairs, Benoit-Antoine Bacon
 Vice-President, Research & Graduate Studies, Graham Carr
 Dean, Catherine Wild
 School of Graduate Studies delegate, Vivek Venkatesh
 Registrar, Stephanie Sarik
 University Librarian delegate, David Thirlwall
 Associate Dean, Ana Cappelluto
 Associate Dean, Mark Sussman
 Associate Dean, Haidee Wasson
 Graduate Programme Director, Art Education, Kathleen Vaughan
 Graduate Programme Director, Art History, Anne Whitelaw (Fall) /
 Kristina Huneault (Winter)
 Graduate Programme Director, Studio Arts, Trevor Gould
 Graduate Programme Director, Film Studies, Catherine Russell

Department Chairs

Art Education, Lorrie Blair
 Art History, Cynthia Hammond
 Mel Hoppenheim School of Cinema, Daniel Cross
 Contemporary Dance, Michael Montanaro
 Creative Arts Therapies, Stephen Snow
 Design and Computation Arts, Joanna Berzowska
 Music, Liselyn Adams
 Studio Arts, Eric Simon
 Theatre, Raymond Marius Boucher

ELECTED MEMBERSHIP:**Department Representatives (2-year term)****Term Expires**

Art Education, Anita Sinner	May 31/14
Art History, John Potvin/Elaine Cheasley Paterson	May 31/14
Creative Arts Therapies, Jessica Bleuer	May 31/14
Mel Hoppenheim School of Cinema, Cilia Sawadogo	May 31/15
Design & Computation Arts, Christopher Moore	May 31/15
Studio Arts, Evergon	May 31/15
Music, Jeri Brown	May 31/15
Theatre, Robert Reid	May 31/15

Three Part-Time Faculty

Two Visual Arts

Lorraine Oades	May 31/14
Donato Totaro	May 31/14

One Performing Arts

Gary Schwartz	May 31/14
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Two Staff Representatives

Paul Fournier	Aug. 31/15
Harry Kirschner	Aug. 31/15

Eight Student Members

Six Undergraduate Students

Aditi Ohri	May 31/14
Jessica Gilbert	May 31/14
TBA	May 31/14
TBA	May 31/14
TBA	May 31/14
TBA	May 31/14

Two Graduate Students

Erika Couto	May 31/14
Desirée D. De Jesus	May 31/14

*Fine Arts membership constitution as approved by the Board of Governors on March 13, 1975.
And amended by the Board of Governors on February 10, 1977; January 15, 1981; May 21, 1981; January 15, 1987; May 24, 1989; February 15, 1995; December 17, 1997; March 18, 1998; March 17, 1999; November 15, 2000; October 18, 2007.*

Source:

http://www.concordia.ca/vpirsg/documents/Membership_and_powers_of_Faculty_Councils_School_Councils.pdf

September 6, 2013

Appointments for Council's information only

SSHRC Doctoral Committee

Catherine Russell (Cinema), ~~2012-2013~~ 2012-2014

Advisory Search Committee for the Dean, School of Graduate Studies

Martin Lefebvre (The Mel Hoppenheim School of Cinema)

Appointments

Council of the School of Graduate Studies

Stephen Snow, Creative Arts Therapies (2 year term)
Trevor Gould, Studio Arts (1 year term)

Graduate Awards Committees

Jonathan Lessard, Design and Computation Arts (3 year term)
Roy Cross, Mel Hoppenheim School of Cinema (3 year term)

Senate

Christopher Jackson, Music (3 year term)

Senate Library Committee

Anita Sinner, Art Education (3 year term)

Appointments for Council's information only

Senate - Academic Programs Committee

Eric Mongerson, Theatre (June 1, 2013-May 31, 2014)

Senate Research Committee

Masha Salazkina, Mel Hoppenheim School of Cinema – replacing Juan Carlos Castro from June 1, 2013-May 31, 2014

Council of the School of Extended Learning

Linda Szabad-Smyth, Art Education (3 year term)

Faculty Research Committee

Janis Timm-Bottos, Creative Arts Therapies (2 year term)
M.J. Thomson, Art Education (2 year term)

FAFC Steering Committee

Christopher Moore, Design and Computation Arts (2 year term)

FOFA Gallery Advisory Board

Alice Jim, Art History
Christopher Moore, Design and Computation Arts

Catherine Russell, Mel Hoppenheim School of Cinema
Patrick Traer, Studio Arts

FOFA Gallery Selection Committee

Luanne Martineau, Studio Arts
Christopher Moore, Design and Computation Arts
Eldad Tsabary, Music
Raymonde April, Studio Arts

SSHRC Doctoral Committee

Anita Sinner, Art Education (2 year term)



Process for Changing Concentration Names in Fine Arts Graduate Programs

In order to change, delete, or replace the name or description of a graduate concentration, the following procedures must be followed in order to maintain clear disciplinary identification and consider the potential impact on recruitment of new students. A proposal must be submitted, together with the provotrack dossier for any course, program, or other changes. The assumption is that a change in name of a concentration will be accompanied by changes in actual course offerings and program requirements.

The required components for the concentration name change proposal are as follows:

1. Executive summary*
2. Web printout of current information
3. Mock-up of webpage changes
4. Copy of attendant provotrack curriculum document for any course, program, or other changes

***The Executive Summary must include:**

- Rationale for the change and activities to be undertaken by department to promote change of name with applicants (including program names commonly in use within the discipline and those of key competitors)
- Implications for the program, including curriculum changes
- Implications for other programs at Concordia
- Letter of support from affected programs
- Resource implications, including potential future hiring – with budget. If there are resource implications, the dossier must be reviewed by the dean and comments made before the dossier is reviewed by Faculty Curriculum Committee (FCC).

Approval Path

1. Department Curriculum Committee (DCC)
2. Departmental Council (DC)
3. Faculty Curriculum Committee (FCC)
4. Faculty Council (FC) – After passing at FC, website changes can be made just for the concentration name and/or its description, or these changes can wait until the attendant provotrack document gets approval when all changes can be made at once
5. The attendant provotrack dossier continues on its approval path, ultimately to Senate

Internal Memorandum

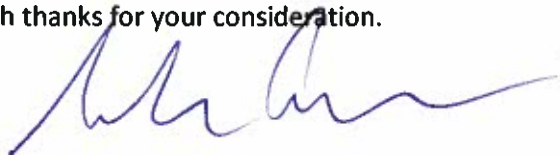
To: Catherine Wild, Dean, Faculty of Fine Arts
From: Mark Sussman, Associate Dean, Academic and Student Affairs, Fine Arts
Date: 26 August 2013
Re: Curriculum dossier MUSI-9, the Specialization in Jazz Studies

The Faculty of Fine Arts Curriculum Committee reviewed and unanimously approved the MUSI-9 curriculum dossier from the Department of Music. We hereby submit this dossier for review at Faculty Council on September 13, 2013.

The goals of this curriculum dossier are to admit students directly into the Specialization in Jazz Studies program; clearly identify all jazz courses with jazz course codes (JAZZ, JPER, and JHIS); encourage autonomy and excellence through a capstone seminar and project course required for graduation; and finally to streamline the writing courses in arranging and composition to allow for cycling.

The results will be better foundational skill building for incoming students, more exciting collaborative opportunities for those at upper levels of study, and improved program data tracking and administration for the university. These changes have no resource implications.

With thanks for your consideration.



Mark Sussman, PhD

Associate Dean, Academic and Student Affairs

Faculty of Fine Arts

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Internal Memorandum

To: Professor Liselyn Adams, Chair, Department of Music

From: Professor Kevin Austin, Chair, Department of Music Curriculum Committee

Date: 2013 – VIII – 07

Re: Curriculum Documents, MUSI-9, MUSI-10, MUSI-11, MUSI-12

Please find attached documents MUSI-9, -10, -11 and -12, unanimously passed on August 5, 2013 by the Department of Music Curriculum Committee.

While most of the changes are of a clerical nature, the underlying impetus is the completion of a cycle of curricular renewal that has been in progress for the past 2 decades. Forty years ago, the Department of Music was built around a single, Integrative Music Studies [INMS] major program. As this curricular initiative matured, the three internal areas articulated their presence with changes to the Calendar. First in 1991-92, Jazz Studies was created. In 2000-01, Electroacoustic Studies was formalized. In 2012-13, the Major in Integrative Music was replaced by the Major in Music. However, Jazz Studies remained with courses listed as INMS.

The bulk of these documents deal with deleting INMS course codes, and replacing them with clearer JAZZ, JPER, JHIS codes. At this time, in alignment with the Major in Music and the Major in Electroacoustic Studies, curricular adjustments, for example the addition of a senior level Capstone Project course, were approved by the Department of Music Curriculum Committee. [MUSI-9]

MUSI-10 adjusts the Calendar to reflect how MHIS 200 is being taught.

MUSI-11 removes courses that are not part of a program, or have not been offered for 10 - 20 years.

MUSI-12 corrects and adjusts some minor aspects of the Specialization in Performance Studies.

This has been a carefully considered incremental process, with changes following the evaluation of classroom practices.

MUSI-9 Specialization in Jazz Studies

Jazz Studies at Concordia

Jazz was among the original offerings when the Music Department was created in the 1970's. The prevailing departmental vision at that time favoured an integrative approach: many of the common divisions between harmonic and melodic study, ear-training and theory, history and performance were purposefully reduced, and a more integrated approach was taken. As the various specializations were designed in the 1980s and 1990s, a common core of foundation courses was retained. Students rarely arrived with a solid background of advanced studies in music, including jazz. A foundation level was necessary before entering any specialization. Integration of students, programs, and styles occurred at the "bottom" of the programs, and separation into specializations increased as the students progressed.

All of the music programs have evolved since that time, with the elimination of some of the lowest-level courses (MUSI 200 Music Literacy) which were needed to bring students with good potential but weak backgrounds up to university level. The integration of certain subject areas has been eliminated in order to offer a deeper, more intensive course of study where the "integration" occurs at the higher levels after the students have attained a solid grounding in individual areas. Harmony is no longer combined with counterpoint and aural perception, for example – these are now distinct courses and student achievement has increased considerably since implementing these changes.

The Music Department now has four main areas in addition to the general Music Major (MUSI): Electroacoustic Studies (Major and Minor), Jazz Studies, Composition, and Performance (Specializations). The three Specializations have required students to complete 30 credits in the MUSI program before applying to specialize. However, students studying Jazz have a completely distinct program from those in the non-jazz program. Courses in Harmony, Melody & Counterpoint, and Aural Perception have separate sections for students in Jazz so that they learn the appropriate harmonic and melodic languages from the start. Specialization begins at the foundation level, where this focus is most needed. The Department has moved collaboration and broader exploration towards the higher levels of each program. Capstones, interdisciplinary and inter-stylistic projects are far stronger in this way, rather than the older approach with everyone together at the bottom and specialized at the top.

Because streaming sections into Jazz and non-Jazz has worked so well over the past few years, it is now time to clarify the Jazz Studies program with direct entry into the Specialization, renumbering courses which have been separate in practice but not in the Calendar, and adding a Capstone Seminar and Project in line with the other programs in the Department.

The applicant pool for the Music Department has evolved. For some time now, first year students arrive with solid jazz skills due to 2- and 3-year CEGEP programs specifically dedicated to jazz, or training in high schools with strong jazz programs. It is time for Concordia's program to offer them a specialized program from the moment they enter their studies.

Concordia is one of the few schools that offers jazz-focused study in all theory and ear training classes. Non-traditional instruments are welcome: players of pans, harmonica, violin, French horn, and ukulele have graduated in Jazz Studies.

These qualities have built Concordia's excellent Jazz program. Faculty members are active internationally, and attract students who have gone on to significant careers as performers, arrangers, composers, and educators. This curriculum change will update and clarify the program, and keep it at the forefront of Jazz Studies in Canada.

Rationale

Direct Entry into the Specialization in Jazz Studies

Jazz music is complex, contains elements uniquely its own combined with elements drawn from a wide variety of traditions, and requires dedication and focus to learn. A three- or four-year university program provides a good foundation, provided students are immersed in the history, practices and theory throughout, in order to develop into musicians who can accurately identify themselves as jazz musicians.

At the same time, jazz, like all musical styles, is in constant evolution. Concordia students and graduates can participate in this evolution if they receive a solid grounding and the inspiration and ability to take the music further. Specialization at the beginning of the program growing into potential for collaboration and personal development at the higher levels will facilitate this.

Choosing a university program to study jazz is dependent on three things: the faculty (who is going to teach me?); the clarity of the program (am I going to really learn jazz?); and the possibilities for evolution (can I reach a high level, and then collaborate with others from different styles, areas, or disciplines?). The proposed change addresses the second two elements, and clarifies to the potential student what they will be able to do at Concordia.

Establishment of Clear Jazz Studies Course Codes

Currently, all jazz students enter the general Major in Music program for their first 30 credits. Those who intend to specialize in Jazz Studies are streamed into separate sections of first-year courses in Harmony, Analysis, Aural Perception, and Melody & Counterpoint. They then transfer to the Specialization in their second year and continue the jazz stream, still with courses using the same numbers as the Major in Music. For writing courses, it is only when students take Jazz Arranging or Jazz Composition that the numbers are distinguished from the MUSI (or INMS) equivalents. Course codes are also shared, with streamed sections, in Private Study (instrumental and vocal private instruction).

This practice of streaming, rather than using distinct course codes, makes tracking admissions and outcomes difficult. When a student in the Specialization in Jazz Studies takes INMS 251, for example, the content is completely different than INMS 251 (now MUSI 251) for a non-jazz student. One learns modal harmonies, blues chords, progressions using extended chords; the other learns four-part writing, voice-leading rules that are not applicable to jazz, and different methods of modulation and establishment of tonal centres. It means having separate course outlines and outcomes for students in nominally identical courses. Arriving at common examination standards is impossible. Even in Private Study, where students learn their instrument or voice technique and repertoire, the requirements for jazz and non-jazz students are different. The department would like to establish standards for the different levels of these courses, but the differences between the disciplines make that impossible without separating the course numbers. Keeping good statistics on the Jazz Studies students is also difficult, as they

all enter the MUSI program first, and transfer at different times. The program is not clearly visible to potential candidates.

Re-naming courses and giving them a distinct course code will solve many of these problems. Admitting students directly into the Specialization in Jazz Studies will bring the Calendar and administrative procedures into line with the current practice, and improve program administration and tracking.

Goals of the Curriculum Changes

1. To admit students directly into the Specialization in Jazz Studies;
2. To clearly identify all jazz courses with jazz course codes (JAZZ, JPER, JHIS);
3. To encourage autonomy and excellence through a Capstone Seminar and Project (JAZZ 400) required for graduation, analogous to those in MUSI and EAST and allowing for interdisciplinary collaboration;
4. To streamline the writing courses (Arranging and Composition) allowing for cycling.

Curriculum Changes

Several steps are needed to give all courses in the Specialization in Jazz Studies a clear code identifying them as having Jazz content:

- Elimination of INMS, part two. INMS courses for the Major in Music were changed to “MUSI” as of the 2013-14 academic year. The remaining INMS codes will be changed to JAZZ, reflecting their true content, or deleted (in MUSI-11).
- Addition of JHIS. All music history courses with specific jazz content will have a JHIS number as well as MHIS. Courses will be renumbered to make the sequence clearer. Course numbers for Special Topics and Independent Study will be added. Students in other programs within the Department will still be able to take the Jazz History courses under MHIS numbers, preventing the need for course substitution forms or changes to all of the other calendar listings for music programs where MHIS credits are required.
- Use of JPER for Private Study sections in jazz style. This will facilitate the establishment of distinct course outlines and outcomes, exam level expectations, etc. for jazz.
- Addition of a capstone course in jazz studies, equivalent to those in MUSI and EAST.
- Deletion of Jazz Harmony (JAZZ 301³) which has not run in many years as it has been replaced by Harmony I (INMS 252³ jazz section) and now will be replaced by JAZZ 252³.
- Deletion of Arranging III, JAZZ 402³. This will allow cycling of one year of arranging courses (JAZZ 303³, 304³) with Jazz Composition (JAZZ 305⁶).

Elimination of “INMS”

With the implementation of the new Major in Music starting in September 2013, the INMS code has been removed from all courses in the Major in Music. The only remaining INMS numbers in 2013-14 are the jazz-streamed sections, and some remaining Special Topics and Independent Study codes which are no longer needed. The proposal is to rename orphaned INMS courses with JAZZ codes, defining them as jazz-practice courses integral to the Specialization, as follows:

Table I: Proposed changes of INMS codes/titles to JAZZ codes/titles

2013 – 2014:	2014 -- :
INMS 209A Aural Perception I	JAZZ 209 Jazz Aural Perception I
INMS 210A Aural Perception II	JAZZ 210 Jazz Aural Perception II
INMS 251A Melody and Counterpoint	JAZZ 251 Rhythm and Melody
INMS 252A Harmony I	JAZZ 252 Jazz Harmony I
INMS 311A Aural Perception III	JAZZ 311 Jazz Aural Perception III
INMS 352 Harmony II	JAZZ 351 Jazz Harmony II
INMS 351A Analysis	JAZZ 352 Jazz Analysis

Jazz History JHIS

Music history courses with Jazz content will be identified with the new code JHIS. The numbering sequence will change to reflect the prerequisites. These courses will continue to run as MHIS and will be open to all students who meet the prerequisite requirements.

Table II: Proposed changes of MHIS codes/titles to JHIS codes/titles

2013 – 2014:	2014 -- : (double codes are cross-listed)
MHIS 314 Jazz History	JHIS/MHIS 314 Jazz History
MHIS 312 The Ellington Era	JHIS/MHIS 351 The Ellington Era
MHIS 313 American Popular Song	JHIS/MHIS 352 American Popular Song
MHIS 316 The Modern Jazz Orchestra	JHIS/MHIS 353 The Modern Jazz Orchestra
MHIS 317 The Music of Charles Mingus	JHIS/MHIS 354 The Music of Charles Mingus
special topics and independent study to add:	JHIS 398 Special Topics in Jazz History
	JHIS 471 Independent Study
	JHIS 498 Special Topics in Jazz History

Private Study in Jazz

Currently, all students register for MPER 251³-252³, 351³-352³, 451³-452³, and MPER 390⁶, 490⁶ for their vocal or instrumental instruction, irrespective of idiom. The Department of Music now requires juried examinations at the end of each of these courses, and minimum requirements for technical skills and repertoire are being established. The requirements for an exam of this kind in Jazz are quite different from those in the contemporary/classical stream; different scales, harmonic structures, rhythmic practices and the extensive use of improvisation make sharing outcomes with the non-jazz courses impossible. While some crossover in materials may occur (i.e. the use of Classical études or repertoire towards the development of certain technical skills, tone development, or reading abilities), Private Study in Jazz aims towards the performance of Jazz repertoire and the development of the skills needed to perform it well.

All levels of Private Study will have both the MPER and a JPER number, making it clear which area the student will follow. As has always been the case, students may shift from one to the other for a specific purpose (a vocalist or pianist to work on Classical technique for a semester, for example), but the course numbering will better reflect the pedagogical differences.

MPER 390 and 490 will remain open to students in the Specialization in Performance only.

New Course: JAZZ 400³: Jazz Capstone Seminar and Project

Every program in music has a culminating project in the final year: recital performances, compositions presented in public, electroacoustic presentations, or a community presentation or publication. MUSI 401 and EAST 461-462 are the equivalent courses in the Majors in Music and Electroacoustic Studies, and MPER 490 in the Specialization in Performance Studies. JAZZ 400 is proposed as a final year course which will support and further encourage high levels of jazz scholarship, performance, or creation, with a view to preparing students for graduate studies and/or professional life. In this course, students would conceive, design, implement, and present a wide variety of high-level projects, solo or group, and possibly entailing collaboration beyond jazz. In spite of the separate numbers and titles for these Capstone courses, collaboration is encouraged by all faculty members. For example, between Electroacoustic Studies and Music Performance there are performances planned for March of 2014 involving live performance by laptop musicians from EAST and instrumentalists and singers from the Contemporary Ensemble course (MPER 223). Beyond the department, there are yearly collaborations with Film Animation involving EAST and performing students (including jazz); a 60X60 performance in January involving students in music, theatre and dance; and yearly theatre productions using live music. Students will frequently propose collaborative projects using their own expertise combined with students from other areas. This will be as welcome in the Jazz area as in others.

To add this course while maintaining the 72-credit envelope for Jazz Studies, Arranging courses (JAZZ 303³, 304³, 401³) will be compressed from three levels to two. JAZZ 401³ (Arranging III) will be deleted. Jazz Arranging will run in alternating years with Jazz Composition (JAZZ 305⁶).

Comparison of Current and Proposed Program

Current:

66 BFA Specialization in Jazz Studies

- 6 JAZZ 200⁶ or, if exempt, Department of Music electives, excluding MUSI 200⁶ and INMS 209³, 251³, and 252³
- 21 JPER 220⁶; INMS 210³, 311³, 351³, 352^{3*}; MPER 231³
- 6 MUSI 230⁶ or MUSI 231³ and 232³
- 6 MHIS 200⁶ or, if exempt, MHIS electives
- 6 MHIS electives
- 18 Chosen from JAZZ 301³, 302³, 305⁶, 401³, 402³, 405⁶; JPER 321³, 330⁶, 341³, 421³, 422³, 430⁶, 441³
- 3 Department of Music electives, excluding MUSI 200⁶, INMS 209³, 251³, and 252³, chosen in consultation with a Music advisor.

**With permission of the Department of Music, students with exemption for INMS 351³ and 352³ substitute INMS 451³ and 452³.*

Proposed:

66 BFA Specialization in Jazz Studies

- 6 JAZZ 200⁶ or, if exempt, Department of Music electives.
- 9 JAZZ 209³, 210³, 311³
- 12 JAZZ 251³, 252³, 351³, 352³
- 15 JAZZ 400³, JPER 220³, 231³, 232³, and MPER 231³
- 6 JHIS 314³, plus 3 credits JHIS electives
- 18 Chosen from JAZZ, JHIS and JPER courses

(FFAR 250⁶, 6 credits of electives beyond Fine Arts, and 12 credits of free electives, unchanged.)

The Specialization in Jazz Studies at a Glance:

The new numbers are in **bold**. The former numbers are in (parentheses).

Required Courses	200-level	300-level	400-level
Writing	JAZZ (MUSI) 251³-252³ Jazz Harmony I, Rhythm and Melody	JAZZ (MUSI) 351³-352³ Jazz Harmony II, Jazz Analysis	JAZZ 400³ Jazz Capstone
Hearing	JAZZ (MUSI) 209³-210³ Jazz Aural Perception I-II	JAZZ (MUSI) 311³ Jazz Aural Perception III	
Performing	JPER 220³ (6) Jazz Ensemble I JPER (MPER) 251³-252³ Jazz Private Study I-II MPER 231³ University Choir		
Knowledge	JAZZ 200⁶ Language of Jazz	JHIS (MHIS) 314³ History of Jazz	JHIS (MHIS) 3 credits Jazz Music History
Outside Music	FFAR 250⁶	6 credits outside Fine Arts (any level)	
Electives	200-level	300-level	400-level
Writing	JAZZ 298³ Special Topic	JAZZ 303³, 304³ Jazz Arranging I-II JAZZ 305⁶ Jazz Composition I JAZZ 398³, 399⁶ Special Topics	JAZZ 405⁶ Jazz Composition II JAZZ 471³, 472³ Independent Study JAZZ 498³, 499⁶ Special Topics
Performance	JPER 298³ Special Topic	JPER 321³ Jazz Ensemble II JPER 330⁶ Improvisation I JPER 341³ Jazz Vocal Repertoire I JPER (MUSI) 351³-352³ Jazz Private Study III-IV JPER 398³, 399⁶ Special Topics	JPER 421³, 422³ Jazz Ensemble III, IV JPER 430⁶ Improvisation II JPER 441³ Jazz Vocal Repertoire II JPER (MUSI) 451³-452³ Jazz Private Study V-VI JPER 498³, 499⁶ Special Topics
Knowledge		All JHIS courses	JHIS 498 Special Topics
Free Electives	12 credits free electives from any area in Music or outside		

Student Profiles

The ideal applicant to the 66-credit Specialization in Jazz Studies should have a solid jazz background in terms of performance, general knowledge of the history and practices of jazz art, and the ability to improvise and/or create in jazz. They should be ready for intensive university jazz studies designed to turn them into professionals—composers, arrangers, performers, teachers, producers. A two- or three-year Quebec CEGEP DEC with a concentration in Jazz Studies, or the equivalent, will best prepare students to profit most deeply from university level Jazz Studies. A few of these students may be exempted from some of the 200-level courses, but the level of these courses is calibrated to follow on the CEGEP preparation.

The entrant to the 120 credit program should have jazz preparation in a high school of the performing arts, or (if such a school was not available), evidence of participation in jazz performing groups, in jazz summer intensive programs, and the like. The 120 credit program offers more room for foundation courses and specialized jazz courses, as well as a minor or other group of courses outside jazz for those who choose to do so. During advising, it will be recommended that 120-credits students, even if they enter directly into the Specialization in Jazz Studies, take courses such as MHIS 200 (Music History and Society) during their first year.

All applicants will be assessed by an audition process which may be supplemented by testing to assess their jazz knowledge and skills.

The ideal graduate from Concordia's Specialization in Jazz Studies should be an all-round, well-formed jazz musician ready to participate fully in professional life. The skills and knowledge that Concordia graduates take with them into the professional world will include performing, arranging, composing, knowledge of stage deportment and recording studio standards, business savvy to put together groups and projects and bring things successfully to the public (through courses such as MUSI 321, the Art of Managing Your Career, as well as mentorship from the faculty in the program), knowledge of the history of jazz and its impact on society and the world; and a keen vision of where they want their own jazz path to go in their future, and why.

Relationship with other programs within the Music Department

With the introduction of direct entry into the Specialization in Jazz Studies, the Music Department will have a clearly articulated tripartite structure. Each of the three areas of this structure is deeply rooted in historical tradition while vigorously growing in contemporary directions. Students in any one Major or Specialization can take courses in the others as electives provided they meet the prerequisites. In this way, students within the department may remain specialized and focused on one specific practice of their choice; or they may select studies from across the entire range of the department's offerings, and elsewhere, to broaden their scope. These choices will be open to students in the Specialization in Jazz Studies through their twelve credits of free electives and through participation in the required University or Chamber Choir course (MPER 231) at a minimum. In addition, jazz students may elect to do a minor in another musical or non-musical area; they may opt to remain tightly focused, or to broaden out through electives to make novel and exciting new connections. A more thorough grounding at the outset will ensure that students have the skills they need if they choose to collaborate on projects or take courses in other areas at the higher levels of their program.

Resource Implications

Direct Entry and Course Re-numbering

The Specialization in Jazz Studies remains a 66 credit Specialization, in line with the two Specializations emerging from the current Major in Music (Composition and Performance).

No new credits will be needed beyond the current 72 credit allocation to Jazz Studies. The one new course requested, JAZZ 400³ Jazz Capstone, has been structured to exist within the same overall credit envelope by cutting JAZZ 402³ Arranging III from Specialization requirements and from the Calendar.

New JHIS code: Current MHIS courses covering Jazz subjects will cross-listed with a JHIS code for the students in the Specialization, and both Special Topics and Independent Study will be added within the new JHIS code. There is no resource implication in having a JHIS code, nor in offering Special Topics or Independent Study.

Special topics numbers will also be in place for JAZZ, JPER and JHIS to allow for the inclusion of new course topics. These will always fit into the credit envelope and do not involve extra costs.

Credit Change for JPER 220 (Jazz Ensembles)

All other ensembles in the Department of Music, including the upper levels of jazz ensembles, carry a 3 credit load for students. The reduction of student credit for JPER 220 from 6 to 3 will not affect the cost of the program, as the teaching assignment will remain at 6 credits for this 3-hour per week course. It is the normal practice in other university music programs to offer a maximum of 3 credits for any ensemble course, with some going as low as 1 credit. Students will register for another 3 credits to balance this change.

Faculty Renewal

The current Faculty Renewal Plan of the Department of Music prioritizes Jazz Studies for the next two tenure track positions. Two retirements in recent years (Andrew Homzy and Roddy Ellias) have reduced the usual complement of four full-time professors in Jazz Studies to two. While there are excellent part-time faculty members and the program runs smoothly, a return to four full-time is ideal in order to give the students the support they need and to ensure that the program evolves with the full participation of a representative proportion of the Department's full-time members.

Recruitment Plan

Allowing direct entry into the Specialization in Jazz Studies will require well-prepared students from the start, drawn from a sufficiently large and diverse pool of qualified applicants. While attracting a sufficient number of well-qualified students has not been a problem in the past, the diversity of instrumentation has become difficult in recent years. The revised program will be more attractive to potential students, as it shows clearly that students begin immediately with a jazz focus to their harmony, ear-training, performance, and history classes. However, the difficulty of instrumental balance must be addressed.

Current Situation:

In order to bring Concordia jazz students to a professional level, it is essential to have reliable and stable jazz ensembles that closely resemble the types of ensembles that graduates may join in real life. For several years, there has not been a proper *balance*—winds, brass, singers, guitarists, bassists, pianists, etc. This is equally important for the students concentrating in the writing disciplines (arranging and composition), as they need performers to workshop and present their work.

The jazz ensembles where this balance is most important are the core required course JPER 220 and its cross-listed continuations (JPER 321, 421, 422), with three sections:

1. Big Band—a standard jazz instrumental formation (standard of 17 or more musicians)
2. Ensemble Eclectic—for instrumentalists not in Big Band (using custom arrangements by students for a varied instrumentation)
3. Jazz Vocal Ensemble—for up to 24 singers, with one rhythm section (piano, bass, drums)

In addition, Improvisation I and II (JPER 330 and 430) require diverse instrumentation to be able to form regular ensembles and combos to practice the art of improvisation.

For 2013-14, 26 students have been accepted after clearly demonstrating a high enough level of knowledge and performance through testing in harmony, ear-training and an audition. While the applicant pool was large enough to ensure quality, it was not varied enough to improve the instrumental balance. This must be addressed, as the success of the program depends quite heavily on the availability of the appropriate variety of instruments and voices.

This year's new students: Continuing students (based on enrolment in private study):

Bass	3	8
Drums	3	5
Guitar	7	9
Piano	2	8
Saxophone	0	4
Trombone	1	1
Trumpet	2	0
Violin	0	1
Voice	8	11

There is an acute need for woodwinds (saxophone, flute, clarinet), and brass (trombone, trumpet). Other instruments (for example violin, mallet, or percussion) would also be welcome.

Recruitment Strategy 2013-2016

The Department of Music, with its newly revised Major in Music and this proposed revision to the Specialization in Jazz Studies, will be launching a recruitment campaign in 2013-14 aimed at increasing the number and variety of applicants for all programs.

Key Actions

Several initiatives are planned (for the Department, as well as jazz-specific events):

1. Workshops / Master Classes - away. Three events will take place at schools with active jazz programs. These workshops will be presented to students, taught by Concordia jazz faculty and aimed particularly towards those instruments or voices currently experiencing low enrolment. Two will be in Québec (outside of Montréal) and one in Ontario (Ottawa area). The format and subject matter will be chosen carefully to attract students and to encourage them to visit Montreal for other events taking place in the Department. In schools with programs in other areas of music, simultaneous workshops will take place for the MUSI / Performance / Composition or Electroacoustics areas.
2. Workshops / Master Classes – home. During Open House and several times during the year, secondary and CEGEP students will be invited to attend workshops and master classes at the Department of Music. Personal invitations to teachers of winds, brass, percussion or other areas will be made. The classes will include Concordia jazz students (invited master classes, for example, or guest lecturers) and will give a chance for the secondary and CEGEP students to meet Concordia faculty and students directly.
3. Video Audition / Admissions Portfolio Workshops. In November and in January (or early February), the Department will offer workshops on the creation of the video audition or admissions portfolio for all of its programs (MUSI, JAZZ, EAST). Potential applicants will learn what makes a great audition video or portfolio (composition, electroacoustics) and will have a chance to try some techniques. These workshops will be webcast and available online.
4. Postcards / Brochures / Posters. A new design will be made for the three main programs, and produced within the budget allowed. These can be distributed by part-time faculty when they perform or travel, they can be mailed out to schools, etc. An events poster/calendar (similar to last year's Spring Shows poster) will be produced, used electronically and traditionally.
5. Social media. A Department Facebook or other social site will be set up and maintained, with regular contributions by faculty and students. A coordinator will be named.

PROGRAM CHANGE: Direct Entry to Specialization**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**☐ Editorial ☐ Requirements ☒ Regulations ☐ Program Deletion ☐ New Program

Present Text (from 2013/2014) calendar	Proposed Text
<p>SPECIALIZATIONS IN MUSIC</p> <p>The Faculty of Fine Arts offers three specialization programs in Music, each of 66 credits. Students applying for entrance to the Department are accepted into the Major in Music. Upon completion of 30 credits, students may apply for transfer into a specialization. Acceptance into a specialization is based on the student's general academic performance in all university courses, but especially in the Music courses.</p>	<p>SPECIALIZATIONS IN MUSIC</p> <p>The Faculty of Fine Arts offers three specialization programs in Music, each of 66 credits. Students applying for entrance to the <u>Specializations in Performance or Composition</u> are accepted into the Major in Music. Upon completion of 30 credits, students may apply for transfer into <u>one of those two</u> specializations. <u>Students applying for entrance to the Specialization in Jazz Studies enter directly in their first year.</u> Acceptance into a specialization is based on the student's general academic performance in all courses, but especially in the Music courses.</p>
<p>Rationale:</p> <p>Because of the distinct nature of Jazz, both in theoretical and in practical areas, the Specialization in Jazz Studies does not benefit from a first year of non-Jazz foundation courses. For the past several years, courses in Harmony, Melody and Counterpoint, Aural Perception, and Private Study have had separate Jazz sections, without the benefit of distinct course descriptions and requirements. With this curriculum change, students wishing to specialize in Jazz Studies will see their progress through the program clearly from the beginning. Students are best prepared by directly entering the Specialization, and broadening their program at the upper levels if they wish to.</p> <p>Students in the Major in Music will still be able to take the broadest spectrum of courses with no specialization. Those who wish to specialize after the first year into any of the three programs will still be able to do so, including into Jazz Studies. Performance and Composition will retain the common core and require students to complete 30 credits to solidify their skills before choosing a specialization.</p> <p>This change has already been put into practice in all but the calendar. Applicants who wish to go into Jazz Studies audition with jazz repertoire and are prepared to enter directly into this specialization. If they do not have specific jazz skills, they come into the Major in Music. The program will attract more applicants when it is clear that the program is jazz-centred from the start, and that the program will give them a thorough grounding in this demanding discipline. Those who wish to work across areas in music and related fields will do so in the higher levels of the program when they have the skills and knowledge which will allow them to work in evolving styles.</p>	
<p>Resource Implications:</p> <p>None</p>	

PROGRAM CHANGE: Revision of requirements**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**☒ Editorial ☒ Requirements ☐ Regulations ☐ Program Deletion ☐ New Program

Present Text (from 2013/2014) calendar	Proposed Text
66 BFA Specialization in Jazz Studies 6 JAZZ 200 ⁶ or, if exempt, Department of Music electives, excluding MUSI 200⁶ and INMS 209³, 251³, and 252³ 21 JPER 220⁶, INMS 210³, 311³, 351³, 352³*, MPER 231³ 6 MUSI 230⁶ or MUSI 231³ and 232³ 6 MHIS 200⁶ or, if exempt, MHIS electives 6 MHIS electives 18 Chosen from JAZZ 301 ³ , 302 ³ , 305 ⁶ , 401 ³ , 402 ³ , 405 ⁶ , JPER 321 ³ , 330 ⁶ , 341 ³ , 421 ³ , 422 ³ , 430 ⁶ , 441 ³ 3 Department of Music electives, excluding MUSI 200⁶, INMS 209³, 251³, and 252³, chosen in consultation with a Music advisor. *With permission of the Department of Music, students with exemption for INMS 351³ and 352³ substitute INMS 451³ and 452³.	66 BFA Specialization in Jazz Studies 6 JAZZ 200 ⁶ or, if exempt, Department of Music electives <u>9 JAZZ 209³, 210³, 311³</u> <u>12 JAZZ 251³, 252³, 351³, 352³</u> <u>15 JPER 221³, 251³, 252³, JAZZ 400³, and MPER 231³</u> <u>6 JHIS 314³, and 3 cr JHIS electives</u> 18 Chosen from <u>JAZZ, JHIS and JPER courses.</u>
Rationale: The proposed changes to the Specialization in Jazz Studies clearly identify all jazz courses with J*** codes, and formalize students' Direct Entry into the Specialization without passing through the Major in Music. While this appears to be a major curriculum revision, most of the changes consist of renumbering existing courses to reflect current student progression through the program. For the past several years, sections of Harmony, Aural Perception, Analysis, Melody and Counterpoint, and Private Study have been divided into Jazz and non-Jazz streams. Having courses with very different content sharing a single number has been problematic. Separating streamed courses into distinct course numbers will make the student path through the Jazz program clearer, and make tracking students in the different streams possible. The separate requirements for all of these courses will be articulated and learning outcomes in both classroom and performance-based courses can be defined. One new course is added to requirements (JAZZ 400 Jazz Capstone Seminar and Project). Students will create individual or collaborative final projects under supervision, with the potential to link with the EAST 461-462 or the MUSI 401 Capstone courses. One level of Arranging has been deleted to make room in students' programs for this course. MHIS 200 ⁶ (Music History and Society) has been removed as a requirement, to be replaced by six credits of Jazz History (JHIS 314 ³ plus one other course). This reduces the music history requirements from 12 to 6 credits, allowing more students to progress to higher levels. Students in 120 credit programs will be encouraged to take MHIS 200 as one of their first year courses. Cégep graduates have a thorough grounding in general music history.	

MUSI, MHIS, MPER, and EAST courses can be taken as electives, but all students will receive the thorough grounding in Jazz that is needed to graduate with a true Specialization. Courses in Jazz will be open to students in the Major in Music with the requisite skills and knowledge, by permission. Grouping all of the courses with Jazz content under these new course codes will not limit the ability of students to create a broad program, but it will ensure that students graduating with the Specialization will have the education they need to call themselves Jazz musicians.

Resource Implications:

The Specialization in Jazz Studies will remain at 66 credits, and will continue to have the same credit envelope within the Department of 72 credits. No new resources are required.

PROGRAM CHANGE: Entrance requirements**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program:
Degree: BFA
Calendar Section/Graduate Page Number: 81.100.1**Type of Change:**☒ Editorial ☐ Requirements ☐ Regulations ☐ Program Deletion ☐ New Program

Present Text (from 2013/2014) calendar	Proposed Text
81.100.1 Admission to Programs in Music In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to Music programs. All applicants to the Major or Minor in Electroacoustic Studies must submit a <i>portfolio</i> of their own work, the <i>Electroacoustic Information Sheet</i> , and a <i>letter of intent</i> . All applicants to the Major in Music must complete an <i>interview/audition</i> . All applicants to the major and minor programs in Music are required to pass Theory and Ear-Training Placement Tests (for placement in theory courses) prior to audition. For more information concerning these additional requirements and submission deadline dates, please visit the following website: finearts.concordia.ca/admissions .	81.100.1 Admission to Programs in Music In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to Music programs. All applicants to the Major or Minor in Electroacoustic Studies must submit a <i>portfolio</i> of their own work, the <i>Electroacoustic Information Sheet</i> , and a <i>letter of intent</i> . All applicants to the Major in Music and the Specialization in Jazz Studies must complete an audition <i>interview/audition</i> . All applicants to the major, and minor, and Specialization programs in Music are required to pass and Theory and Ear-Training Placement Tests (for placement in theory courses) prior to audition . For more information concerning these additional requirements and submission deadline dates, please visit the following website: finearts.concordia.ca/admissions .
Rationale: The Specialization in Jazz Studies will have direct entry, so it must be made clear in this section that students can apply directly, and must audition and take their placement tests. There is no longer an in-person interview/audition. Video auditions are submitted online, and the testing does not necessarily come before the audition. Testing is also done primarily online.	
Resource Implications: None.	

COURSE CHANGE: INMS 209 New Course Number: JAZZ 209**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: Music**Type of Change:**

<input checked="" type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input checked="" type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: Note		

Present Text (from 2013/2014) calendar	Proposed Text
<p>INMS 209 <i>Aural Perception I</i> (3 credits) Prerequisite: MUSI-200 or exemption. A course designed to develop the musical ear through intermediate-level sight-singing, dictation, aural analysis, and keyboard skills. Classroom and laboratory. NOTE: Students enrolled in any specialization offered by the Department of Music may not apply credits for this course towards the 90-credit degree requirements. NOTE: Students who have received credit for this topic under INMS 499 or MUSI 210 may not take this course for credit.</p>	<p>JAZZ 209 <i>Jazz Aural Perception I</i> (3 credits) Prerequisite: <u>Enrolment in the Specialization in Jazz Studies or by written permission of the Department of Music</u>. A course designed to develop the <u>jazz</u> musical ear <u>at an intermediate level</u>. Classroom and laboratory. NOTE: Students who have received credit for this topic under <u>INMS 209 (in a jazz section)</u>, 499, or MUSI 210 may not take this course for credit.</p>
Rationale: The course code is being changed to create a clear jazz identification of the INMS 209 jazz section which is already streamed for jazz instruction.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: INMS 210 New Course Number: JAZZ 210**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: Music**Type of Change:**☒ Course Number☒ Course Title☐ Credit Value☐ Prerequisite☒ Course Description☐ Editorial☐ New Course☐ Course Deletion☒ Other - Specify: Note

Present Text (from 2013/2014) calendar	Proposed Text
INMS 210 <i>Aural Perception II</i> (3 credits) Prerequisite: INMS 209 or equivalent. A continuation of the development of the musical ear through intermediate-level sight-singing, dictation, aural analysis, and keyboard skills. Classroom and laboratory. NOTE A/See §200.3 NOTE: Students who have received credit for this topic under INMS 310 may not take this course for credit.	JAZZ 210 <i>Jazz Aural Perception II</i> (3 credits) Prerequisite: JAZZ 209 or equivalent. A continuation of the development of the <u>jazz</u> musical ear. Classroom and laboratory. NOTE A/See §200.3 NOTE: Students who have received credit for this topic under INMS <u>210 or 310 (in a jazz section)</u> may not take this course for credit.
Rationale: The course code is being changed to create a clear jazz identification of the INMS 210 jazz section which is already streamed for jazz instruction.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: INMS 251 New Course Number: JAZZ 251**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: Music**Type of Change:**

<input checked="" type="checkbox"/> Course Number	<input checked="" type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input checked="" type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: Note		

Present Text (from 2013/2014) calendar	Proposed Text
INMS 251 Melody and Counterpoint (3 credits) Prerequisite: MUSI-200 or equivalent . An introduction to the basic elements of melodic construction and contrapuntal technique, with reference to a variety of genres, studied through analysis and composition. NOTE: Students enrolled in any specialization offered by the Department of Music may not apply credits for this course towards the 90-credit degree requirements. NOTE: Students who have received credit for this topic under INMS 250, 499 or MUSI 210 may not take this course for credit.	<u>JAZZ 251 Rhythm and Melody</u> (3 credits) Prerequisite: <u>Enrolment in the Specialization in Jazz Studies or by written permission of the Department of Music</u> . An introduction to the elements of <u>jazz rhythmic and</u> melodic construction. NOTE: Students who have received credit for this topic under INMS 250, <u>251</u> , 499 or MUSI 210 <u>(in jazz sections)</u> may not take this course for credit.
Rationale: The course code is being changed to create a clear jazz identification of the INMS 251 jazz section which is already streamed for jazz instruction.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: INMS 252 New Course Number: JAZZ 252**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: Music**Type of Change:**

<input checked="" type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input checked="" type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: Note		

Present Text (from 2013/2014) calendar	Proposed Text
<p>INMS 252 <i>Harmony I</i> (3 credits) Prerequisite: MUSI-200 or equivalent. An introduction to the basic and intermediate principles of harmonic progressions and voice-leading within the tonal system, with reference to a variety of styles and genres, studied through analysis and composition. NOTE: Students enrolled in any specialization offered by the Department of Music may not apply credit for this course towards the 90-credit degree requirements. NOTE: Students who have received credit for this topic under INMS 250, 499 or MUSI 210 may not take this course for credit.</p>	<p>JAZZ 252 <i>Jazz Harmony I</i> (3 credits) Prerequisite: <u>Enrolment in the Specialization in Jazz Studies or by written permission of the Department of Music.</u> An introduction to the basic and intermediate principles of <u>jazz</u> harmonic progressions and voice-leading. NOTE: Students who have received credit for this topic under INMS 250, <u>252</u>, 499 or MUSI 210 <u>(in a jazz section)</u> may not take this course for credit.</p>
Rationale: The course code is being changed to create a clear jazz identification of the INMS 252 jazz section which is already streamed for jazz instruction.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: INMS 311 New Course Number: JAZZ 311**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: Music**Type of Change:**☒ Course Number☒ Course Title☐ Credit Value☒ Prerequisite☒ Course Description☐ Editorial☐ New Course☐ Course Deletion☒ Other - Specify: Note

Present Text (from 2013/2014) calendar	Proposed Text
INMS 311 <i>Aural Perception III</i> (3 credits) Prerequisite: INMS 210 or equivalent. A continuation of aural perception development through sight-singing, dictation, transcription and aural analysis . Classroom and laboratory. NOTE A/See §200.3 NOTE: Students who have received credit for INMS 310 may not take this course for credit.	JAZZ 311 <i>Jazz Aural Perception III</i> (3 credits) Prerequisite: JAZZ 210 or equivalent. A continuation of <u>jazz</u> aural perception development <u>at an advanced level</u> . Classroom and laboratory. NOTE A/See §200.3 NOTE: Students who have received credit for INMS 310 <u>or 311</u> may not take this course for credit.
Rationale: The course code is being changed to create a clear jazz identification of the INMS 311 jazz section which is already streamed for jazz instruction.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: INMS 351 New Course Number: JAZZ 352

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: Music

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
<p>INMS 354 <i>Analysis</i> (3 credits) Prerequisite: INMS 252. An introduction to analytical techniques relating to form, motivic development, and texture, with reference to a variety of styles and genres. NOTE A/See §200.3 NOTE: Students who have received credit for INMS 350 may not take this course for credit.</p>	<p>JAZZ 352 <i>Jazz Analysis</i> (3 credits) Prerequisite: <u>JAZZ 351</u>. An introduction to analytical techniques relating to form, motivic development, and texture, with reference to a variety of styles <u>and time periods</u>. NOTE A/See §200.3 NOTE: Students who have received credit for INMS <u>351 (in a jazz section)</u> may not take this course for credit.</p>
<p>Rationale: The course code is being changed to create a clear jazz identification of the INMS 351 jazz section which is already streamed for jazz instruction. The numerical content of the course code is also being reassigned as 352 because it is desired that in Jazz Studies, Harmony II should precede Analysis.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed: None.</p>	

COURSE CHANGE: INMS 352 New Course Number: JAZZ 351**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: Music**Type of Change:**☒ Course Number☒ Course Title☐ Credit Value☒ Prerequisite☒ Course Description☐ Editorial☐ New Course☐ Course Deletion☒ Other - Specify: Note

Present Text (from 2013/2014) calendar	Proposed Text
<p>INMS-352 Harmony II (3 credits)</p> <p>Prerequisite: INMS 252. A continuation of the study of harmonic progressions and voice-leading within the expanded tonal system, with reference to a variety of styles and genres, studied through analysis and composition.</p> <p><i>NOTE: Students who have received credit for this topic under INMS 350 may not take this course for credit.</i></p>	<p><u>JAZZ 351</u> Jazz Harmony II (3 credits)</p> <p>Prerequisite: <u>JAZZ</u> 252. A continuation of the study of harmonic progressions and voice-leading with reference to a variety of styles and <u>time periods</u>, studied through analysis and composition.</p> <p><i>NOTE: Students who have received credit for this topic under INMS <u>352 (in a jazz section)</u> may not take this course for credit.</i></p>
<p>Rationale:</p> <p>The course code is being changed to create a clear jazz identification of the INMS 351 jazz section which is already streamed for jazz instruction. The numerical change reflects the preference to put advanced harmony study prior to the analysis course in Jazz Studies.</p>	
<p>Resource Implications:</p> <p>None.</p>	
<p>Other Programs within which course is listed:</p> <p>None.</p>	

COURSE CHANGE: JAZZ 200 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
<p>JAZZ 200 <i>The Language of Jazz</i> (6 credits) Prerequisite: Enrolment in a major or specialization program in the Department of Music. An introduction to the syntax, style, aesthetics, and sociology of jazz. The complete spectrum of styles and artists serves as the basis of materials for the course.</p>	<p>JAZZ 200 <i>The Language of Jazz</i> (6 credits) Prerequisite: Enrolment in the Specialization in Jazz Studies, or by written permission of the Department of Music. An introduction to the syntax, style, aesthetics, and sociology of jazz. The complete spectrum of styles and artists serves as the basis of materials for the course. Listening, readings/discussion, aural transcription, performance analysis, repertoire development, instrumental or vocal performance and film study constitute the core work.</p>
<p>Rationale: Implementing MUSI-9 will clarify that jazz students will be accepted directly into the Specialization in Jazz Studies. The prerequisite should therefore state entry into the Specialization in Jazz Studies.</p> <p>The description better describes the variety of work in the course - it is a combination of study, performance and aural training, making it clear that this is not a history/literature lecture course.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed: None.</p>	

COURSE CHANGE: JAZZ 301 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
<p>JAZZ 301 — Jazz Harmony (3 credits) Prerequisite: JAZZ 200; MUSI 200; or exemptions. The basics of jazz harmony. NOTE: Students who have received credit for this topic under an INMS 498 number may not take this course for credit.</p>	
<p>Rationale: Jazz Harmony I will be offered under the course code JAZZ 252.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed: None.</p>	

COURSE CHANGE: JAZZ 302 New Course Number: JAZZ 303**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**☒ Course Number☐ Course Title☐ Credit Value☒ Prerequisite☒ Course Description☐ Editorial☐ New Course☐ Course Deletion☒ Other - Specify: Note

Present Text (from 2013/2014) calendar	Proposed Text
JAZZ 302 Jazz Arranging I (3 credits) Prerequisite: JAZZ 304 . The introductory study of writing arrangements based upon compositions from the American popular song and jazz repertoires for small and medium-size jazz ensembles. NOTE A/See §200.3 NOTE: Students who have received credit for INMS 332 may not take this course for credit.	JAZZ 303 Jazz Arranging I (3 credits) Prerequisite: JAZZ <u>251 and 252</u> . The study of writing arrangements based upon compositions from the American popular song and jazz repertoires for small and medium-size jazz ensembles. NOTE A/See §200.3 NOTE: Students who have received credit for INMS 332 <u>or JAZZ 302</u> may not take this course for credit.
Rationale: The Jazz Arranging courses are being regrouped and compressed into two levels rather than three. The prerequisite course Jazz Harmony I has been recoded JAZZ 252 for students in the Specialization in Jazz Studies, and JAZZ 251, Rhythm and Melody will also be required. Students in Arranging I will be able to progress more quickly with a stronger skill base. Students who wish to concentrate on the writing disciplines of jazz will then have a clear progression from the two foundation courses (JAZZ 251-252) into Jazz Arranging I - II and/or Jazz Composition I-II within the three years of the program.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: JAZZ 305 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
<p>JAZZ 305 Jazz Composition I (6 credits) Prerequisite: JAZZ 302. A seminar/workshop in jazz composition. After an examination of components of composition from the jazz repertoire, students write original music based on the blues, American popular song forms, and such idioms as those in the style of bebop, bossa nova, ragtime, and modal jazz. <i>NOTE A/See §200.3</i> <i>NOTE: Students who have received credit for CMUS 330 may not take this course for credit.</i></p>	<p>JAZZ 305 Jazz Composition I (6 credits) Prerequisite: JAZZ <u>252</u>. A seminar/workshop in jazz composition. After an examination of components of composition from the jazz repertoire, students write original music based on the blues, American popular song forms, and such idioms as those in the style of bebop, bossa nova, ragtime, and modal jazz. <i>NOTE A/See §200.3</i> <i>NOTE: Students who have received credit for CMUS 330 may not take this course for credit.</i></p>
<p>Rationale: Jazz Harmony rather than Arranging is a more appropriate prerequisite course for Composition.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed: None.</p>	

COURSE CHANGE: JAZZ 400 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input checked="" type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
	<p><u>JAZZ 400 Jazz Studies Capstone Seminar and Project</u> (3 credits) <u>Prerequisite: 60 credits completed in the Specialization in Jazz Studies</u> <u>Students design, implement and present advanced individual or collaborative projects in any area of Jazz Studies.</u></p>
<p>Rationale: Capstone courses exist in the Major in Music as well as in the Major in Electroacoustic Studies. The Specialization in Jazz Studies wishes to align with this high-level format, in which advanced students design and present self-directed projects that reflect a culmination of their studies.</p>	
<p>Resource Implications: None. The deletion of Jazz Arranging III (JAZZ 402³) will balance the addition of 3 credits for this course. While JAZZ 402 did not run every year, it was part of the list of courses from which students chose 18 credits. Students with a focus on the writing disciplines in jazz needed it to complete their training in arranging.</p> <p>The credit envelope currently allotted to jazz studies will not change with the addition of this course.</p>	
<p>Other Programs within which course is listed:</p> <p>None.</p>	

COURSE CHANGE: JAZZ 401 New Course Number: JAZZ 304**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**

<input checked="" type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input checked="" type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: Note		

Present Text (from 2013/2014) calendar	Proposed Text
JAZZ 404 Jazz Arranging II (3 credits) Prerequisite: JAZZ 302. The continued study of writing arrangements for large ensembles including original compositions and jazz repertoire. NOTE A/See §200.3 NOTE: Students who have received credit for INMS 431 may not take this course for credit.	JAZZ 304 Jazz Arranging II (3 credits) Prerequisite: JAZZ 303. <u>Building on JAZZ 303, the</u> study of writing arrangements for large ensembles including original compositions and jazz repertoire. NOTE A/See §200.3 NOTE: Students who have received credit for INMS 431 <u>or JAZZ 401</u> may not take this course for credit.
Rationale: The Jazz Arranging courses are being compressed from three levels into two courses offered within the same year. This allows for cycling in alternation with JAZZ 305/3 (Jazz Composition I). Students whose principal interest is in writing will be better prepared for JAZZ 405 (Composition II) and will not have the problem of a "lost" semester if they wish to hone their arranging skills and continue to practice these skills in composition. The compression of more material into fewer semesters is possible with the rising of the level in the writing courses prior to Arranging I (JAZZ 251 Rhythm and Melody and JAZZ 252 Harmony I). Students in Arranging II will be encouraged to write arrangements for the student ensembles (JPER 221) and will be given opportunities to showcase their arrangements in department concerts. Those interested in pursuing this work to the 400 level will be able to do so in JAZZ 405 (Composition II) and JAZZ 400 (Jazz Capstone) where they can join forces with student performers and composers to create arrangements of original work for public presentation.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: JAZZ 402 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
JAZZ 402 — Jazz Arranging III (3 credits) Prerequisite: JAZZ 401. The study of advanced techniques in jazz arranging. NOTE A/See §200.3 NOTE: Students who have received credit for INMS 432 may not take this course for credit.	
Rationale: Due to overall changes made, this course is no longer necessary. The work is accomplished in the other two levels plus JAZZ 400 for final self-directed, advanced projects.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: JHIS 314 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
	<p>JHIS 314 <i>Jazz History</i> (3 credits) A study of the historical developments and the personalities that contributed to the evolution of jazz styles. <u><i>NOTE: Students who have received credit for MHIS 314 may not do this course for credit.</i></u></p>
<p>Rationale: The addition of the JHIS course code clearly identifies this as the foundation music history course pertaining to the Specialization in Jazz Studies. The course has been offered yearly under MHIS for many years and is a crucial core requirement of Jazz Studies. Non-jazz students may continue to take this course as MHIS 314. The two course codes will be cross-listed.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed: Major in Music as MHIS 314.</p>	

COURSE CHANGE: JHIS 351 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input checked="" type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
	JHIS 351 <i>The Ellington Era</i> (3 credits) <u>Prerequisite: JHIS 314 or MHIS 314. The study of the life and music of Edward Kennedy Duke Ellington.</u> <u>NOTE: Students who have received credit for this topic under a MHIS 498 number may not take this course for credit.</u>
Rationale: The numbering of the jazz-oriented music history courses are being changed to make the prerequisite structure clearer and to add the new JHIS code. MHIS/JHIS 314 is prerequisite for what are currently MHIS 312, 313, 316, 317. These will be renumbered as 351, 352, 353, 354. These courses will be cross-listed with both an MHIS and a JHIS code, for the majors in Music and the students in the Specialization in Jazz Studies.	
Resource Implications: None. This course will be cross-listed with MHIS 351 (formerly MHIS 312).	
Other Programs within which course is listed: Major in Music as MHIS 351.	

COURSE CHANGE: JHIS 352 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input checked="" type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
	JHIS 352 <i>American Popular Song</i> (3 credits) <u>Prerequisite: JHIS 314 or MHIS 314. A survey of the composers, lyricists, and performers of American popular song from 1900 to 1950 through the study of works by masters of the genre such as Gershwin, Porter, Berlin, and Arlen.</u> <u>NOTE: Students who have received credit for this topic under a MHIS 498 number may not take this course for credit.</u>
Rationale: The numbering of the jazz-oriented music history courses are being changed to make the prerequisite structure clearer and to add the new JHIS code. MHIS/JHIS 314 is prerequisite for what are currently MHIS 312, 313, 316, 317. These will be renumbered as 351, 352, 353, 354. These courses will be cross-listed with both an MHIS and a JHIS code, for the majors in Music and the students in the Specialization in Jazz Studies.	
Resource Implications: None.	
Other Programs within which course is listed: Major in Music as MHIS 352 (formerly MHIS 313).	

COURSE CHANGE: JHIS 353 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input checked="" type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
	JHIS 353 <i>The Modern Jazz Orchestra</i> (3 credits) <u>Prerequisite: JHIS 314 or MHIS 314. A survey of big band jazz music from 1943 to the present, beginning with Duke Ellington's epic composition "Black, Brown and Beige."</u> <u>NOTE: Students who have received credit for this topic under a MHIS 498 number may not take this course for credit.</u>
Rationale: The numbering of the jazz-oriented music history courses are being changed to make the prerequisite structure clearer and to add the new JHIS code. MHIS/JHIS 314 is prerequisite for what are currently MHIS 312, 313, 316, 317. These will be renumbered as 351, 352, 353, 354. These courses will be cross-listed with both an MHIS and a JHIS code, for the majors in Music and the students in the Specialization in Jazz Studies.	
Resource Implications: None.	
Other Programs within which course is listed: Major in Music as MHIS 353 (formerly MHIS 316)	

COURSE CHANGE: JHIS 354 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input checked="" type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
	JHIS 354 <i>The Music of Charles Mingus</i> (3 credits) <u>Prerequisite: JHIS 314 or MHIS 314. The study of the life and music of Charles Mingus.</u> <u>NOTE: Students who have received credit for this topic under a MHIS 498 number may not take this course for credit.</u>
Rationale: The numbering of the jazz-oriented music history courses are being changed to make the prerequisite structure clearer and to add the new JHIS code. MHIS/JHIS 314 is prerequisite for what are currently MHIS 312, 313, 316, 317. These will be renumbered as 351, 352, 353, 354. These courses will be cross-listed with both an MHIS and a JHIS code, for the majors in Music and the students in the Specialization in Jazz Studies.	
Resource Implications: None.	
Other Programs within which course is listed: Major in Music as MHIS 354 (formerly MHIS 317)	

COURSE CHANGE: JHIS 398 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input checked="" type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
	<u>JHIS 398 <i>Special Topics in Jazz History</i> (3 credits)</u> <u>Prerequisite: Written permission of the Department of Music. This course provides an opportunity for the study of special topics in jazz history.</u>
Rationale: Jazz Studies has long offered one 3-credit Special Topics history course per year. This Special Topics course will be identified as a Jazz History Special Topic integral to the Specialization in Jazz Studies. A 400-level Special Topics number will also be added to enable the addition of higher-level content and requirements in Jazz History. The code MHIS Special Topics will continue to exist to serve the needs of the Major in Music.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: JHIS 471 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
	<p><u>JHIS 471 Jazz History Independent Study*</u> (3 credits) <u>Prerequisite: Written permission of the Department of Music</u> <u>Students undertake independent research in jazz history under the supervision of a full-time faculty member.</u> <u>* Students may count a maximum of 9 credits in independent studies towards their degree program.</u></p>
<p>Rationale: This new JHIS code permits offering Independent Study in jazz history.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed: None.</p>	

COURSE CHANGE: JHIS 498 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input checked="" type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
	JHIS 498 <i>Special Topics in Jazz History</i> (3 credits) <u>Prerequisite: Written permission of the Department of Music. This course provides an opportunity for the study of special topics in jazz history.</u>
Rationale: Jazz Studies has long offered one 3-credit Special Topics history course each year. Both a 300-level and a 400-level option ensures an appropriate number for the level of the course. The MHIS Special Topics will continue to exist to serve the needs of the Major in Music.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: JPER 220 New Course Number: JPER 221**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**

<input checked="" type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input checked="" type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: Note		

Present Text (from 2013/2014) calendar	Proposed Text
<p>JPER 220 Jazz Ensemble I (6 credits) Prerequisite: JAZZ 200 previously or concurrently. A performance course in which students participate in various Concordia jazz ensembles. <i>NOTE A/See §200.3</i> <i>NOTE: Students are required to participate in public performances.</i> <i>NOTE: Students who have received credit for CMUS 300 may not take this course for credit.</i></p>	<p>JPER 221 Jazz Ensemble I (3 credits) Prerequisite: JAZZ 200 previously or concurrently, <u>or by permission of the Department of Music upon successful audition.</u> A performance course in which students participate in various Concordia jazz ensembles. <i>NOTE A/See §200.3</i> <i>NOTE: Students are required to participate in public performances.</i> <i>NOTE: Students who have received credit for CMUS 300 may not take this course for credit.</i> <u><i>NOTE: This is a full-year course.</i></u></p>
<p>Rationale: All other ensembles in the Department of Music, including the non-prime upper-year cross-listed codes of JPER 220 itself, carry a 3 credit load for students. The change in credits brings this course in line with all the other ensembles, in terms of student credits. It is the normal practice in university music programs to offer a maximum of 3 credits for any ensemble course, with some going as low as 1 credit. This is the case for both Classical and Jazz ensembles of all sizes from small chamber groups to big bands and symphony orchestras.</p> <p>This course open to all Concordia students who can pass the performance audition at the start of classes. This has been the practice in all of the department's ensembles for many years, and this change in the prerequisite provides that information to students.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed: None.</p>	

COURSE CHANGE: JPER 321 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2015/2016
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
JPER 321 <i>Jazz Ensemble II</i> (3 credits) Prerequisite: JPER 220 . A continuation of JPER 220 . <i>NOTE A/See §200.3</i> <i>NOTE: This is a full-year course.</i> <i>NOTE: Students are required to participate in public performances.</i> <i>NOTE: Students who have received credit for CMUS 401 may not take this course for credit.</i>	JPER 321 <i>Jazz Ensemble II</i> (3 credits) Prerequisite: JPER <u>221</u> . A continuation of JPER <u>221</u> . <i>NOTE A/See §200.3</i> <i>NOTE: This is a full-year course.</i> <i>NOTE: Students are required to participate in public performances.</i> <i>NOTE: Students who have received credit for CMUS 401 may not take this course for credit.</i>
Rationale: The course number for the first year of Jazz Ensembles has been changed to JPER 221 and reduced to 3 credits (from 6) to match all other ensembles within the department.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: JPER 330 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
JPER 330 <i>Jazz Improvisation I</i> (6 credits) Prerequisite: JAZZ 304 previously or concurrently; JAZZ 200. A performance-analysis course that examines the craft of jazz improvisation. A broad spectrum of jazz improvisational styles is examined. Participation in public performance is required. <i>NOTE: Students who have received credit for MPER 330 may not take this course for credit.</i>	JPER 330 <i>Jazz Improvisation I</i> (6 credits) Prerequisite: JAZZ <u>252</u> previously or concurrently; JAZZ 200. A performance-analysis course that examines the craft of jazz improvisation. A broad spectrum of jazz improvisational styles is examined. Participation in public performance is required. <i>NOTE: Students who have received credit for MPER 330 may not take this course for credit.</i>
Rationale: Jazz Harmony I has been changed from JAZZ 301 to JAZZ 252. This change updates the prerequisite.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: JPER 341 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
JPER 341 <i>Jazz Vocal Repertoire I</i> (3 credits) Prerequisite: JAZZ 200; MUSI 231 in voice previously or concurrently. A study of jazz vocal technique through performance of representative compositions and arrangements, and study of professional recordings illustrative of various jazz vocal styles. Special focus is on performance styles as they relate to building audience-performer relationships. Students are expected to participate in public performances. <i>NOTE: Students who have received credit for this topic under a MPER 498 number may not take this course for credit.</i>	JPER 341 <i>Jazz Vocal Repertoire I</i> (3 credits) Prerequisite: JAZZ 200; JPER 251 , MUSI 231 or MPER 251 (voice) previously or concurrently. A study of jazz vocal technique through performance of representative compositions and arrangements, and study of professional recordings demonstrating various jazz vocal styles. Special focus is on performance styles and building audience-performer relationships. Students are expected to participate in public performances. <i>NOTE: Students who have received credit for this topic under a MPER 498 number may not take this course for credit.</i>
Rationale: Jazz Private Study I will become JPER 251, thus changing the number for the prerequisite. MUSI 231 (older number for Private Study I) and MPER 251 are the equivalent course in the MUSI program.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: MHIS 312 New Course Number: MHIS 351**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**

<input checked="" type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
MHIS 342 <i>The Ellington Era</i> (3 credits) Prerequisite: MHIS 314. The study of the life and music of Edward Kennedy Duke Ellington. <i>NOTE: Students who have received credit for this topic under a MHIS 498 number may not take this course for credit.</i>	MHIS <u>351</u> <i>The Ellington Era</i> (3 credits) Prerequisite: MHIS 314 <u>or JHIS 314</u> . The study of the life and music of Edward Kennedy Duke Ellington. <i>NOTE: Students who have received credit for this topic <u>as MHIS 312 or</u> under a MHIS 498 number may not take this course for credit.</i>
Rationale: The numbering of the jazz-oriented music history courses are being changed to clarify the prerequisite structure. MHIS/JHIS 314 is prerequisite for what are currently MHIS 312, 313, 316, 317. These will be renumbered as 351, 352, 353, 354. These courses will be cross-listed with both an MHIS and a JHIS code, for the majors in Music and the students in the Specialization in Jazz Studies.	
Resource Implications: None.	
Other Programs within which course is listed: Specialization in Jazz Studies (new course code being added as JHIS 351)	

COURSE CHANGE: MHIS 313 New Course Number: MHIS 352**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**

<input checked="" type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
MHIS 343 <i>American Popular Song</i> (3 credits) Prerequisite: MHIS 314. A survey of the composers, lyricists, and performers of American popular song from 1900 to 1950 through the study of works by masters of the genre such as Gershwin, Porter, Berlin, and Arlen. <i>NOTE: Students who have received credit for this topic under a MHIS 498 number may not take this course for credit.</i>	MHIS <u>352</u> <i>American Popular Song</i> (3 credits) Prerequisite: MHIS 314 <u>or JHIS 314</u> . A survey of the composers, lyricists, and performers of American popular song from 1900 to 1950 through the study of works by masters of the genre such as Gershwin, Porter, Berlin, and Arlen. <i>NOTE: Students who have received credit for this topic <u>as MHIS 313 or</u> under a MHIS 498 number may not take this course for credit.</i>
Rationale: The numbering of the jazz-oriented music history courses are being changed to clarify the prerequisite structure. MHIS/JHIS 314 is prerequisite for what are currently MHIS 312, 313, 316, 317. These will be renumbered as 351, 352, 353, 354. These courses will be cross-listed with both an MHIS and a JHIS code, for the majors in Music and the students in the Specialization in Jazz Studies.	
Resource Implications: None.	
Other Programs within which course is listed: Specialization in Jazz Studies. This course will be cross-listed with JHIS 352.	

COURSE CHANGE: MHIS 314 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
MHIS 314 <i>Jazz History</i> (3 credits) Prerequisite: MHIS 200. A study of the historical developments and the personalities that contributed to the evolution of jazz styles.	MHIS 314 <i>Jazz History</i> (3 credits) A study of the historical developments and the personalities that contributed to the evolution of jazz styles.
Rationale: This course will now be cross-listed with the newly created JHIS 314. Students in the Major in Music will register for MHIS 314, and those in the Specialization in Jazz Studies will register for JHIS 314. This will eliminate the need for course substitutions for the MHIS requirements for music majors who are interested in the history of jazz. The prerequisite of MHIS 200 is being removed to align the two versions of the course.	
Resource Implications: None.	
Other Programs within which course is listed: None as MHIS 314. JHIS 314 will be cross-listed with this course.	

COURSE CHANGE: MHIS 316 New Course Number: MHIS 353**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**

<input checked="" type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
MHIS 346 <i>The Modern Jazz Orchestra</i> (3 credits) Prerequisite: MHIS 314. A survey of big band jazz music from 1943 to the present, beginning with Duke Ellington's epic composition "Black, Brown and Beige." <i>NOTE: Students who have received credit for this topic under a MHIS 498 number may not take this course for credit.</i>	MHIS 353 <i>The Modern Jazz Orchestra</i> (3 credits) Prerequisite: MHIS 314 <u>or JHIS 314</u> . A survey of big band jazz music from 1943 to the present, beginning with Duke Ellington's epic composition "Black, Brown and Beige." <i>NOTE: Students who have received credit for this topic <u>as MHIS 316 or</u> under a MHIS 498 number may not take this course for credit.</i>
Rationale: The numbering of the jazz-oriented music history courses are being changed to clarify the prerequisite structure. MHIS/JHIS 314 is prerequisite for what are currently MHIS 312, 313, 316, 317. These will be renumbered as 351, 352, 353, 354. These courses will be cross-listed with both an MHIS and a JHIS code, for the majors in Music and the students in the Specialization in Jazz Studies.	
Resource Implications: None.	
Other Programs within which course is listed: Specialization in Jazz Studies as JHIS 353.	

COURSE CHANGE: MHIS 317 New Course Number: MHIS 354**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**

<input checked="" type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
MHIS 347 <i>The Music of Charles Mingus</i> (3 credits) Prerequisite: MHIS 314. The study of the life and music of Charles Mingus. <i>NOTE: Students who have received credit for this topic under a MHIS 498 number may not take this course for credit.</i>	MHIS 354 <i>The Music of Charles Mingus</i> (3 credits) Prerequisite: MHIS 314 <u>or JHIS 314</u> . The study of the life and music of Charles Mingus. <i>NOTE: Students who have received credit for this topic <u>as MHIS 317 or</u> under a MHIS 498 number may not take this course for credit.</i>
Rationale: The numbering of the jazz-oriented music history courses are being changed to clarify the prerequisite structure. MHIS/JHIS 314 is prerequisite for what are currently MHIS 312, 313, 316, 317. These will be renumbered as 351, 352, 353, 354. These courses will be cross-listed with both an MHIS and a JHIS code, for the majors in Music and the students in the Specialization in Jazz Studies.	
Resource Implications: None.	
Other Programs within which course is listed: Specialization in Jazz Studies as JPER 354.	

COURSE CHANGE: MPER 251 New Course Number: JPER 251**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**☒ Course Number☒ Course Title☐ Credit Value☒ Prerequisite☒ Course Description☐ Editorial☐ New Course☐ Course Deletion☒ Other - Specify: Note

Present Text (from 2013/2014) calendar	Proposed Text
<p>MPER 251 <i>Private Study I</i> (3 credits) Prerequisite: Written permission of the Department of Music. This course offers individual vocal or instrumental instruction in an approved area of music coordinated with the student's program. <i>NOTE: Students are required to assume part of the cost of private lessons.</i> <i>NOTE: Upon the recommendation of the individual instructor, public performance may be required as part of the course.</i> <i>NOTE: Students who have received credit for this topic under MUSI 230 or 231 may not take this course for credit.</i></p>	<p>JPER 251 <i>Jazz Private Study I</i> (3 credits) Prerequisite: Enrolment in the Specialization in Jazz Studies and written permission of the Department of Music. This course offers individual vocal or instrumental instruction in jazz performance. <i>NOTE: Students are required to assume part of the cost of private lessons.</i> <i>NOTE: Upon the recommendation of the individual instructor, public performance may be required as part of the course.</i> <i>NOTE: Students who have received credit for MUSI 230, 231, or MPER 251 may not take this course for credit.</i></p>
<p>Rationale: Private Study I and II will continue to be required within the core of the Specialization in Jazz Studies; and the course code, title, and description should clearly identify jazz as the genre. The course already exists and is offered in jazz genre by jazz professors to jazz students under the current MPER 251 code (MUSI 231 prior to 2013 - 2014). This change will also facilitate tracking and level requirements for jazz separate from non-jazz private study.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed: None.</p>	

COURSE CHANGE: MPER 252 New Course Number: JPER 252**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**☒ Course Number☒ Course Title☐ Credit Value☒ Prerequisite☒ Course Description☐ Editorial☐ New Course☐ Course Deletion☒ Other - Specify: Note

Present Text (from 2013/2014) calendar	Proposed Text
MPER 252 <i>Private Study II</i> (3 credits) Prerequisite: MPER 251 and written permission of the Department of Music. A continuation of MPER 251 . <i>NOTE: Students who have received credit for this topic under MUSI 232 may not take this course for credit.</i>	JPER 252 <i>Jazz Private Study II</i> (3 credits) Prerequisite: JPER 251 and written permission of the Department of Music. A continuation of JPER 251 . <i>NOTE: Students who have received credit for MUSI 232 <u>or MPER 252</u> may not take this course for credit.</i>
Rationale: Private Study I and II will continue to be required within the core of the Specialization in Jazz Studies; and the course code, title, and description should clearly identify jazz as the genre. The course already exists and is offered in jazz genre by jazz professors to jazz students under the current MPER 251 code (MUSI 231 prior to 2013 - 2014). This change will also facilitate tracking and level requirements for jazz separate from non-jazz private study.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: MPER 351 New Course Number: JPER 351**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**☒ Course Number☒ Course Title☐ Credit Value☒ Prerequisite☐ Course Description☐ Editorial☐ New Course☐ Course Deletion☒ Other - Specify: Note

Present Text (from 2013/2014) calendar	Proposed Text
<p>MPER 351 <i>Private Study III</i> (3 credits) Prerequisite: MPER 252; second-year standing*; written permission of the Department of Music. A continuation of MPER 252. <i>NOTE: Students are required to assume part of the cost of private lessons.</i> <i>NOTE: Upon the recommendation of the individual instructor, public performance may be required as part of the course.</i> <i>NOTE: Students who have received credit for this topic under MUSI 330 or 331 may not take this course for credit.</i> <i>*66 or fewer credits remaining in degree program.</i></p>	<p>JPER 351 <i>Jazz Private Study III</i> (3 credits) Prerequisite: JPER 232; second-year standing <u>in the Specialization in Jazz Studies</u>*; written permission of the Department of Music. A continuation of JPER 232. <i>NOTE: Students are required to assume part of the cost of private lessons.</i> <i>NOTE: Upon the recommendation of the individual instructor, public performance may be required as part of the course.</i> <i>NOTE: Students who have received credit for MUSI 330_331 <u>or</u> MPER 351 may not take this course for credit.</i> <i>*66 or fewer credits remaining in degree program.</i></p>
Rationale: A continuation of the JPER stream of private study.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: MPER 352 New Course Number: JPER 352

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
<p>MPER 352 <i>Private Study IV</i> (3 credits) Prerequisite: MPER 351 and written permission of the Department of Music. A continuation of MPER 351. <i>NOTE: Students who have received credit for this topic under MUSI 330 or 332 may not take this course for credit.</i></p>	<p>JPER 352 <i>Jazz Private Study IV</i> (3 credits) Prerequisite: JPER 351 and written permission of the Department of Music. A continuation of JPER 351. <i>NOTE: Students who have received credit for MUSI 330, 332 <u>or MPER 352</u> may not take this course for credit.</i></p>
<p>Rationale: A continuation of the JPER codes for Jazz Private Study.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed: None.</p>	

COURSE CHANGE: MPER 451 New Course Number: JPER 451**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**☒ Course Number☒ Course Title☐ Credit Value☒ Prerequisite☒ Course Description☐ Editorial☐ New Course☐ Course Deletion☒ Other - Specify: Note

Present Text (from 2013/2014) calendar	Proposed Text
<p>MPER 451 <i>Private Study V</i> (3 credits) Prerequisite: MPER 352; third-year standing in one of the Music specializations; and written permission of the Department of Music. A continuation of MPER 352. <i>NOTE: Students are required to assume part of the cost of private lessons.</i> <i>NOTE: Upon the recommendation of the individual instructor, public performance may be required as part of the course.</i> <i>NOTE: Students who have received credit for this topic under MUSI 430 or 431 may not take this course for credit.</i> <i>*33 or fewer credits remaining in degree program.</i></p>	<p>JPER 451 <i>Jazz Private Study V</i> (3 credits) Prerequisite: JPER 352; third-year standing <u>in the Specialization in Jazz Studies*</u>; written permission of the Department of Music. A continuation of <u>JPER 332</u>. <i>NOTE: Students are required to assume part of the cost of private lessons.</i> <i>NOTE: Upon the recommendation of the individual instructor, public performance may be required as part of the course.</i> <i>NOTE: Students who have received credit for MUSI 430, 431 or MPER 451 may not take this course for credit.</i> <i>*33 or fewer credits remaining in degree program.</i></p>
Rationale: A continuation of the JPER codes for Jazz Private Study.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: MPER 452 New Course Number: JPER 452**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Jazz Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**☒ Course Number
☐ Course Description
☐ Course Deletion☒ Course Title
☐ Editorial
☒ Other - Specify: Note☐ Credit Value
☐ New Course☒ Prerequisite

Present Text (from 2013/2014) calendar	Proposed Text
MPER 452 <i>Private Study VI</i> (3 credits) Prerequisite: MPER 451 and written permission of the Department of Music. Enrolment in one of the Music specializations. A continuation of MPER 451 . <i>NOTE: Students who have received credit for this topic under MUSI 430 or 432 may not take this course for credit.</i>	JPER 452 <i>Jazz Private Study VI</i> (3 credits) Prerequisite: JPER 451 and written permission of the Department of Music. A continuation of JPER 451 . <i>NOTE: Students who have received credit for MUSI 430, 432 or <u>MPER 452</u> may not do this course for credit.</i>
Rationale: A continuation of the JPER codes for Jazz Private Study.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

Internal Memorandum

To: Catherine Wild, Dean, Faculty of Fine Arts
From: Mark Sussman, Associate Dean, Academic and Student Affairs, Fine Arts
Date: 26 August 2013
Re: Curriculum dossier MUSI-10, Music History 200

The Faculty of Fine Arts Curriculum Committee reviewed and unanimously approved the MUSI-10 curriculum dossier from the Department of Music. We hereby submit this dossier for review at Faculty Council on September 13, 2013.

This dossier address the chronology, or lack thereof, in the current MHIS 200 Music History course descriptions. As the current descriptions show, the course has historically offered an overview of music history by starting with familiar styles and moving towards the less familiar. However, it is now being taught chronologically, and the course descriptions thus require updating.

These changes have no resource implications.

With thanks for your consideration.



Mark Sussman, PhD

Associate Dean, Academic and Student Affairs

Faculty of Fine Arts

mark.sussman@concordia.ca

514.848.2424 ext. 4604



Internal Memorandum

To: Professor Liselyn Adams, Chair, Department of Music

From: Professor Kevin Austin, Chair, Department of Music Curriculum Committee

Date: 2013 – VIII – 07

Re: Curriculum Documents, MUSI-9, MUSI-10, MUSI-11, MUSI-12

Please find attached documents MUSI-9, -10, -11 and -12, unanimously passed on August 5, 2013 by the Department of Music Curriculum Committee.

While most of the changes are of a clerical nature, the underlying impetus is the completion of a cycle of curricular renewal that has been in progress for the past 2 decades. Forty years ago, the Department of Music was built around a single, Integrative Music Studies [INMS] major program. As this curricular initiative matured, the three internal areas articulated their presence with changes to the Calendar. First in 1991-92, Jazz Studies was created. In 2000-01, Electroacoustic Studies was formalized. In 2012-13, the Major in Integrative Music was replaced by the Major in Music. However, Jazz Studies remained with courses listed as INMS.

The bulk of these documents deal with deleting INMS course codes, and replacing them with clearer JAZZ, JPER, JHIS codes. At this time, in alignment with the Major in Music and the Major in Electroacoustic Studies, curricular adjustments, for example the addition of a senior level Capstone Project course, were approved by the Department of Music Curriculum Committee. [MUSI-9]

MUSI-10 adjusts the Calendar to reflect how MHIS 200 is being taught.

MUSI-11 removes courses that are not part of a program, or have not been offered for 10 - 20 years.

MUSI-12 corrects and adjusts some minor aspects of the Specialization in Performance Studies.

This has been a carefully considered incremental process, with changes following the evaluation of classroom practices.

Summary

MUSI 10 Music History & Society Timeline

The Music Department offers a general survey of music history over the full academic year as MHIS 200 for music students and MHIS 201-202 for non-music students who may wish to take only 3 credits. This allows the professor to make different requirements of the non-music students, and the single semester format fits better with most programs.

When MHIS 201 and 202 were created, MHIS 200 was taught in a non-chronological fashion, beginning with what were seen to be the most familiar styles in Western Classical music, and moving into the less familiar. This practice has been discontinued.

The course is now taught in chronological order and the course codes and descriptions for non-music majors must be corrected.

MHIS 201-202 will be replaced by MHIS 203-204. The first semester will cover music up to 1800, and the second will continue from there to the present day.

There are no resource implications.

COURSE CHANGE: MHIS 201 New Course Number: MHIS 203**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program:
Degree:
Calendar Section/Graduate Page Number: 81.100**Type of Change:**☒ Course Number☒ Course Title☐ Credit Value☐ Prerequisite☒ Course Description☐ Editorial☐ New Course☐ Course Deletion☒ Other - Specify: Note

Present Text (from 2013/2014) calendar	Proposed Text
<p>MHIS 204 18th and 19th Century Music History (3 credits) A survey of musical styles in their social context, taken from the 18th and 19th century traditions. While emphasis is on the mainstream of the Western tradition, attention is also given to folk and popular music, as well as to the music of other cultures. <i>NOTE: This course is the first half of MHIS 200. It is not available to students enrolled in any program offered by the Department of Music.</i> <i>NOTE: Students who have received credit for MHIS 200 or for this topic under a MHIS 498 number may not take this course for credit.</i></p>	<p>MHIS 203 Music History to 1800 (3 credits) A survey of musical styles in their social context <u>to the end of the Classical period</u>. While emphasis is on the mainstream of the Western tradition, attention is also given to folk and popular music. <i>NOTE: This course is the first half of MHIS 200. It is not available to students enrolled in any program offered by the Department of Music.</i> <i>NOTE: Students who have received credit for MHIS 200, <u>MHIS 201</u>, or for this topic under a MHIS 498 number may not take this course for credit.</i></p>
<p>Rationale: The Music Department wishes to present the survey of music history in chronological order. Music students take the course as MHIS 200, out of department students must take the two 3-credit courses which are cross-listed with it.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed: None. This course is not open to students in any program offered by the Department of Music. It is for non-music students who are interested to study general music history. The separate registration makes it possible for the professor to make different requirements of the music and the non-music students.</p>	

COURSE CHANGE: MHIS 202 New Course Number: MHIS 204**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program:
Degree:
Calendar Section/Graduate Page Number: 81.100**Type of Change:**☒ Course Number☒ Course Title☐ Credit Value☐ Prerequisite☒ Course Description☐ Editorial☐ New Course☐ Course Deletion☒ Other - Specify: Note

Present Text (from 2013/2014) calendar	Proposed Text
<p>MHIS 202 Early and 20th Century Music History (3 credits) A survey of musical styles in their social context, taken from the Medieval, Renaissance, and Baroque periods as well as the 20th century to the present day. While emphasis is on the mainstream of the Western tradition, attention is also given to folk, popular, and jazz styles, as well as to the music of other cultures. <i>NOTE: This course is the second half of MHIS 200. It is not available to students enrolled in any program offered by the Department of Music.</i> <i>NOTE: Students who have received credit for MHIS 200 or for this topic under a MHIS 498 number may not take this course for credit.</i></p>	<p>MHIS 204 <i>Music History</i> <u>From 1800 to the Present</u> (3 credits) A survey of musical styles in their social context, taken from the <u>end of the Classical period</u> to the present day. While emphasis is on the mainstream of the Western tradition, attention is also given to folk, popular, and jazz styles, as well as to the music of other cultures. <i>NOTE: This course is the second half of MHIS 200. It is not available to students enrolled in any program offered by the Department of Music.</i> <i>NOTE: Students who have received credit for MHIS 200, <u>MHIS 202</u>, or for this topic under a MHIS 498 number may not take this course for credit.</i></p>
<p>Rationale: The Music Department wishes to present the survey of music history in chronological order. Music students take the course as MHIS 200, out of department students must take the two 3-credit courses which are cross-listed with it.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed: None. This course is not open to students in any program offered by the Department of Music. It is for non-music students who are interested to study general music history. The separate registration makes it possible for the professor to make different requirements of the music and the non-music students.</p>	

Internal Memorandum

To: Catherine Wild, Dean, Faculty of Fine Arts
From: Mark Sussman, Associate Dean, Academic and Student Affairs, Fine Arts
Date: 26 August 2013
Re: Curriculum dossier MUSI-11, Course deletions

The Faculty of Fine Arts Curriculum Committee reviewed and unanimously approved the MUSI-11 curriculum dossier from the Department of Music. We hereby submit this dossier for review at Faculty Council on September 13, 2013.

This dossier addresses courses listed in the calendar that are no longer a part of a program, or have not been offered for over ten years. These include outdated INMS course codes, courses covering performance practice and documentation, as well as full-year private study courses, as these are no longer offered.

These changes have no resource implications.

With thanks for your consideration.



Mark Sussman, PhD

Associate Dean, Academic and Student Affairs

Faculty of Fine Arts

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Internal Memorandum

To: Professor Liselyn Adams, Chair, Department of Music

From: Professor Kevin Austin, Chair, Department of Music Curriculum Committee

Date: 2013 – VIII – 07

Re: Curriculum Documents, MUSI-9, MUSI-10, MUSI-11, MUSI-12

Please find attached documents MUSI-9, -10, -11 and -12, unanimously passed on August 5, 2013 by the Department of Music Curriculum Committee.

While most of the changes are of a clerical nature, the underlying impetus is the completion of a cycle of curricular renewal that has been in progress for the past 2 decades. Forty years ago, the Department of Music was built around a single, Integrative Music Studies [INMS] major program. As this curricular initiative matured, the three internal areas articulated their presence with changes to the Calendar. First in 1991-92, Jazz Studies was created. In 2000-01, Electroacoustic Studies was formalized. In 2012-13, the Major in Integrative Music was replaced by the Major in Music. However, Jazz Studies remained with courses listed as INMS.

The bulk of these documents deal with deleting INMS course codes, and replacing them with clearer JAZZ, JPER, JHIS codes. At this time, in alignment with the Major in Music and the Major in Electroacoustic Studies, curricular adjustments, for example the addition of a senior level Capstone Project course, were approved by the Department of Music Curriculum Committee. [MUSI-9]

MUSI-10 adjusts the Calendar to reflect how MHIS 200 is being taught.

MUSI-11 removes courses that are not part of a program, or have not been offered for 10 - 20 years.

MUSI-12 corrects and adjusts some minor aspects of the Specialization in Performance Studies.

This has been a carefully considered incremental process, with changes following the evaluation of classroom practices.

MUSI – 11 Summary Course Deletions

There are many courses which no longer run, due to changes of direction and availability of total credits to the department. The Department of Music also wishes to complete the elimination of the “INMS” codes which remain after curriculum changes MUSI-8 and MUSI-9.

The following should be removed from the Calendar:

INMS 298, 320, 398, 399, 410, 471, 472, 498, 499	All INMS codes are being eliminated and have been changed to MUSI, JAZZ, and JPER. These remaining numbers must be removed as well, and the Independent Study codes will be transferred to MUSI.
MPER 370, 470	Performance Seminar I and II have not run for many years. The material is covered in a variety of other courses.
MPER 441, 442	Performance Practice and Documentation was developed when there was a large Early Music area in the Department. This is no longer the case, and these courses are not necessary.
MUSI 230, 330, 430	Private Study full-year courses are no longer used. All Private Study courses are semester length, with examinations after each.

COURSE CHANGE: INMS 298 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
INMS 298 <i>Special Topics in Integrative Music Studies</i> (3 credits) Prerequisite: Written permission of the Department of Music. A study of a selected area not available in other courses in INMS.	
Rationale: All INMS course codes have been transferred to MUSI or JAZZ and are being eliminated.	
Resource Implications: None	
Other Programs within which course is listed:	

COURSE CHANGE: INMS 320 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
INMS 320 <i>Comparative Analysis I</i> (6 credits) Prerequisite: INMS 351 or exemption. Development of analytical methodology. Study of selected works representing various forms and styles from different historical periods. <i>NOTE A/See §200.3</i>	
Rationale: All INMS course codes have been transferred to MUSI or JAZZ and are being eliminated. INMS 320 has been replace by MUSI 351 and JAZZ 351.	
Resource Implications: none.	
Other Programs within which course is listed: none.	

COURSE CHANGE: INMS 398 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
INMS 398 <i>Special Topics in Music Theory/Composition</i> (3 credits) Prerequisite: Written permission of the Department of Music. A study of a selected area not available in other courses in theory, aural perception, composition, or orchestration.	
Rationale: All INMS courses have been replaced by MUSI or JAZZ and are being deleted from the calendar.	
Resource Implications: none.	
Other Programs within which course is listed: none.	

COURSE CHANGE: INMS 399 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
INMS 399 <i>Special Topics in Music Theory/Composition</i> (6 credits) Prerequisite: Written permission of the Department of Music. A study of a selected area not available in other courses in theory, aural perception, composition, or orchestration.	
Rationale: All INMS courses have been replaced by MUSI or JAZZ and are being deleted from the calendar.	
Resource Implications: none.	
Other Programs within which course is listed: none.	

COURSE CHANGE: INMS 410 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
INMS 410 <i>Advanced Aural Training</i> (6 credits) Prerequisite: MUSI 312 or exemption. An intensive study of selected problems in hearing, analyzing, and transcribing music. The course combines individual and group exercises. <i>NOTE A/See §200.3</i>	
Rationale: All INMS courses have been replaced by MUSI or JAZZ and are being deleted from the calendar.	
Resource Implications: none.	
Other Programs within which course is listed: none.	

COURSE CHANGE: INMS 471 New Course Number: MUSI 471**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**☒ Course Number☐ Course Title☐ Credit Value☐ Prerequisite☐ Course Description☐ Editorial☐ New Course☒ Course Deletion☐ Other - Specify:

Present Text (from 2013/2014) calendar	Proposed Text
INMS 471* <i>Independent Study I</i> (3 credits) Prerequisite: Written permission of the Department of Music. A student-designed course of study that focuses on an approved area(s) of music theory, analysis, aural perception, orchestration, and/or related disciplines, and involves consultation with an advisor. <i>NOTE C/See §200.3</i> <i>*Students may count a maximum of nine credits in independent studies towards their degree program.</i>	MUSI 471* <i>Independent Study I</i> (3 credits) Prerequisite: Written permission of the Department of Music. A student-designed course of study that focuses on an approved area(s) of music theory, analysis, aural perception, orchestration, and/or related disciplines, and involves consultation with an advisor. <i>NOTE C/See §200.3</i> <i>*Students may count a maximum of nine credits in independent studies towards their degree program.</i>
Rationale: All INMS courses have been changed to MUSI or JAZZ and are being deleted from the calendar. Independent Study was inadvertently left out of the course list when the new MUSI courses were created. This lapse is being corrected.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: INMS 472 New Course Number: MUSI 472**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**

<input checked="" type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input checked="" type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
INMS 472* <i>Independent Study II</i> (3 credits) Prerequisite: Written permission of the Department of Music. A student repeating INMS 471 registers for INMS 472 for credit. <i>*Students may count a maximum of nine credits in independent studies towards their degree program.</i>	MUSI 472* <i>Independent Study II</i> (3 credits) Prerequisite: Written permission of the Department of Music. A student repeating INMS 471 registers for INMS 472 for credit. <i>*Students may count a maximum of nine credits in independent studies towards their degree program.</i>
Rationale: All INMS courses have been changed to MUSI or JAZZ and are being deleted from the calendar. Independent Study was inadvertently left out of the course list when the new MUSI courses were created. This lapse is being corrected.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: INMS 498 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
INMS 498 <i>Special Topics in Music Theory/Composition</i> (3 credits) Prerequisite: Written permission of the Department of Music. An advanced study of a selected area not available in other courses in theory, aural perception, composition, or orchestration.	
Rationale: All INMS courses have been changed to MUSI or JAZZ and are being deleted from the calendar.	
Resource Implications: none.	
Other Programs within which course is listed: none.	

COURSE CHANGE: INMS 499 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
INMS 499 <i>Special Topics in Music Theory/Composition</i> (6 credits) Prerequisite: Written permission of the Department of Music. An advanced study of a selected area not available in other courses in theory, aural perception, composition, or orchestration.	
Rationale: All INMS courses have been changed to MUSI or JAZZ and are being deleted from the calendar.	
Resource Implications: none.	
Other Programs within which course is listed: none.	

COURSE CHANGE: MPER 370 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
MPER 370 <i>Musical Performance Skills I</i> (6 credits) Prerequisite: MUSI 200; INMS 209. A seminar/ workshop on specific problems in learning, teaching, and developing musical performance skills. Included is the analysis and organization of practice technique, reading, memory, performance practices, style, interpretation, accompaniment, and recital preparation. Particular attention is given to the integration of skill with musical understanding. <i>NOTE A/See §200.3</i>	
Rationale: This course has not been offered in many years. The topics, while important to every performer, are divided among several courses in performance studies.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: MPER 441 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
MPER 441 <i>Performance Practice/ Documentation</i> (3 credits) Prerequisite: Written permission of the Department of Music. A study of historical sources applied directly to performance. Topics covered include ornamentation, improvisation, figured bass, "The Doctrine of the Affections," early notation, and bibliography.	
Rationale: This course has not been offered in many years. It was created when there was a flourishing early music program within the music major. The emphasis has shifted to contemporary practices and this course is no longer needed.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: MPER 442 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
MPER 442 <i>Performance Practice/ Documentation</i> (3 credits) Prerequisite: MPER 441. A continuation of MPER 441.	
Rationale: This course has not been offered in many years. It was created when there was a flourishing early music program within the music major. The emphasis has shifted to contemporary practices and this course is no longer needed.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: MPER 470 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
MPER 470 <i>Musical Performance Skills II</i> (6 credits) Prerequisite: MPER 370. A continuation of MPER 370. <i>NOTE A/See §200.3</i>	
Rationale: This course has not run in many years, and the material is covered in other courses. It is no longer needed.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: MUSI 230 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
<p>MUSI 230 <i>Private Study I</i> (6 credits) Prerequisite: Written permission of the Department of Music. This course offers individual vocal or instrumental instruction in an approved area of music coordinated with the student's program. <i>NOTE A/See §200.3</i> <i>NOTE: Students are required to assume part of the cost of private lessons.</i> <i>NOTE: Upon the recommendation of the individual instructor, public performance may be required as part of the course.</i></p>	
<p>Rationale: All students now take MPER 251-252 rather than MUSI 230. Semester-length courses offer more flexibility.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed: None.</p>	

COURSE CHANGE: MUSI 330 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input checked="" type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
MUSI 330 <i>Private Study II</i> (6 credits) Prerequisite: MUSI 230 or MPER 251 or MPER 252; second-year standing*; written permission of the Department of Music. A continuation of MUSI 230. <i>NOTE A/See §200.3</i> <i>NOTE: Students enrolled in the Specialization in Music Performance Studies register in MPER 390.</i> <i>NOTE: Students are required to assume part of the cost of private lessons.</i> <i>NOTE: Upon the recommendation of the individual instructor, public performance may be required as part of the course.</i> <i>*66 or fewer credits remaining in degree program.</i>	
Rationale: All students now take MPER 351-352 rather than MUSI 330. Semester-length courses offer more flexibility.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: MUSI 430 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
<p>MUSI 430 <i>Private Study III</i> (6 credits) Prerequisite: MUSI 330 or MPER 351 or MPER 352; third-year standing*; written permission of the Department of Music. A continuation of MUSI 330. <i>NOTE A/See §200.3</i> <i>NOTE: Students enrolled in the Specialization in Music Performance Studies register in MPER 490.</i> <i>NOTE: Students are required to assume part of the cost of private lessons.</i> <i>NOTE: Upon the recommendation of the individual instructor, public performance may be required as part of the course.</i> <i>*33 or fewer credits remaining in degree program.</i></p>	
<p>Rationale: All students now take MPER 451-452 rather than MUSI 430. Semester-length courses offer more flexibility.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed: None.</p>	

Internal Memorandum

To: Catherine Wild, Dean, Faculty of Fine Arts
From: Mark Sussman, Associate Dean, Academic and Student Affairs, Fine Arts
Date: 26 August 2013
Re: Curriculum dossier MUSI-12, Specialization in Music Performance Studies

The Faculty of Fine Arts Curriculum Committee reviewed and unanimously approved the MUSI-12 curriculum dossier from the Department of Music. We hereby submit this dossier for review at Faculty Council on September 13, 2013.

This dossier proposes four changes. Firstly, the removal of the word 'Studies' from the program title as it is felt that this suggests a theoretical bent rather than a performance program. Secondly, corrections to course exclusion notes reflecting the changes from last year's Major in Music revision. Thirdly, this dossier creates another Music History option. And lastly, there are corrections to the program's list of courses available to satisfy required performance credits.

These changes have no resource implications.

With thanks for your consideration.



Mark Sussman, PhD

Associate Dean, Academic and Student Affairs

Faculty of Fine Arts

mark.sussman@concordia.ca

514.848.2424 ext. 4604



Internal Memorandum

To: Professor Liselyn Adams, Chair, Department of Music

From: Professor Kevin Austin, Chair, Department of Music Curriculum Committee

Date: 2013 – VIII – 07

Re: Curriculum Documents, MUSI-9, MUSI-10, MUSI-11, MUSI-12

Please find attached documents MUSI-9, -10, -11 and -12, unanimously passed on August 5, 2013 by the Department of Music Curriculum Committee.

While most of the changes are of a clerical nature, the underlying impetus is the completion of a cycle of curricular renewal that has been in progress for the past 2 decades. Forty years ago, the Department of Music was built around a single, Integrative Music Studies [INMS] major program. As this curricular initiative matured, the three internal areas articulated their presence with changes to the Calendar. First in 1991-92, Jazz Studies was created. In 2000-01, Electroacoustic Studies was formalized. In 2012-13, the Major in Integrative Music was replaced by the Major in Music. However, Jazz Studies remained with courses listed as INMS.

The bulk of these documents deal with deleting INMS course codes, and replacing them with clearer JAZZ, JPER, JHIS codes. At this time, in alignment with the Major in Music and the Major in Electroacoustic Studies, curricular adjustments, for example the addition of a senior level Capstone Project course, were approved by the Department of Music Curriculum Committee. [MUSI-9]

MUSI-10 adjusts the Calendar to reflect how MHIS 200 is being taught.

MUSI-11 removes courses that are not part of a program, or have not been offered for 10 - 20 years.

MUSI-12 corrects and adjusts some minor aspects of the Specialization in Performance Studies.

This has been a carefully considered incremental process, with changes following the evaluation of classroom practices.

MUSI-12 Executive Summary

Specialization in Music Performance Studies

Goals

Four changes are proposed:

1. The removal of the word “Studies” from the program title;
2. Corrections to the notes about excluded courses from the Specializations to reflect changes made in MUSI-8 (Major in Music).
3. An additional option for Music History requirements;
4. Corrections to the list of courses available to fill the 12 credits of required performance courses.

Rationale

Program Title:

The word “Studies” in the title of the program implies that students would study the phenomenon of music performance rather than learning to be performers themselves. The removal of the word will make it clearer that this is indeed a program for students to develop as performers.

Correction of Notes:

During the transformation from the Major in Integrative Music Studies to the Major in Music (MUSI-8), courses which had previously been considered of too low a level to be included in any specialization were allowed back into the Specializations in Jazz Studies and Performance Studies. These courses are MUSI 211 (Aural Perception I), 251 (Harmony I), and 252 (Melody and Counterpoint), formerly INMS 209, 251, 252. The general level of these courses has risen over the past years, and they are now included in all but the Specialization in Composition, where it is considered that the writing and aural skills needed to successfully complete the program cannot include these first year courses. The change to the notes on these three courses was omitted from MUSI-8 and must now be corrected.

Music History:

MUSI 421 (Research in Music) will be allowed as a music history credit, particularly for students whose interests lie outside the offerings in MHIS in any given year. While there are many historical period courses listed in the calendar, only courses on modern and contemporary music have run in the past few years.

Performance Courses:

Several errors slipped through when the change to the new Music Major was passed in 2011-12. These proposed changes correct three errors:

1. MPER 223 is incorrectly listed as MPER 232 (a course which does not exist).
2. Chamber Ensembles (MPER 321, 322, 421, 422) were mistakenly omitted from the list of possible courses. It is necessary to re-list this course to provide sufficient courses for students to complete their 12 credits. All levels are cross-listed as students perform new repertoire if they repeat the course at a higher number.
3. Transdisciplinary Creation and Performance (MPER 361) was omitted from this list as well, and this is a course which will be important to students in the Specialization in Performance Studies.

Students in this specialization are required to take 12 credits from this list of courses, usually beginning in their second year of studies. Because the levels are cross-listed, and few students perform in orchestra (MPER 201, 301, 401), the availability of performance courses for both singers and instrumentalists must be maintained.

Current Program:

66 BFA Specialization in Music Performance Studies

- 30 MUSI 211³, 212³, 251³, 252³, 311³, 351³, 352^{3*}; MPER 231³, 490⁶
6 MPER 251³, 252³
6 MPER 351³ and 352³ or MPER 390⁶
6 MHIS 200⁶ or, if exempt, MHIS electives
6 MHIS electives
12 Chosen from MPER 201³, 232³, 298³, 301³, 323³, 331³, 398³, 399⁶, 401³, 423³, 431³, 498³, 499⁶

**With permission of the Department of Music, students with exemption for MUSI 351³ and 352³ substitute MUSI 451³ and 452³.*

Proposed Program:

66 BFA Specialization in Music Performance

- 30 MUSI 211³, 212³, 251³, 252³, 311³, 351³, 352^{3*}; MPER 231³, 490⁶
6 MPER 251³, 252³
6 MPER 351³ and 352³ or MPER 390⁶
6 MHIS 200⁶ or, if exempt, MHIS electives
6 MHIS electives **or MUSI 421**
12 Chosen from MPER 201³, **223³**, 298³, 301³, **321³, 322³**, 323³, 331³, **361³**, 398³, 399⁶, 401³, **421³, 422³**, 423³, 431³, 498³, 499⁶

**With permission of the Department of Music, students with exemption for MUSI 351³ and 352³ substitute MUSI 451³ and 452³.*

Course Cycling:

Proper cycling will ensure that students can complete the 12 credits of required performance courses in a timely fashion. While the list of course options may seem long, cross-listings and cycling limit the offerings to 6-9 credits per academic year:

Course Code	Title	Cycling or Information
MPER 201, 301, 401	Orchestra	Students perform with l'Orchestre de l'Île or other orchestral ensemble approved by the Department of Music. No faculty workload.
MPER 223, 323, 423	Contemporary Ensembles	Offered yearly, open to singers, instrumentalists.
MPER 321, 322, 421, 422	Chamber Ensembles	Offered yearly, open to singers, instrumentalists.
MPER 331, 431	Classical Vocal Repertoire	Offered occasionally based on demand and number of singers in the department. Open to singers and accompanists.
MPER 398, 399, 498, 499	Special Topics in Performance	Takes the place of the equivalent number of credits in any year.

PROGRAM CHANGE: Program requirements correction**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Music
Program: Specialization in Music Performance Studies
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**☐ Editorial ☒ Requirements ☐ Regulations ☐ Program Deletion ☐ New Program

Present Text (from 2013/2014) calendar	Proposed Text
66 BFA Specialization in Music Performance Studies 30 MUSI 211 ³ , 212 ³ , 251 ³ , 252 ³ , 311 ³ , 351 ³ , 352 ^{3*} ; MPER 231 ³ , 490 ⁶ 6 MPER 251 ³ , 252 ³ 6 MPER 351 ³ and 352 ³ or MPER 390 ⁶ 6 MHIS 200 ⁶ or, if exempt, MHIS electives 6 MHIS electives 12 Chosen from MPER 201 ³ , 232³ , 298 ³ , 301 ³ , 323 ³ , 331 ³ , 398 ³ , 399 ⁶ , 401 ³ , 423 ³ , 431 ³ , 498 ³ , 499 ⁶ <i>*With permission of the Department of Music, students with exemption for MUSI 351³ and 352³ substitute MUSI 451³ and 452³.</i>	66 BFA Specialization in Music Performance 30 MUSI 211 ³ , 212 ³ , 251 ³ , 252 ³ , 311 ³ , 351 ³ , 352 ^{3*} ; MPER 231 ³ , 490 ⁶ 6 MPER 251 ³ , 252 ³ 6 MPER 351 ³ and 352 ³ or MPER 390 ⁶ 6 MHIS 200 ⁶ or, if exempt, MHIS electives 6 MHIS electives <u>or MUSI 421</u> 12 Chosen from MPER 201 ³ , <u>223³</u> , 298 ³ , 301 ³ , <u>321³, 322³</u> , 323 ³ , 331 ³ , <u>361³</u> , 398 ³ , 399 ⁶ , 401 ³ , <u>421³, 422³</u> , 423 ³ , 431 ³ , 498 ³ , 499 ⁶ <i>*With permission of the Department of Music, students with exemption for MUSI 351³ and 352³ substitute MUSI 451³ and 452³.</i>
Rationale: The word "Studies" is inappropriate in this program. The program is for performers, not for scholars studying the phenomenon of music performance. Several errors slipped through when the change to the new Music Major was passed in 2011-12. These proposed changes correct three errors: <ol style="list-style-type: none"> 1. MPER 223 is incorrectly listed as MPER 232 (a course number which does not exist). 2. Chamber Ensembles (MPER 321, 322, 421, 422) were mistakenly omitted from the list of possible courses. It is necessary to include this course to provide sufficient courses for students to complete their 12 credit requirement. All levels are cross-listed as students perform new repertoire if they repeat the course at a higher number. 3. Transdisciplinary Creation and Performance (MPER 361) was omitted from this list as well, and this is a course which will be important to students in the Specialization in Performance Studies. Students in this program are required to take 12 credits from the final list of courses. Because the levels are cross-listed and most students do not perform in an orchestra (MPER 201, 301, 401), the availability of performance courses for both singers and instrumentalists must be maintained. Proper cycling will ensure that all students can complete the required courses in a timely fashion. MUSI 421 (Research in Music) will be allowed as a music history credit, particularly for students whose interests lie outside the offerings in MHIS in any given year. While there are many historical period courses listed in the calendar, only courses on modern and contemporary music have run in the past few years.	

Resource Implications:

None.

COURSE CHANGE: MUSI 211 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2013**Faculty/School:** Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: Note		

Present Text (from 2013/2014) calendar	Proposed Text
MUSI 211 <i>Aural Perception I</i> (3 credits) Prerequisite: Enrolment in a Department of Music program; written permission of the Department. A course designed to develop the musical ear through intermediate-level sight-singing, dictation, aural analysis, and keyboard skills. The study of aural perception is done through a combination of classroom lectures and workshops. <i>NOTE: Students enrolled in any specialization offered by the Department of Music may not apply credits for this course towards the 90-credit degree requirements.</i> <i>NOTE: Students who have received credit for this topic under INMS 209, 499, or MUSI 210 may not take this course for credit.</i>	MUSI 211 <i>Aural Perception I</i> (3 credits) Prerequisite: Enrolment in a Department of Music program; written permission of the Department. A course designed to develop the musical ear through intermediate-level sight-singing, dictation, aural analysis, and keyboard skills. The study of aural perception is done through a combination of classroom lectures and workshops. <i>NOTE: Students enrolled in any the Specialization in Music Composition offered by the Department of Music may not apply credits for this course towards the 90-credit degree requirements.</i> <i>NOTE: Students who have received credit for this topic under INMS 209, 499, or MUSI 210 may not take this course for credit.</i>
Rationale: The Specialization in Performance Studies, as it currently stands, includes MUSI 211 as one of the program courses. This note was not amended when the program changed upon the introduction of the new Major in Music. This change is already in place for the 2013-14 academic year. In addition the Specialization in Jazz Studies does not include MUSI 211, either this year or in the proposed changes in MUSI-9. The only Specialization to which this note applies is in Music Composition.	
Resource Implications: None.	
Other Programs within which course is listed: Specialization in Music Performance Studies.	

COURSE CHANGE: MUSI 251 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2013**Faculty/School:** Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: Note		

Present Text (from 2013/2014) calendar	Proposed Text
MUSI 251 <i>Harmony I</i> (3 credits) Prerequisite: Enrolment in a Department of Music program; written permission of the Department. An introduction to the basic and intermediate principles of harmonic progressions and voice-leading within the tonal system, with reference to a variety of styles and genres, studied through analysis and composition. <i>NOTE: Students enrolled in any specialization offered by the Department of Music may not apply credit for this course towards the 90-credit degree requirements.</i> <i>NOTE: Students who have received credit for this topic under INMS 250, 252, 499, or MUSI 210 may not take this course for credit.</i>	MUSI 251 <i>Harmony I</i> (3 credits) Prerequisite: Enrolment in a Department of Music program; written permission of the Department. An introduction to the basic and intermediate principles of harmonic progressions and voice-leading within the tonal system, with reference to a variety of styles and genres, studied through analysis and composition. <i>NOTE: Students enrolled in any the sSpecialization in Music Composition offered by the Department of Music may not apply credit for this course towards the 90-credit degree requirements.</i> <i>NOTE: Students who have received credit for this topic under INMS 250, 252, 499, or MUSI 210 may not take this course for credit.</i>
Rationale: The Specialization in Performance Studies, as it currently stands, includes MUSI 251 as one of the program courses. This note was not amended when the program changed upon the introduction of the new Major in Music. This change is already in place for the 2013-14 academic year. In addition the Specialization in Jazz Studies does not include MUSI 251, either this year or in the proposed changes in MUSI-9. The only Specialization to which this note applies is in Music Composition.	
Resource Implications: None.	
Other Programs within which course is listed: Specialization in Music Performance Studies.	

COURSE CHANGE: MUSI 252 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2013**Faculty/School:** Fine Arts
Department: Music
Program: Major in Music
Degree: BFA
Calendar Section/Graduate Page Number: 81.100**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: Note		

Present Text (from 2013/2014) calendar	Proposed Text
MUSI 252 <i>Melody and Counterpoint</i> (3 credits) Prerequisite: Enrolment in a Department of Music program; written permission of the Department. An introduction to the basic elements of melodic construction and contrapuntal technique, with reference to a variety of genres, studied through analysis and composition. <i>NOTE: Students enrolled in any specialization offered by the Department of Music may not apply credits for this course towards the 90-credit degree requirements.</i> <i>NOTE: Students who have received credit for this topic under INMS 250, 251, 499 or MUSI 210 may not take this course for credit.</i>	MUSI 252 <i>Melody and Counterpoint</i> (3 credits) Prerequisite: Enrolment in a Department of Music program; written permission of the Department. An introduction to the basic elements of melodic construction and contrapuntal technique, with reference to a variety of genres, studied through analysis and composition. <i>NOTE: Students enrolled in any the sSpecialization in Music Composition offered by the Department of Music may not apply credits for this course towards the 90-credit degree requirements.</i> <i>NOTE: Students who have received credit for this topic under INMS 250, 251, 499 or MUSI 210 may not take this course for credit.</i>
Rationale: The Specialization in Performance Studies, as it currently stands, includes MUSI 252 as one of the program courses. This note was not amended when the program changed upon the introduction of the new Major in Music. This change is already in place for the 2013-14 academic year. In addition the Specialization in Jazz Studies does not include MUSI 252, either this year or in the proposed changes in MUSI-9. The only Specialization to which this note applies is in Music Composition.	
Resource Implications: None.	
Other Programs within which course is listed: Specialization in Music Performance Studies.	

Internal Memorandum

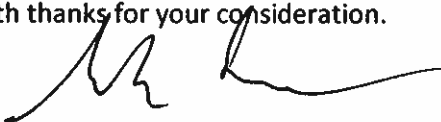
To: Catherine Wild, Dean, Faculty of Fine Arts
From: Mark Sussman, Associate Dean, Academic and Student Affairs, Fine Arts
Date: 26 August 2013
Re: Curriculum dossier FFAR-4 – FFAR 250, The Visual and Performing Arts in Canada

The Faculty of Fine Arts Curriculum Committee reviewed and unanimously approved the FFAR-4 dossier from the Prof. MJ Thompson, the course coordinator and new interdisciplinary hire in the Department of Art Education. We hereby submit this dossier for review at Faculty Council on September 13, 2013.

The proposed new title for FFAR 250 is *Keywords: Reading the Arts Across the Disciplines*, reflecting the lectures which take a thematic approach to the subject matter. With the retirement of a professor who taught the course for many years, the Faculty of Fine Arts has been adjusting the content and goals of this foundational course, which now include a renewed emphasis on reading and writing for incoming undergraduate students. The proposed course description reflects this new methodology and organization of material. Supported by the Academic Plan, there is also renewed focus on teacher training for the graduate teaching assistants who are hired to lead tutorial sections.

There are no resource implications.

With thanks for your consideration.



Mark Sussman, PhD

Associate Dean, Academic and Student Affairs

Faculty of Fine Arts

mark.sussman@concordia.ca

514.848.2424 ext. 4604





TO: Mark Sussman, Associate Dean, Academic and Student Affairs
FROM: MJ Thompson, Assistant Professor, Art Education
RE: FFAR 250: The Visual and Performing Arts in Canada
DATE: 21 August 2013

MEMO

FFAR 250, "The Visual and Performing Arts in Canada," is a year-long (6 cr.) foundational course, required for all first-year students in BFA degree programs within the Faculty of Fine Arts. With an enrolment of nearly 900 students and a complement of 20 Teaching Assistants (selected from across the Faculty's MA, MFA, and PhD programs, as well as the Individualized and the Humanities programs), the course has enormous impact on student thinking about disciplinary formations in the arts. More, it holds tremendous power to shape the Fine Arts student experience at Concordia, to prepare students to do university-level work, and to strengthen student ability in reading, writing and critical thinking. Coordinated by a newly hired full-time faculty member in the area of Interdisciplinary Studies and Practices, an added dimension of the course is that it now also provides Teaching Assistants with mentorship and training in pedagogical strategies.

Following two years of revision of the syllabus and with new investment in the training of graduate student Teaching Assistants, FFAR 250 has shifted in both content and pedagogy. The course has changed from a single-discipline-per-lecture approach to one that expands students' knowledge and critical skills through: 1) examination of the cross-disciplinary meanings and resonances of *keywords* in contemporary aesthetics that inform production and reception across the disciplines, and 2) increased focus on reading and writing skills in small tutorial sections, led by an increased number of Teaching Assistants facilitated by three years of supplementary funding from the Academic Plan. The Faculty now proposes the change in course title to "Keywords: Reading Art Across the Disciplines," with the attached revised course description.

The Faculty of Fine Arts first offered FFAR250 fifteen years ago, when it was conceived as a broad survey of contemporary arts in Canada. A series of guest speakers, representing the diversity of artistic practices within the Faculty, augmented the professor's lectures. The course retains this important tradition of supplementing the primary professor's lectures with visits from a diverse roster of guest artists and scholars.

Additionally FFAR 251 and 252, the two 3-credit halves of FFAR 250, are being deleted from the calendar as they have never been used, the course is only offered in its full-year 6-credit version.

There are no resource implications for these changes.

COURSE CHANGE: FFAR 250 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Fine Arts
Program:
Degree: BFA
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: NOTE

Present Text (from 2013/2014) calendar	Proposed Text
<p>FFAR 250 <i>The Visual and Performing Arts in Canada</i> (6 credits) A lecture course surveying the current practice and theory of the visual and performing arts in Canada, with a special focus on interdisciplinary forms. The institutional, regional, and cultural traditions of the arts in Canada are discussed as contexts of contemporary developments; as well, artistic avant-gardes are related to popular cultures and the media. Invited guests and other experts in various disciplines are an essential part of the syllabus. <i>NOTE: Students who have received credit for FFAR 251 or 252 or IDYS 250 may not take this course for credit.</i></p>	<p>FFAR 250 <u><i>Keywords: Reading the Arts Across the Disciplines</i></u> (6 credits) <u>This course offers all first-year students in the Faculty of Fine Arts a broad introduction to ideas and aesthetics in the visual and performing arts in Canada. It focuses on key concepts shaping and shaped by artistic production and reception in all artistic disciplines. Developing approaches and a vocabulary for cross-disciplinary collaborations provides students with a strong foundation to support understanding across the arts. Students will deepen their understanding of the cultural significance and debate around keywords across the disciplines. Over the year students will extend their powers of reading, writing, and critical thinking within the contexts of lecture and tutorial.</u> <i>NOTE: Students who have received credit for FFAR 251 or 252 may not take this course for credit.</i></p>
<p>Rationale: The FFAR 250 course description has been in need of an update for a few years. With the retirement of a professor who taught the course for many years, the Faculty of Fine Arts has been adjusting the content and the goals of this foundational course, including a new focus on reading and writing for undergraduate students, and teacher training for graduate teaching assistants.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed:</p>	

COURSE CHANGE: FFAR 251 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Fine Arts
Program:
Degree: BFA
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 2013/2014) calendar	Proposed Text
<p>FFAR 251 <i>The Visual and Performing Arts in Canada I</i> (3 credits) A lecture course surveying the current practice and theory of the visual and performing arts in Canada, with a special focus on interdisciplinary forms. The institutional, regional, and cultural traditions of the arts in Canada are discussed as contexts of contemporary developments; as well, artistic avant-gardes are related to popular cultures and the media. Invited guests and other experts in various disciplines are an essential part of the syllabus. This course is equivalent to the first term of FFAR 250. <i>NOTE: Students enrolled in a BFA program must register for FFAR 250. Students who have received credit for FFAR 250 or 252 in a previous academic year may not take this course for credit.</i> <i>NOTE: Students who have received credit for IDYS 251 may not take this course for credit.</i></p>	
<p>Rationale: The course FFAR 250 has only been offered as a six credit course. The three-credit half course versions are misleading.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed:</p>	

COURSE CHANGE: FFAR 252 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Fine Arts
Program:
Degree: BFA
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 2013/2014) calendar	Proposed Text
<p>FFAR 252 <i>The Visual and Performing Arts in Canada II</i> (3 credits) A lecture course surveying the current practice and theory of the visual and performing arts in Canada, with a special focus on interdisciplinary forms. The institutional, regional, and cultural traditions of the arts in Canada are discussed as contexts of contemporary developments; as well, artistic avant-gardes are related to popular cultures and the media. Invited guests and other experts in various disciplines are an essential part of the syllabus. This course is equivalent to the second term of FFAR 250. <i>NOTE: Students enrolled in a BFA program must register for FFAR 250. Students who have received credit for FFAR 250 or 251 in a previous academic year may not take this course for credit.</i> <i>NOTE: Students who have received credit for IDYS 252 may not take this course for credit.</i></p>	
<p>Rationale: The FFAR 250 course has only been offered as a six-credit course. The three-credit half-year versions are misleading.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed:</p>	

Internal Memorandum

To: Catherine Wild, Dean, Faculty of Fine Arts
From: Mark Sussman, Associate Dean, Academic and Student Affairs, Fine Arts
Date: 26 August 2013
Re: Curriculum dossier DART-11, Computation Arts

The Faculty of Fine Arts Curriculum Committee reviewed and unanimously approved the DART-11 dossier from the Department of Design and Computation Arts. We hereby submit this dossier for review at Faculty Council on September 13, 2013.

The main component of the dossier is switching from the Institute of Cooperative Education's Coop Program to the Professional Experience Option. This was supported as a means to make professional experience accessible to more students, as well as to provide more appropriate work placements.

The remaining components of the dossier include moving two special topics courses into the regular curriculum, deleting an unused course, creating a third independent study course, clarifying prerequisites, updating 300-level course prerequisites, and removing exclusionary notes that are no longer necessary.

There are no resource implications.

With thanks for your consideration.



Mark Sussman, PhD

Associate Dean, Academic and Student Affairs

Faculty of Fine Arts

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INTERNAL MEMORANDUM

TO: Mark Sussman,
Associate Dean, Academic and Student Affairs

FROM: Joanna Berzowska
Associate Professor and Chair, Department of Design and Computation Arts

DATE: Monday, August 19, 2013

SUBJECT: Curriculum Changes for the Undergraduate programs of Department of Design
and Computation Arts (Dossier #11)

Please accept the following curriculum changes from the Department of Design and Computation Arts with regards to the Computation Arts Specialization, Major and Minor and the Design Major.

The key points of the document are as follows:

Game Studio courses moved to regular curriculum (CART 415 and CART 416)

We are creating two new courses for our Game Studio courses. Both these courses have been prototyped as Special Topics, Game Studio I (CART 498F) for four years and Game Studio II (CART 498H) for three years. Demand for Game Studio courses, in particular, has been consistent and strong, and now, with the addition of Professor Jonathan Lessard to the faculty last year, we are confident we have the personnel to teach them each year. Thus we have converted each to a regular course.

Course deletion

CART 454 Topics in Multimedia Theory was replaced with CART 414 and deleted from the Major and Specialization program list but never deleted from the curriculum.

Addition of a third Independent Study Course (CART459)

Department policy allows students to take up to six credits in Professional Internships and nine credits in Independent Studies. Previously, CART did not offer a third Independent Study course. We have therefore added this course to reflect departmental policy and included the form students use when applying for an Independent Study.

-1-

300-Level course prerequisites

The 300-level courses were reviewed to clarify that our students must have 24 credits completed, i.e., that the student be in their second year.

Exclusionary Notes (across the curriculum)

The last DFAR course was taught more than five years ago. University policy states that all the DFAR courses can be removed from the exclusionary notes if they have not been used in more than five years.

Prerequisite language

The prerequisite language of a number of courses has been slightly modified in order to make that language consistent across the curriculum.

Cooperative Professional Experience

The recent changes to the Design Cooperative Professional Experience were approved by the Department Council. The following document has been prepared by our U/G Curriculum Director for Computation Arts in dialogue with the Program Coordinator, Faculty of Fine Arts, Institute for cooperative Education.

Changes to the CART and DART Cooperative programs

A new cooperative option has been proposed which is based on CART & DART students' study sequences and the challenges the CART and DART cooperative students face.

- The required work terms will be changed from three (3) mandatory cooperative work terms to one (1) or two (2) summer work terms.
- This falls under the cooperative umbrella, however students do not graduate with a cooperative designation but graduate with a Professional Experience notation on their transcript.

Goals:

- Have more students applying to the Professional Experience option
- Used as a recruitment tool to attract students to the department
- Increase relations between faculty and industry
- More discipline appropriate positions
- Higher retention rate

How it will be managed:

- The cooperative coordinator will:
 - Be responsible for the job and operational aspects (e.g. job development, preparing students for the work term, work site visits, etc.)
 - Refer to the Cooperative Academic Directors to ensure appropriate work placements for the students.
 - Be responsible for finding appropriate positions.
- The Cooperative Academic Directors will:
 - Help promote the cooperative program
 - Make admission decisions with the coordinator
 - Prepare/revise course sequence
 - Academic advising
 - Grade work term reports

The logistics of the Professional Experience option are:

- Students would be admitted to Professional Experience based on their grades, their portfolio and an intake interview.
- Students completing one or two summer work terms will graduate from the Professional Experience program.
- Students must have completed a minimum of 24 credits before applying to Professional Experience, and must have at least 12 credits to complete upon return from their work term.
- Students are required to attend a Reflective Learning seminar at the end of each work term.
- Students are required to complete a work term report at the end of each work term.
- Students will graduate with the Professional Experience acknowledgment and will be considered a Member of the Institute for Cooperative Education. This will be indicated on student transcripts.

The total credit envelope for the programs in Computations Arts remains the same. The range of core courses remains the same. There are no resource implications or extra CDA computer lab requirements with these proposed changes.

Should you require further information or clarification of this document or the contents within, please contact the Undergraduate Program Director, Jason Lewis, at your earliest convenience.

Sincerely,



Joanna Berzowska

PROGRAM CHANGE: Correction to Program Course List- Specialization in Computation Arts**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Specialization in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2

Type of Change:

☐ Editorial ☒ Requirements ☐ Regulations ☐ Program Deletion ☐ New Program

Present Text (from 2013/2014) calendar	Proposed Text
<p>Programs <i>Students are responsible for fulfilling their particular degree requirements; hence, the following sequence must be read in conjunction with §81.20.</i> <i>The superscript indicates credit value.</i></p> <p>60 BFA Specialization in Computation Arts 9 CART 211³, 212³, 253³ 6 CART 214³, 255³ 3 CART 351³ 9-12 Chosen from CART 312³, 345³, 346³, 347³, 353³, 355³, 356³, 357³, 358³, 360³, 361³, 362³, 370³, 398³ 6 CART 411³, 412³ 9-12 Chosen from CART 414³, 434³, 444³, 453³, 455³, 456³, 457³, 458³, 460³, 498³ 9 Chosen from CART, DART, EAST, IMCA, or other Fine Arts electives 6 Chosen from ARTH or other Fine Arts theory electives</p>	<p>Programs <i>Students are responsible for fulfilling their particular degree requirements; hence, the following sequence must be read in conjunction with §81.20.</i> <i>The superscript indicates credit value.</i></p> <p>60 BFA Specialization in Computation Arts 9 CART 211³, 212³, 253³ 6 CART 214³, 255³ 3 CART 351³ 9-12 Chosen from CART 312³, 345³, 346³, 347³, 353³, 355³, 356³, 357³, 358³, 360³, 361³, 362³, 370³, 398³ 6 CART 411³, 412³ 9-12 Chosen from CART 414³, 415³, 416³, 434³, 444³, 453³, 455³, 456³, 457³, 458³, 459³, 460³, 498³ 9 Chosen from CART, DART, or other Fine Arts electives 6 Chosen from ARTH or other Fine Arts theory electives</p>
<p>Rationale: Streamlining the course offerings an insertion of new courses.</p>	
<p>Resource Implications: None</p>	

PROGRAM CHANGE: Correction to Program Course List- Major in Computation Arts

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2

Type of Change:

☐ Editorial ☒ Requirements ☐ Regulations ☐ Program Deletion ☐ New Program

Present Text (from 2013/2014) calendar	Proposed Text
<p>45 BFA Major in Computation Arts (to be combined with Computer Applications Option)</p> <p>6 FFAR 250⁶</p> <p>21 CART 211³, 212³, 214³, 255³, 351³, 411³, 412³</p> <p>6 Chosen from CART 312³, 345³, 346³, 347³, 353³, 355³, 356³, 357³, 358³, 360³, 361³, 362³, 370³, 398³</p> <p>6 Chosen from CART 414³, 434³, 444³, 453³, 455³, 456³, 457³, 458³, 460³, 498³</p> <p>6 Chosen from DART, EAST, IMCA, or other Fine Arts electives in consultation with an advisor</p>	<p>45 BFA Major in Computation Arts (to be combined with Computer Applications Option)</p> <p>6 FFAR 250⁶</p> <p>21 CART 211³, 212³, 214³, 255³, 351³, 411³, 412³</p> <p>6 Chosen from CART 312³, 345³, 346³, 347³, 353³, 355³, 356³, 357³, 358³, 360³, 361³, 362³, 370³, 398³</p> <p>6 Chosen from CART 414³, <u>415³, 416³</u>, 434³, 444³, 453³, 455³, 456³, 457³, 458³, <u>459³</u>, 460³, 498³</p> <p>6 Chosen from DART or other Fine Arts electives in consultation with an advisor</p>
<p>Rationale: Streamlining the course offerings. Added three new course numbers.</p>	
<p>Resource Implications: None</p>	

PROGRAM CHANGE: Correction to Coop in Computation Arts

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA
Calendar Section/Graduate Page Number: 81.90.2

Type of Change:

☒ Editorial ☒ Requirements ☐ Regulations ☐ Program Deletion ☐ New Program

Present Text (from 2013/2014) calendar	Proposed Text
<p>Computation Arts Co-operative Program</p> <p>The Computation Arts co-operative program is available to selected students who are enrolled in the BFA program, Major or Specialization in Computation Arts. The academic content of the co-op program is identical to the regular program with some specific recommendations for courses designed to improve and enhance the student's quality of work performance. Please see §24 for specific details concerning the curriculum.</p>	<p>Computation Arts <u>Professional Experience Option</u></p> <p>The Computation Arts <u>Professional Experience option</u> is available to selected students who are enrolled in the BFA program, Major or Specialization in Computation Arts. The academic content of the <u>Professional Experience option</u> is identical to the regular program with some specific recommendations for courses designed to improve and enhance the student's quality of work performance. Please see §24 for specific details.</p>
<p>Rationale: ICE has created the Professional Experience option to increase access during a students' studies in Computation Arts. Due to the fewer work terms students will have access to a more appropriate work experience.</p>	
<p>Resource Implications: None</p>	

COURSE CHANGE: CART 312 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input checked="" type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: exclusionary note		

Present Text (from 2013/2014) calendar	Proposed Text
CART 312 <i>Digital Media Studio II</i> (3 credits) Prerequisite: CART 212, 252 ; 24 or more credits in the Specialization, Major, or Minor in Computation Arts; or written permission of the Department. This studio-based course furthers work done in CART 212, focusing on the production and authoring of dynamic audio/visual media using advanced techniques such as compositing and motion graphics. Students develop proficiency in generating original audio and visual material as well as exposure to current digital audio-visual-authoring software including postproduction environments such as After Effects and Motion. Concurrent with gaining knowledge of existing tools for production, students create a term-long project which will be a high quality, studio work appropriate for portfolio inclusion. <i>NOTE: Students who have received credit for DFAR 350, 352 and CART 352 may not take this course for credit.</i>	CART 312 <i>Digital Media Studio II</i> (3 credits) Prerequisite: CART 212; 24 credits <u>completed</u> in a Computation Arts <u>program</u> ; or written permission of the Department. This studio-based course furthers work done in CART 212, focusing on the production and authoring of dynamic audio/visual media using advanced techniques such as compositing and motion graphics. Students develop proficiency in generating original audio and visual material as well as exposure to current digital audio-visual-authoring software including postproduction environments such as After Effects and Motion. Concurrent with gaining knowledge of existing tools for production, students create a term-long project which will be a high quality, studio work appropriate for portfolio inclusion. <i>NOTE: Students who have received credit for CART 352 may not take this course for credit.</i>
Rationale: To further clarify and make the prerequisite wording clearer. Remove CART 252 as it is the old equivalency number for CART 212. We went through all the 300-level courses to ensure that they require 24 credits completed, i.e., that the student be in the second year. Update the exclusionary NOTE as DFAR courses have not been offered in more than five years.	
Resource Implications: None	
Other Programs within which course is listed: BFA Specialization in Computation Arts Computation Arts - Minor	

COURSE CHANGE: CART 345 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: exclusionary note		

Present Text (from 2013/2014) calendar	Proposed Text
<p>CART 345 <i>Digital Texts and Typography I</i> (3 credits) Prerequisite: Enrolment in a Computation Arts, Electroacoustics, or Intermedia/Cyberarts program; or written permission of the Department. This is a studio course in which students conduct experiments in digital text, type, and typography. It looks at how type can be used in dynamic, interactive, and performative contexts, how manipulating the appearance and behaviour of type affects the meaning of the text, and how to work with the materiality of letterforms. Class projects include motion typography for video, interactive texts, liquid/random/malleable fonts, and computationally responsive letterforms. <i>NOTE: Students who have received credit for DFAR 355 or for this topic under a CART 355 number may not take this course for credit.</i> <i>NOTE: Students are expected to have training in the fundamentals of typography.</i></p>	<p>CART 345 <i>Digital Texts and Typography I</i> (3 credits) Prerequisite: <u>24 credits completed</u> in a Computation Arts program; or written permission of the Department. This is a studio course in which students conduct experiments in digital text, type, and typography. It looks at how type can be used in dynamic, interactive, and performative contexts, how manipulating the appearance and behaviour of type affects the meaning of the text, and how to work with the materiality of letterforms. Class projects include motion typography for video, interactive texts, liquid/random/malleable fonts, and computationally responsive letterforms. <i>NOTE: Students who have received credit for this topic under a CART 355 number may not take this course for credit.</i> <i>NOTE: Students are expected to have training in the fundamentals of typography.</i></p>
<p>Rationale: To further clarify and make the prerequisite wording clearer. We are paying more attention to ensuring that students outside of CART have the proper preparation for taking a 300-level course without having taken our 200-level foundation courses. Requiring outside of program students (i.e. Electroacoustics and IMCA) to seek the permission of the department gives us the ability to request a portfolio to confirm their preparedness. Update the exclusionary NOTE as DFAR courses have not been offered in more than five years.</p>	
<p>Resource Implications: None</p>	
<p>Other Programs within which course is listed:</p> <p>BFA Specialization in Computation Arts Computation Arts - Minor</p>	

COURSE CHANGE: CART 346 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
CART 346 <i>Digital Sound I: Theory and Practice of Real-Time Audio</i> (3 credits) Prerequisite: 24 credits in a Computation Arts, Electroacoustics, or Intermedia/Cyberarts program; or written permission of the Department. This course is an introduction to the fundamental principles of real-time digital audio: the use of a computer to process, synthesize, and manipulate digitized representations of sound in real-time. Topics such as physics of sound, sampling, synthesis techniques, filters, and acoustics are introduced through the use of the real-time programming environments Max/MSP and Supercollider. Students experiment with digital audio techniques through lab exercises and the development of a final real-time composition/sound design work. <i>NOTE: Students who have received credit for this topic under a CART 356 number may not take this course for credit.</i>	CART 346 <i>Digital Sound I: Theory and Practice of Real-Time Audio</i> (3 credits) Prerequisite: 24 credits <u>completed</u> in a Computation Arts, Electroacoustics, or Intermedia/Cyberarts program; or written permission of the Department. This course is an introduction to the fundamental principles of real-time digital audio: the use of a computer to process, synthesize, and manipulate digitized representations of sound in real-time. Topics such as physics of sound, sampling, synthesis techniques, filters, and acoustics are introduced through the use of the real-time programming environments Max/MSP and Supercollider. Students experiment with digital audio techniques through lab exercises and the development of a final real-time composition/sound design work. <i>NOTE: Students who have received credit for this topic under a CART 356 number may not take this course for credit.</i>
Rationale: To further clarify and make the prerequisite wording clearer. To ensure all 300-level courses require 24 credits completed, i.e., that the student be in the second year.	
Resource Implications: None	
Other Programs within which course is listed: BFA Specialization in Computation Arts Computation Arts - Minor	

COURSE CHANGE: CART 347 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
CART 347 <i>Digital Sound II: Sound Design</i> (3 credits) Prerequisite: CART 346; 24 credits in a Computation Arts, Electroacoustics, or Intermedia/Cyberarts program; or written permission of the Department. This course is a seminar/project studio in the conceptual and technical nature of digitally based sound design for film, video, and interactive multimedia (web, DVDs, games, sensor-augmented environments). Topics include sound and image fusion, audio-vision and conceptual/technical issues related to file and compression formats, spatialization (5.1), communication protocols, editing, mixing, tracking, asset creation and socio-cultural theories of audition. A term-long individual or group-based project is developed that takes participants through all phases of the sound design production workflow. <i>NOTE: Students who have received credit for this topic under a CART 356 number may not take this course for credit.</i>	CART 347 <i>Digital Sound II: Sound Design</i> (3 credits) Prerequisite: CART 346; 24 credits <u>completed</u> in a Computation Arts, Electroacoustics, or Intermedia/Cyberarts program; or written permission of the Department. This course is a seminar/project studio in the conceptual and technical nature of digitally based sound design for film, video, and interactive multimedia (web, DVDs, games, sensor-augmented environments). Topics include sound and image fusion, audio-vision and conceptual/technical issues related to file and compression formats, spatialization (5.1), communication protocols, editing, mixing, tracking, asset creation and socio-cultural theories of audition. A term-long individual or group-based project is developed that takes participants through all phases of the sound design production workflow. <i>NOTE: Students who have received credit for this topic under a CART 356 number may not take this course for credit.</i>
Rationale: To further clarify and make the prerequisite wording clearer. To ensure all 300-level courses require 24 credits completed, i.e., that the student be in the second year.	
Resource Implications: None	
Other Programs within which course is listed: BFA Specialization in Computation Arts Computation Arts - Minor	

COURSE CHANGE: CART 351 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: exclusionary note, italicized text		

Present Text (from 2013/2014) calendar	Proposed Text
CART 351 <i>Networks and Navigation</i> (3 credits) Prerequisite: CART 211, 212, 253; 24 credits in the Specialization or Major in Computation Arts; or written permission of the Department. In this studio course, students develop interactive projects that take advantage of networked data, redefine online communities, and experiment with new communication structures. The perceptual and aesthetic aspects of digital media are addressed in relation to the technical skill sets required for navigating and understanding the possibilities and limits of networked environments. <i>NOTE: Students who have received credit for DFAR 350 or 351 may not take this course for credit.</i>	CART 351 <i>Networks and Navigation</i> (3 credits) Prerequisite: CART 211, 212, 253*; 24 credits <u>completed</u> in <u>a</u> Computation Arts <u>program</u> ; or written permission of the Department. In this studio course, students develop interactive projects that take advantage of networked data, redefine online communities, and experiment with new communication structures. The perceptual and aesthetic aspects of digital media are addressed in relation to the technical skill sets required for navigating and understanding the possibilities and limits of networked environments. <u><i>*CART 253 applies to students registered in the Specialization in Computation Arts.</i></u>
Rationale: To further clarify and make the prerequisite wording clearer. We went through all the 300-level courses to ensure that they require 24 credits completed, i.e., that the student be in the second year. Remove the existing exclusionary note as DFAR courses have not been offered in more than five years. Add " <u><i>*CART 253 applies to students registered in the Specialization in Computation Arts.</i></u> " <i>Majors cover the same topics as 253 in their Computer Science courses.</i>	
Resource Implications: None	
Other Programs within which course is listed: BFA Specialization in Computation Arts Computation Arts - Minor	

COURSE CHANGE: CART 353 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input checked="" type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: Addition of * note		

Present Text (from 2013/2014) calendar	Proposed Text
CART 353 <i>Creative Computation II</i> (3 credits) Prerequisite: CART 253; 24 credits in a Computation Arts program; or written permission of the Department. An investigation of paradigms for programming, with concentration on topics of interest to digital art and design. Through lectures, readings, and projects, students explore topics including artificial life, evolutionary computation, and real-time programming. <i>NOTE: Students who have received credit for CART 363 may not take this course for credit.</i>	CART 353 <i>Creative Computation II</i> (3 credits) Prerequisite: CART 253*; 24 credits <u>completed</u> in a Computation Arts program; or written permission of the Department. An investigation of paradigms for programming, with concentration on topics of interest to digital art and design. Through lectures, readings, and projects, students explore topics including artificial life, evolutionary computation, and real-time programming. <i>NOTE: Students who have received credit for CART 363 may not take this course for credit.</i> <u>*CART 253 applies to students registered in the Specialization in Computation Arts.</u>
Rationale: To further clarify and make the prerequisite wording clearer and include " <u>*CART 253 applies to students registered in the Specialization in Computation Arts.</u> " <i>Majors cover the same topics as 253 in their Computer Science courses.</i>	
Resource Implications: None	
Other Programs within which course is listed: BFA Specialization in Computation Arts Computation Arts - Minor	

COURSE CHANGE: CART 360 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: exclusionary note		

Present Text (from 2013/2014) calendar	Proposed Text
CART 360 <i>Tangible Media and Physical Computing</i> (3 credits) Prerequisite: 24 credits in a Computation Arts program. This course explores the concepts of tangible media and physical computation as well as related concepts of ubiquitous computing, wearable computing, and interaction design. The focus is on conceptual development, prototyping, and implementation of tangible media and physical computing artifacts from the perspectives of technical proficiency, functionality, aesthetics, and personal/social meaning. <i>NOTE: Students who have received credit for DFAR 360 may not take this course for credit.</i>	CART 360 <i>Tangible Media and Physical Computing</i> (3 credits) Prerequisite: <u>CART 253*</u> : 24 credits <u>completed</u> in a Computation Arts program; <u>or written permission of the Department</u> . This course explores the concepts of tangible media and physical computation as well as related concepts of ubiquitous computing, wearable computing, and interaction design. The focus is on conceptual development, prototyping, and implementation of tangible media and physical computing artifacts from the perspectives of technical proficiency, functionality, aesthetics, and personal/social meaning. <u>*CART 253 applies to students registered in the Specialization in Computation Arts.</u>
Rationale: To further clarify and make the prerequisite wording clearer. We went through all the 300-level courses to ensure that they require 24 credits completed, i.e., that the student be in the second year. Remove exclusionary note as DFAR courses have not been offered in more than five years. Add " <u>*CART 253 applies to students registered in the Specialization in Computation Arts.</u> " <i>Majors cover the same topics as 253 in their Computer Science courses.</i>	
Resource Implications: None	
Other Programs within which course is listed: BFA Specialization in Computation Arts Computation Arts - Minor	

COURSE CHANGE: CART 361 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: exclusionary note		

Present Text (from 2013/2014) calendar	Proposed Text
CART 361 3D Digital Production I (3 credits) Prerequisite: 24 credits in a Computation Arts program; or written permission of the Department. In this studio course, students are introduced to the language, principles, and practices of 3D digital animation. Students are exposed to a wide range of traditional film animation techniques and learn the technical skills and conceptual strategies for 3D digital production. <i>NOTE: Students who have received credit for CART 261 or for this topic under a FMAN 398 number may not take this course for credit.</i>	CART 361 3D Digital Production I (3 credits) Prerequisite: 24 credits <u>completed</u> in a Computation Arts program; or written permission of the Department. In this studio course, students are introduced to the language, principles, and practices of 3D digital animation. Students are exposed to a wide range of traditional film animation techniques and learn the technical skills and conceptual strategies for 3D digital production. <i>NOTE: Students who have received credit for CART 261 may not take this course for credit.</i>
Rationale: To further clarify and make the prerequisite wording clearer. We went through all the 300-level courses to ensure that they require 24 credits completed, i.e., that the student be in the second year. CART361 has been updated to focus on 3D for games and virtual environments. The foundation for this focus is substantially different than that required for 3D for film animation, which is the content of FMAN398. Therefor we no longer consider FMAN398 as equivalent to CART261.	
Resource Implications: None	
Other Programs within which course is listed: BFA Specialization in Computation Arts Computation Arts - Minor	

COURSE CHANGE: CART 362 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: exclusionary note		

Present Text (from 2013/2014) calendar	Proposed Text
CART 362 3D Digital Production II (3 credits) Prerequisite: CART 361; enrolment in a Computation Arts program; or written permission of the Department. This intermediate studio furthers conceptual and technical skills related to 3D digital animation. Through film analysis, readings, and lectures, students study film animation aesthetics, contemporary film practice, and advanced 3D animation techniques. <i>NOTE: Students who have received credit for CART 262 or for this topic under a FMAN 398-number may not take this course for credit.</i>	CART 362 3D Digital Production II (3 credits) Prerequisite: CART 361; <u>24 credits completed</u> in a Computation Arts program; or written permission of the Department. This intermediate studio furthers conceptual and technical skills related to 3D digital animation. Through film analysis, readings, and lectures, students study film animation aesthetics, contemporary film practice, and advanced 3D animation techniques. <i>NOTE: Students who have received credit for CART 262 may not take this course for credit.</i>
Rationale: To further clarify and make the prerequisite wording clearer. We went through all the 300-level courses to ensure that they require 24 credits completed, i.e., that the student be in the second year. CART361 has been updated to focus on 3D for games and virtual environments. The foundation for this focus is substantially different than that required for 3D for film animation, which is the content of FMAN398. Therefore we no longer consider FMAN398 as equivalent to CART261.	
Resource Implications: None	
Other Programs within which course is listed: BFA Specialization in Computation Arts Computation Arts - Minor	

COURSE CHANGE: CART 370 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
CART 370 <i>Real-Time Video</i> (3 credits) Prerequisite: 24 credits in a Computation Arts program; or written permission of the Department. A studio course in the creation and real-time processing of moving textures and video. This course surveys computer-based video art, particularly applied to installation or performance arts. It provides an introduction to mathematical approaches to real-time processing of 2D and higher-dimensional arrays, image and video filters, motion segmentation, and tracking blobs, optical flow, faces, and shapes. <i>NOTE: Students who have received credit for this topic under a CART 498 number may not take this course for credit.</i> <i>NOTE: Students should have experience or knowledge in videography and video editing.</i>	CART 370 <i>Real-Time Video</i> (3 credits) Prerequisite: 24 credits <u>completed</u> in a Computation Arts program; or written permission of the Department. A studio course in the creation and real-time processing of moving textures and video. This course surveys computer-based video art, particularly applied to installation or performance arts. It provides an introduction to mathematical approaches to real-time processing of 2D and higher-dimensional arrays, image and video filters, motion segmentation, and tracking blobs, optical flow, faces, and shapes. <i>NOTE: Students who have received credit for this topic under a CART 498 number may not take this course for credit.</i> <i>NOTE: Students should have experience or knowledge in videography and video editing.</i>
Rationale: To further clarify and make the prerequisite wording clearer. To ensure all 300-level courses require 24 credits completed, i.e., that the student be in the second year.	
Resource Implications: None	
Other Programs within which course is listed: BFA Specialization in Computation Arts Computation Arts - Minor	

COURSE CHANGE: CART 411 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: Addition of * note		

Present Text (from 2013/2014) calendar	Proposed Text
CART 411 <i>Project Studio I</i> (3 credits) Prerequisite: CART 351, 253* ; enrolment in the Specialization, Major or Minor in Computation Arts ; 48 credits completed in the degree ; or written permission of the Department. In this studio and theory course, students integrate skills with objects, narratives, and environments. They refine both critical and practical management skills in team-based projects. <i>NOTE: Students who have received credit for DFAR 450, DFAR 451, or CART 451 may not take this course for credit.</i> <i>*Students registered in the specialization.</i>	CART 411 <i>Project Studio I</i> (3 credits) Prerequisite: CART 253*; CART 351 ; 48 credits completed in the Computation Arts program ; or written permission of the Department. In this studio and theory course, students integrate skills with objects, narratives, and environments. They refine both critical and practical management skills in team-based projects. <i>NOTE: Students who have received credit for CART 451 may not take this course for credit.</i> <i>*CART 253 Applies to students registered in the Specialization in Computation Arts.</i>
Rationale: To further clarify and make the prerequisite wording clearer. Update the exclusionary NOTE section as the DFAR course code has not been used in five years and include " *CART 253 Applies to students registered in the Specialization in Computation Arts. " <i>Students in the Major can take CART 411 without having to take CART 253.</i>	
Resource Implications: None	
Other Programs within which course is listed: BFA Specialization in Computation Arts Computation Arts - Minor	

COURSE CHANGE: CART 412 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: exclusionary note		

Present Text (from 2013/2014) calendar	Proposed Text
CART 412 <i>Project Studio II</i> (3 credits) Prerequisite: CART 411; enrolment in the Specialization, Major or Minor in Computation Arts ; 48 credits completed in the degree ; or written permission of the Department. An advanced studio and theory course in which students integrate skills with objects, narratives, and environments. They refine both critical and practical management skills in team-based projects. <i>NOTE: Students who have received credit for DFAR 450, DFAR 452, or CART 452 may not take this course for credit.</i>	CART 412 <i>Project Studio II</i> (3 credits) Prerequisite: CART 411; 48 credits completed in a Computation Arts program ; or written permission of the Department. An advanced studio and theory course in which students integrate skills with objects, narratives, and environments. They refine both critical and practical management skills in team-based projects. <i>NOTE: Students who have received credit for CART 452 may not take this course for credit.</i>
Rationale: To further clarify and make the prerequisite wording clearer. Update the exclusionary NOTE as DFAR course codes have not been used in more than five years.	
Resource Implications: None	
Other Programs within which course is listed: BFA Specialization in Computation Arts Computation Arts - Minor	

COURSE CHANGE: CART 414 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: exclusionary note		

Present Text (from 2013/2014) calendar	Proposed Text
CART 414 <i>Matter and Media</i> (3 credits) Prerequisite: CART 255; enrolment in the Specialization or Major in Computation Arts ; 48 credits completed in the degree ; or written permission of the Department. This seminar prepares students for professional creation/research via analog or computational media and material arts, informed by philosophy of technology, art, and design. Topics may include continuity, transformation, distributed agency, responsivity, and tangibility. <i>NOTE: Students who have received credit for DFAR 454 or for this topic under a CART 454 number may not take this course for credit.</i>	CART 414 <i>Matter and Media</i> (3 credits) Prerequisite: CART 255; 48 credits completed in a Computation Arts program ; or written permission of the Department. This seminar prepares students for professional creation/research via analog or computational media and material arts, informed by philosophy of technology, art, and design. Topics may include continuity, transformation, distributed agency, responsivity, and tangibility. <i>NOTE: Students who have received credit for this topic under a CART 454 number may not take this course for credit.</i>
Rationale: To further clarify and make the prerequisite wording clearer. Update the exclusionary NOTE section as DFAR course codes have not been used in five years.	
Resource Implications: None	
Other Programs within which course is listed: BFA Specialization in Computation Arts	

COURSE CHANGE: CART 415 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**☐ Course Number
☐ Course Description
☐ Course Deletion☐ Course Title
☐ Editorial
☐ Other - Specify:☐ Credit Value
☒ New Course☐ Prerequisite

Present Text (from 2013/2014) calendar	Proposed Text									
	CART 415 <i>Game Studio I</i> (3 credits) Prerequisite: 48 credits completed in a Computation Arts program; or written permission of the Department. This studio course looks at how to construct compelling playable digital and non-digital media. A theoretical and critical understanding of play and games is established through the interaction of lectures, discussion, game playing, and game making. A wide range of game design topics are studied and engaged, including systems, player motivation, interfaces, progression, narrative, and balance. Students go through short cycles of game prototyping to better understand the relationships between mechanics design, emerging play dynamics, and the resulting aesthetic experience. Focus is put on the pursuit of innovative and expressive game concepts. <i>NOTE: Students who have received credit for this topic under a CART 498 number may not take this course for credit.</i>									
Rationale: Creation of a new course which was previously offered as a slot course under CART 498F Special Topics. CART 498F Special Topics in CART: Game Design I <table> <tr> <td>Year 1</td> <td>Academic Year 2011</td> <td>29 students registered</td> </tr> <tr> <td>Year 2</td> <td>Academic Year 2012</td> <td>18 students registered</td> </tr> <tr> <td>Year 3</td> <td>Academic Year 2013</td> <td>22 students registered</td> </tr> </table>		Year 1	Academic Year 2011	29 students registered	Year 2	Academic Year 2012	18 students registered	Year 3	Academic Year 2013	22 students registered
Year 1	Academic Year 2011	29 students registered								
Year 2	Academic Year 2012	18 students registered								
Year 3	Academic Year 2013	22 students registered								
Resource Implications: None										
Other Programs within which course is listed: BFA Specialization in Computation Arts										

COURSE CHANGE: CART 416 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input checked="" type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text									
	CART 416 <i>Game Design Studio II</i> (3 credits) Prerequisite: CART 415; 48 credits completed in a Computation Arts program; or written permission of the Department. This game design studio course aims at exploring more advanced topics than CART 415 while engaging in larger scale, team-based, iterative game development projects that should support the development of portfolio material. Specific attention is given to polish, presentation, and depth. In parallel, seminars are organized to pursue student engagement with fundamental game design questions through analyses of specific game objects. <i>NOTE: Students who have received credit for this topic under a CART 498 number may not take this course for credit.</i>									
Rationale: Creation of a new course which was previously offered as a slot course under CART 498H Special Topics. CART 498H Special Topics in CART: Game Design II <table border="0"> <tr> <td>Year 1</td> <td>Academic Year 2011</td> <td>23 students registered</td> </tr> <tr> <td>Year 2</td> <td>Academic Year 2012</td> <td>16 students registered</td> </tr> <tr> <td>Year 3</td> <td>Academic Year 2013</td> <td>13 students registered*</td> </tr> </table> *As of this writing, fall term has not yet begun. This is a winter term course and expect a higher enrolment.		Year 1	Academic Year 2011	23 students registered	Year 2	Academic Year 2012	16 students registered	Year 3	Academic Year 2013	13 students registered*
Year 1	Academic Year 2011	23 students registered								
Year 2	Academic Year 2012	16 students registered								
Year 3	Academic Year 2013	13 students registered*								
Resource Implications: None										
Other Programs within which course is listed: BFA Specialization in Computation Arts										

COURSE CHANGE: CART 434 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2

Type of Change:

☐ Course Number ☐ Course Title ☐ Credit Value ☒ Prerequisite
☐ Course Description ☐ Editorial ☐ New Course
☐ Course Deletion ☒ Other - Specify: exclusionary note

Present Text (from 2013/2014) calendar	Proposed Text
<p>CART 434 <i>Advanced 3D Studio</i> (3 credits) Prerequisite: CART 361, 362; 24 credits in the Specialization or Major in Computation Arts; or written permission of the Department. This advanced studio builds upon 3D modelling for animation, gaming, and spatial environments. Concurrent with the development of technical skill sets, students develop thematic projects with consideration given to industry standards and cultural products for public or private enterprise. <i>NOTE: Students who have received credit for DFAR 354 or CART 354 may not take this course for credit.</i></p>	<p>CART 434 <i>Advanced 3D Studio</i> (3 credits) Prerequisite: CART 362; 48 credits <u>completed</u> in a Computation Arts <u>program</u>; or written permission of the Department. This advanced studio builds upon 3D modelling for animation, gaming, and spatial environments. Concurrent with the development of technical skill sets, students develop thematic projects with consideration given to industry standards and cultural products for public or private enterprise. <i>NOTE: Students who have received credit for CART 354 may not take this course for credit.</i></p>
<p>Rationale: To further clarify and make the prerequisite wording clearer. Update the exclusionary NOTE as DFAR courses have not been offered in more than five years. Since CART 361 is a prerequisite for CART 362 it does not need to be stipulated again under this course number.</p>	
<p>Resource Implications: None</p>	
<p>Other Programs within which course is listed: BFA Specialization in Computation Arts</p>	

COURSE CHANGE: CART 444 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
CART 444 <i>Portfolio Studio</i> (3 credits) Prerequisite: Enrolment in the Specialization or Major in Computation Arts, 60 credits completed in the degree; or written permission of the Department. This studio course leads graduating Computation Arts students through an analysis and synthesis of a personal body of work, self-promotional material, and a framework for a group exhibition. Discussions and assignments address the technical, formal, and conceptual elements in their work, and strategies for documentation and presentation. Students are also expected to locate their work in a social, cultural, and historical context. Various future options for Computation Arts graduates are discussed, including careers in art, entrepreneurship, design, research, and academia. <i>NOTE: Students who have received credit for this topic under a CART 498 number may not take this course for credit.</i>	CART 444 <i>Portfolio Studio</i> (3 credits) Prerequisite: 48 credits completed in a Computation Arts program ; or written permission of the Department. This studio course leads graduating Computation Arts students through an analysis and synthesis of a personal body of work, self-promotional material, and a framework for a group exhibition. Discussions and assignments address the technical, formal, and conceptual elements in their work, and strategies for documentation and presentation. Students are also expected to locate their work in a social, cultural, and historical context. Various future options for Computation Arts graduates are discussed, including careers in art, entrepreneurship, design, research, and academia. <i>NOTE: Students who have received credit for this topic under a CART 498 number may not take this course for credit.</i>
Rationale: To further clarify and make the prerequisite wording clearer. We simplified the language so that rather than a list of all the Computation Arts programs we write "Computation Arts programs".	
Resource Implications: None	
Other Programs within which course is listed: BFA Specialization in Computation Arts	

COURSE CHANGE: CART 454 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Design and Computation Arts
Program: BFA Major in Computation Arts
Degree: BFA
Calendar Section/Graduate Page Number: 81.90.2

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
CART 454 <i>Topics in Multimedia Theory</i> (3 credits) Prerequisite: Enrolment in the Specialization or Major in Computation Arts, 48 credits completed in the degree; or written permission of the Department. A seminar with a studio component, concentrating on current discourse in multimedia. <i>NOTE: Students who have received credit for DFAR 454 may not take this course for credit.</i>	
Rationale: Course was replaced with CART 414 and deleted from the major and specialization program list but never deleted from the curriculum.	
Resource Implications: None	
Other Programs within which course is listed: BFA Specialization in Computation Arts	

COURSE CHANGE: CART 455 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input checked="" type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: exclusionary note		

Present Text (from 2013/2014) calendar	Proposed Text
CART 455 Professional Internship I (3 credits) Prerequisite: Enrolment in the Specialization or Major in Computation Arts , 48 credits completed in the degree ; written permission of the Department. Students work in the industry for a period of nine to 13 weeks to allow them to gain experience in design firms and multimedia companies. Internships approved for credit must be academically appropriate to the program. NOTE: Students who have received credit for DFAR 455 may not take this course for credit.	CART 455 Professional Internship I (3 credits) Prerequisite: 48 credits completed in a Computation Arts program ; written permission of the Department. Students work in the industry for a period of nine to thirteen weeks to allow them to gain experience in design firms and multimedia companies. Internships approved for credit must be academically appropriate to the program. NOTE: Students may count a maximum of six credits in professional internships towards their degree program.
Rationale: To further clarify and make the prerequisite wording clearer. Removed existing exclusionary NOTE as the DFAR course code has not been used in more than five years. Add a new exclusionary NOTE for the maximum allotted credits for an internship.	
Resource Implications: None	
Other Programs within which course is listed: BFA Specialization in Computation Arts	

COURSE CHANGE: CART 456 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input checked="" type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: exclusionary note		

Present Text (from 2013/2014) calendar	Proposed Text
CART 456 Professional Internship II (3 credits) Prerequisite: Enrolment in the Specialization or Major in Computation Arts , 48 credits completed in the degree ; written permission of the Department. Students work in the industry for a period of nine to 13 weeks to gain experience in design firms and multimedia companies. Internships approved for credit must be academically appropriate to the program. NOTE: Students who have received credit for DFAR 456 may not take this course for credit.	CART 456 Professional Internship II (3 credits) Prerequisite: 48 credits completed in a Computation Arts program ; written permission of the Department. Students work in the industry for a period of nine to thirteen weeks to gain experience in design firms and multimedia companies. Internships approved for credit must be academically appropriate to the program. NOTE: Students may count a maximum of six credits in professional internships towards their degree program.
Rationale: To further clarify and make the prerequisite wording clearer. Removed existing exclusionary NOTE as the DFAR course code has not been used in more than five years. Add a new exclusionary NOTE for the maximum allotted credits for an internship.	
Resource Implications: None	
Other Programs within which course is listed: BFA Specialization in Computation Arts	

COURSE CHANGE: CART 457 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input checked="" type="checkbox"/> Course Description	<input checked="" type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: exclusionary note		

Present Text (from 2013/2014) calendar	Proposed Text
CART 457 <i>Independent Study I</i> (3 credits) Prerequisite: Enrolment in the Specialization or Major in Computation Arts , 48 credits completed in the degree ; written permission of the Department. This option is for students choosing to undertake independent research under the supervision of a full-time faculty advisor. Research projects approved for credit must be academically appropriate to the program. NOTE: Students who have received credit for DFAR 457 may not take this course for credit.	CART 457 <i>Independent Study I</i> (3 credits) Prerequisite: 48 credits completed in a Computation Arts program ; written permission of the Department. This course provides an opportunity for a limited number of students to pursue advanced studies in computation arts research and creation project under the supervision of a full-time faculty member. A clearly defined written agreement between the student and the faculty supervisor is required before the independent study is approved. NOTE: Students may count a maximum of nine credits in independent studies towards their degree program.
Rationale: To further clarify and make the prerequisite wording clearer. Removed existing exclusionary NOTE as the DFAR course code has not been used in more than five years. Added a new exclusionary NOTE for the maximum allotted credits for independent study courses.	
Resource Implications: None	
Other Programs within which course is listed: BFA Specialization in Computation Arts	

COURSE CHANGE: CART 458 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input checked="" type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: exclusionary note		

Present Text (from 2013/2014) calendar	Proposed Text
CART 458 <i>Independent Study II</i> (3 credits) Prerequisite: Enrolment in the Specialization or Major in Computation Arts , 48 credits completed in the degree ; written permission of the Department. This option is for students choosing to undertake independent research under the supervision of a full-time faculty advisor. Research projects approved for credit must be academically appropriate to the program. NOTE: Students who have received credit for DFAR 458 may not take this course for credit.	CART 458 <i>Independent Study II</i> (3 credits) Prerequisite: 48 credits completed in a Computation Arts program ; written permission of the Department. This course provides an opportunity for a limited number of students to pursue advanced studies in computation arts research and creation project under the supervision of a full-time faculty member. A clearly defined written agreement between the student and the faculty supervisor is required before the independent study is approved. NOTE: Students may count a maximum of nine credits in independent studies towards their degree program.
Rationale: To further clarify and make the prerequisite wording clearer. Removed existing exclusionary NOTE as the DFAR course code has not been used in more than five years. Add a new exclusionary NOTE for the maximum allotted credits for an internship.	
Resource Implications: None	
Other Programs within which course is listed: BFA Specialization in Computation Arts	

COURSE CHANGE: CART 459 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input type="checkbox"/> Editorial	<input checked="" type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
	CART 459 <i>Independent Study III</i> (3 credits) Prerequisite: 48 credits completed in a Computation Arts program; written permission of the Department. This course provides an opportunity for a limited number of students to pursue advanced studies in computation arts research and creation project under the supervision of a full-time faculty member. A clearly defined written agreement between the student and the faculty supervisor is required before the independent study is approved. <i>NOTE: Students may count a maximum of nine credits in independent studies towards their degree program.</i>
Rationale: New course to complete the sequencing of the independent study courses.	
Resource Implications: None	
Other Programs within which course is listed: BFA Specialization in Computation Arts	

COURSE CHANGE: CART 460 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Design and Computation Arts
Program: Computation Arts
Degree: BFA Major in Computation Arts
Calendar Section/Graduate Page Number: 81.90.2**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input checked="" type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input checked="" type="checkbox"/> Other - Specify: exclusionary note		

Present Text (from 2013/2014) calendar	Proposed Text
<p>CART 460 <i>Bending Bits: Advanced Topics in Digital Media</i> (3 credits) Prerequisite: CART 411 previously or concurrently; enrolment in the Specialization or Major in Computation Arts, 48 credits completed in the degree; or written permission of the Department. An advanced studio course examining the ways computation can be deeply integrated into students' creative practices. Projects look at how computation can be used to transform interactivity into a semantic strategy, input/output into a dialogue between the user, the work, and the world, and data processing into means of aesthetic exploration. <i>NOTE: Students are expected to have solid skills in general-purpose programming before starting the class.</i> <i>NOTE: Students who have received credit for DFAR 460 may not take this course for credit.</i></p>	<p>CART 460 <i>Bending Bits: Advanced Topics in Digital Media</i> (3 credits) Prerequisite: CART 411 previously or concurrently; 48 credits completed in a Computation Arts program; or written permission of the Department. An advanced studio course examining the ways computation can be deeply integrated into students' creative practices. Projects look at how computation can be used to transform interactivity into a semantic strategy, input/output into a dialogue between the user, the work, and the world, and data processing into means of aesthetic exploration. <i>NOTE: Students are expected to have solid skills in general-purpose programming before starting the class.</i></p>
Rationale: To further clarify and make the prerequisite wording clearer. Removal of the second exclusionary NOTE as the DFAR course code has not been used in more than five years.	
Resource Implications: None	
Other Programs within which course is listed: BFA Specialization in Computation Arts	

DEPARTMENT OF DESIGN AND COMPUTATION ARTS

Independent Study Proposal/Professional Internship Agreement Form

Student Name _____ I.D.#: _____

Email: _____ Telephone: _____

Current Programme of Study: _____

Course Requested: _____ / _____ / _____

Name & number	Session	Section	Credit value	Year
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Study Proposal Agreement:

- Students must attach a proposal which must include purpose and goals of the project, bibliography, research methodology, etc.
- Supervising faculty member must attach an agreement statement which must include expectations, schedule of meetings and basis and method of evaluation.

General Guidelines:

- Student must have attained a GPA of 3.30 (B+) and completed 48 credits in their program (design or comp. arts).
- Supervisor **must be** a full-time faculty member.
- A copy of the proposal should be attached to this form and submitted to the Department Assistant (Kathy McAleese) in EV6.761. For Professional Internships you must include a letter from the employer.
- Students must complete the work within the regular academic deadlines of the session in which the course will be taken, and the instructor must submit the grade in accordance with the same deadlines as outlined in the undergraduate calendar.
- Independent Study courses are equivalent to three (3) credits except under unusual circumstances.
- Students who have an "Independent student" status cannot register for Independent Study courses.

My signature below indicates that I have read and understand the above mentioned guidelines and agree to register for the above mentioned course as per the attached proposal and agreement.

Student's Name (print)

Student's Signature

Date

I agree to supervise this student for the Independent Study/Professional Internship course listed above as per the attached proposal and agreement:

Supervisor's Name (print)

Supervisor's Signature

Date

Department Chair (print)

Chair's Signature

Date

Department of Design and Computation Arts

Proposal/Professional Internship Guidelines

CART455 Professional Internship I (3 credits)

CART456 Professional Internship II (3 credits)

Prerequisite: 48 credits in the Specialization or Major in Computation Arts; written permission of the Department. This course provides an opportunity for a limited number of students to further develop their design skill sets as an intern in a design firm or cultural organization such as a museum and graphic or industrial design association. A clearly defined written agreement between the student intern, the employer, and the full-time faculty supervisor is required before the internship is approved.

NOTE: Students may count a maximum of six credits in professional internships towards their degree program.

General Guidelines:

- Internship courses are equivalent to three (3) credits except under unusual circumstances.
- Student must have attained a GPA of 3.30 (B+) and completed 48 credits in their program (Design or Computation Arts).
- Supervisor must be a full-time faculty member.
- Students are required to complete the work within the regular academic deadlines of the session in which the course will be taken, and the instructor will submit the grade in accordance with the same deadlines as outlined in the undergraduate calendar.
- Students who have an "Independent student" status cannot register for Internship courses.
- Students must register for the Professional Internship course during the regular registration period of the term.
- The DNE and DISC deadlines must be respected. Students who try to register for this course late must complete a Student Request Form ("Late Registration") and follow the instructions.

Internship Proposal Agreement:

- The student must submit a two (2) page proposal, which includes the purpose, and objectives of the internship and why the work term is valuable to the student's field of study in Computation Arts. An overview of the company profile is required.
- The employer must agree in writing to supervise the student intern and provide company address, telephone and email contacts. The employer will provide a summary statement of expectations, responsibilities, length of internship including total hours and number of weeks. At the end of the internship the employer must agree to send an assessment of the student intern.
- The full time supervising faculty member must attach an agreement statement, which includes expectations, schedule of meetings and basis and method of evaluation.

- A copy of the complete proposal should be attached to the registration form and submitted to the Department Assistant (Kathy McAleese) in EV6.761.
- In order for the proposal to go forward the internship proposal must have:
- The signed acceptance of an internship supervisor who has reviewed the proposal.
- The signed acceptance of a faculty supervisor who has reviewed the proposal.
- The signed approval of the Department Chair who has reviewed the proposal.

Internship Final Report:

- The complete document is required before grades can be assigned. The length of the report is normally 6-10 pages.
- The internship proposal should be included in the final report. The report will be used for departmental review.
- The final report must include the letter of assessment from the employer.
- The report must summarize:
 - What was gained from the internship experience including personal growth and technical and conceptual skills.
 - Why was the internship study important for the student's program of study.
 - State the nature of the work environment including whether the internship involved teamwork, individual tasks or other.
 - Complete outline of the position held, tasks and responsibilities completed and the number of actual hours completed. Any changes or modifications to the internship proposal agreement must be clearly stated in the report.
- Photos, screenshots, DVD and other documentation may be submitted to show the internship environment and represent projects completed.
- The text document must be of good quality with edits, spelling and grammar checks completed. All supporting visual documentation must be formatted and of good quality.

General Guidelines:

- Students must submit their final reports including the employer's comments by the last day of classes for the registration term.
- Failure to submit their reports on time will result in a failed grade.
- Students who are potential graduates must submit their reports by the last day of class of the term or they risk delaying their graduation to the following convocation ceremony.

MEMORANDUM

DATE: Monday, August-26-13

TO: Faculty Curriculum Committee

FROM: Liselyn Adams, Chair and Associate Professor
Department of Music

SUBJECT: Request approval of a prerequisite change for CART 345 in the curriculum
Dossier CART-11.

This is to confirm that our department has been notified of modifications to the curriculum of the Department of Design and Computation Arts in which the name "Electroacoustics" are mentioned in the prerequisites of CART 345.

In reply to the request I have reviewed dossier number CART-11 and can confirm that the changes listed in the dossier will have no impact on programs offered by the Department of Music.

Therefore, I fully support the curriculum changes in dossier CART-11.

Sincerely,



Liselyn Adams

Chair

MEMORANDUM

DATE: Monday, August-26-13

TO: Faculty Curriculum Committee

FROM: Eric Simon, Chair
Department of Studio Arts

SUBJECT: Request approval of a prerequisite change for CART 345 in the curriculum
Dossier CART-11.

This is to confirm that our department has been notified of modifications to the curriculum of the Department of Design and Computation Arts in which the name "Electroacoustics and IMCA" are mentioned in the prerequisites of CART 345.

In reply to the request I have reviewed dossier number CART-11 and can confirm that the changes listed in the dossier will have no impact on programs offered by the Department of Studio Arts (namely IMCA).

Therefore, I fully support the curriculum changes in dossier CART-11.

Sincerely,



Eric Simon

Chair

Internal Memorandum

To: Catherine Wild, Dean, Faculty of Fine Arts
From: Mark Sussman, Associate Dean, Academic and Student Affairs, Fine Arts
Date: 26 August 2013
Re: Curriculum dossier ARTH-5 – Art History

The Faculty of Fine Arts Curriculum Committee reviewed and unanimously approved the ARTH-5 dossier from the Department of Art History. We hereby submit this dossier for review at Faculty Council on September 13, 2013.

This dossier makes changes that are editorial in nature, with the intention to clarify and streamline content in the academic calendar, and in order to reflect standard registration practices in the department.

These changes are not substantive and there are no resource implications.

With thanks for your consideration.



Mark Sussman, PhD

Associate Dean, Academic and Student Affairs

Faculty of Fine Arts

mark.sussman@concordia.ca

514.848.2424 ext. 4604



INTERNAL MEMORANDUM

TO: Mark Sussman, Associate Dean of Students
Chair, Faculty Curriculum Committee

FROM: Dr. Cynthia Hammond, Chair
Department of Art History

DATE: August 19, 2013

SUBJECT: Proposed curriculum changes, Art History

Dear Associate Dean Sussman (Mark),

Please find attached a document representing a series of changes that the Department of Art History wishes to be considered for approval by the Faculty Curriculum Committee (FCC). Department Council approved the following changes via email this month. I would like to underscore on behalf of our Department Council that all changes proposed are editorial in nature (ie. not major changes), made with a view to clarifying and streamlining content in the academic calendar, and reflecting standard registration practices in the Department.

I would like to take this opportunity to acknowledge the initiative, enthusiasm, and effort of our staff, Dr. Anna Waclawek and Dina Vescio, who have made this summer's review of our calendar a top priority. I am particularly grateful to Dr. Waclawek, further, for her care and attention to the attached files. On behalf of the Department of Art History, I'd also like to acknowledge Erica Howse for meeting with us and facilitating this process.

We are eager to put these relatively small changes behind us so that our full-time faculty can direct their energies towards the bigger questions of program offerings and renewal, discussions which we will begin this fall in anticipation of our mandatory program review in 2015-16.

We look forward to hearing from the FCC in due course.
With all best wishes,



Dr. Cynthia Hammond, Chair
Department of Art History
Concordia University

PROGRAM CHANGE: Program Edit**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Art History
Program: Major in Art History
Degree: BFA
Calendar Section/Graduate Page Number:81.50**Type of Change:**☒ Editorial ☐ Requirements ☐ Regulations ☐ Program Deletion ☐ New Program

Present Text (from 2013/2014) calendar	Proposed Text
66 BFA Major in Art History 6 ARTH 200 ⁶ 3 ARTH 300 ³ 6 Chosen from Group A 3 Group B: ARTH 360 ³ , 361 ³ , 362 ³ 3 Group B: ARTH 363 ³ , 364 ³ , 365 ³ 3 Group B: ARTH 366 ³ , 367 ³ , 368 ³ 3 Group B: Art History electives 6 Chosen from Group C 6 Chosen from Group D 3 Chosen from Group E *24 Chosen from at least three Groups in Art History <i>*Students may substitute credits from the Faculty of Fine Arts for up to 12 credits in Art History.</i>	66 BFA Major in Art History 6 ARTH 200 ⁶ 3 ARTH 300 ³ 6 Chosen from Group A 3 <u>Chosen from Group B:</u> ARTH 360 ³ , 361 ³ , <u>or</u> 362 ³ 3 <u>Chosen from Group B:</u> ARTH 363 ³ , 364 ³ , <u>or</u> 365 ³ 3 <u>Chosen from Group B:</u> ARTH 366 ³ , 367 ³ , <u>or</u> 368 ³ 3 <u>Chosen from Group B</u> 6 Chosen from Group C 6 Chosen from Group D 3 Chosen from Group E *24 Chosen from at least three Groups in Art History <i>*Students may substitute up to 12 credits <u>from the Faculty of Fine Arts.</u></i>
Rationale: To clarify the wording and delete redundancy.	
Resource Implications: None.	

COURSE CHANGE: ARTH 200 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Art History
Program: Major in Art History
Degree: BFA
Calendar Section/Graduate Page Number: 81.50

Type of Change:

☐ Course Number ☐ Course Title ☐ Credit Value ☐ Prerequisite
☐ Course Description ☐ Editorial ☐ New Course
☐ Course Deletion ☒ Other - Specify: addition of NOTE

Present Text (from 2013/2014) calendar	Proposed Text
ARTH 200 <i>Perspectives of Art History</i> (6 credits) A critical overview of the history of art and architecture and a selective examination of canonical figures, movements, periods, and thematic issues. <i>NOTE: Students who have received credit for ARTH 284 may not take this course for credit.</i>	ARTH 200 <i>Perspectives of Art History</i> (6 credits) A critical overview of the history of art and architecture and a selective examination of canonical figures, movements, periods, and thematic issues. <u><i>NOTE: A required course for all first year students in programs offered by Art History.</i></u> <i>NOTE: Students who have received credit for ARTH 284 may not take this course for credit.</i>
Rationale: To encourage students to take this required course in their first year.	
Resource Implications: None.	
Other Programs within which course is listed: 	

COURSE CHANGE: ARTH 271 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

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

Type of Change:

- | | | | |
|---|---|---------------------------------------|---------------------------------------|
| <input type="checkbox"/> Course Number | <input type="checkbox"/> Course Title | <input type="checkbox"/> Credit Value | <input type="checkbox"/> Prerequisite |
| <input type="checkbox"/> Course Description | <input type="checkbox"/> Editorial | <input type="checkbox"/> New Course | |
| <input type="checkbox"/> Course Deletion | <input checked="" type="checkbox"/> Other - Specify: Note | | |

Present Text (from 2013/2014) calendar	Proposed Text
ARTH 271 <i>Introduction to Canadian Art</i> (3 credits) An introduction to selected subjects and themes in Quebec and Canadian art. <i>NOTE: This course may not be applied within any program offered in the Faculty of Fine Arts.</i> <i>NOTE: Students who have received credit for ARTH 370 may not take this course for credit.</i>	ARTH 271 <i>Introduction to Canadian Art</i> (3 credits) An introduction to selected subjects and themes in Quebec and Canadian art. <i>NOTE: <u>Section EC is offered entirely online through eConcordia. This course may not be applied within a BFA degree or any Fine Arts specialization, major, or minor program.</u></i> <i>NOTE: Students who have received credit for ARTH 370 may not take this course for credit.</i>
Rationale: Clarify note.	
Resource Implications: None.	
Other Programs within which course is listed:	

COURSE CHANGE: ARTH 272 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

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

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
ARTH 272 <i>From Realism to Abstraction in Canadian Art</i> (3 credits) An introduction to ideas and techniques associated with the transition from representationalism to abstraction in 19th- and 20th-century Quebec and Canadian art. <i>NOTE: This course may not be applied within a BFA degree or any Fine Arts specialization, major, or minor program.</i>	ARTH 272 <i>From Realism to Abstraction in Canadian Art</i> (3 credits) An introduction to ideas and techniques associated with the transition from representationalism to abstraction in 19th- and 20th-century Quebec and Canadian art. <i>NOTE: <u>Section EC is offered entirely online through eConcordia. This course may not be applied within a BFA degree or any Fine Arts specialization, major, or minor program.</u></i>
Rationale: To clarify note.	
Resource Implications: None.	
Other Programs within which course is listed:	

COURSE CHANGE: ARTH 300 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Art History
Program: Major in Art History
Degree: BFA
Calendar Section/Graduate Page Number: 81.50

Type of Change:

☐ Course Number ☐ Course Title ☐ Credit Value ☐ Prerequisite
☐ Course Description ☐ Editorial ☐ New Course
☐ Course Deletion ☒ Other - Specify: addition of NOTE

Present Text (from 2013/2014) calendar	Proposed Text
ARTH 300 <i>Art Historical Methods</i> (3 credits) Prerequisite: ARTH 200. An in-depth examination of the methods used in art history to analyze and interpret works of art.	ARTH 300 <i>Art Historical Methods</i> (3 credits) Prerequisite: ARTH 200. An in-depth examination of the methods used in art history to analyze and interpret works of art. <u>NOTE: A required course for all second year students in programs offered by Art History.</u>
Rationale: To encourage students to take this required course in their second year.	
Resource Implications: None.	
Other Programs within which course is listed:	

COURSE CHANGE: ARTH 379 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Art History
Program: Major in Art History
Degree: BFA
Calendar Section/Graduate Page Number: 81.50

Type of Change:

☐ Course Number ☐ Course Title ☐ Credit Value ☒ Prerequisite
☐ Course Description ☐ Editorial ☐ New Course
☐ Course Deletion ☒ Other - Specify: addition of NOTE

Present Text (from 2013/2014) calendar	Proposed Text
ARTH 379 <i>Postcolonial Theory in Art History</i> (3 credits) Prerequisite: Six ARTH credits. A critical examination of the key concepts of postcolonial art and theory.	ARTH 379 <i>Postcolonial Theory in Art History</i> (3 credits) A critical examination of the key concepts of postcolonial art and theory. <u><i>NOTE: It is strongly recommended that students have completed at least six Art History credits before enrolling in this course.</i></u>
Rationale: No prerequisite required, recommendation instead.	
Resource Implications: None.	
Other Programs within which course is listed:	

COURSE CHANGE: ARTH 380 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Art History
Program: Major in Art History
Degree: BFA
Calendar Section/Graduate Page Number: 81.50

Type of Change:

☐ Course Number ☐ Course Title ☐ Credit Value ☒ Prerequisite
☐ Course Description ☐ Editorial ☐ New Course
☐ Course Deletion ☒ Other - Specify: addition of NOTE

Present Text (from 2013/2014) calendar	Proposed Text
ARTH 380 <i>Histories of Art History</i> (3 credits) Prerequisite: Six ARTH credits. The history of art history as a discipline and the concepts of history it uses.	ARTH 380 <i>Histories of Art History</i> (3 credits) The history of art history as a discipline and the concepts of history it uses. <u><i>NOTE: It is strongly recommended that students have completed at least six Art History credits before enrolling in this course.</i></u>
Rationale: No prerequisite required, recommendation instead.	
Resource Implications: None.	
Other Programs within which course is listed:	

COURSE CHANGE: ARTH 381 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Art History
Program: Major in Art History
Degree: BFA
Calendar Section/Graduate Page Number: 81.50

Type of Change:

☐ Course Number ☐ Course Title ☐ Credit Value ☒ Prerequisite
☐ Course Description ☐ Editorial ☐ New Course
☐ Course Deletion ☒ Other - Specify: addition of NOTE

Present Text (from 2013/2014) calendar	Proposed Text
ARTH 381 <i>Feminism and Art History</i> (3 credits) Prerequisite: Six ARTH credits. A consideration of feminism in art history.	ARTH 381 <i>Feminism and Art History</i> (3 credits) A consideration of feminism in art history. <u><i>NOTE: It is strongly recommended that students have completed at least six Art History credits before enrolling in this course.</i></u>
Rationale: No prerequisite required, recommendation instead.	
Resource Implications: None.	
Other Programs within which course is listed:	

COURSE CHANGE: ARTH 383 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Art History
Program: Major in Art History
Degree: BFA
Calendar Section/Graduate Page Number: 81.50

Type of Change:

☐ Course Number ☐ Course Title ☐ Credit Value ☒ Prerequisite
☐ Course Description ☐ Editorial ☐ New Course
☐ Course Deletion ☒ Other - Specify: addition of NOTE

Present Text (from 2013/2014) calendar	Proposed Text
ARTH 383 <i>Art and Philosophy</i> (3 credits) Prerequisite: Six ARTH credits. A consideration of the relationship between philosophy, art theory and practice.	ARTH 383 <i>Art and Philosophy</i> (3 credits) A consideration of the relationship between philosophy, art theory, and practice. <u><i>NOTE: It is strongly recommended that students have completed at least six Art History credits before enrolling in this course.</i></u>
Rationale: No prerequisite required, recommendation instead.	
Resource Implications: None.	
Other Programs within which course is listed:	

COURSE CHANGE: ARTH 384 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Art History
Program: Major in Art History
Degree: BFA
Calendar Section/Graduate Page Number: 81.50

Type of Change:

☐ Course Number ☐ Course Title ☐ Credit Value ☒ Prerequisite
☐ Course Description ☐ Editorial ☐ New Course
☐ Course Deletion ☒ Other - Specify: addition of NOTE

Present Text (from 2013/2014) calendar	Proposed Text
ARTH 384 <i>Theories of Representation</i> (3 credits) Prerequisite: Six ARTH credits. An examination of the different concepts of representation involved in creating, defining, and interpreting an artwork.	ARTH 384 <i>Theories of Representation</i> (3 credits) An examination of the different concepts of representation involved in creating, defining, and interpreting an artwork. <u><i>NOTE: It is strongly recommended that students have completed at least six Art History credits before enrolling in this course.</i></u>
Rationale: No prerequisite required, recommendation instead.	
Resource Implications: None.	
Other Programs within which course is listed:	

COURSE CHANGE: ARTH 385 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Art History
Program: Major in Art History
Degree: BFA
Calendar Section/Graduate Page Number: 81.50

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
ARTH 385 <i>Colour: Theory and Application in the Visual Arts</i> (3 credits) An examination of various theories of colour by artists, philosophers, psychologists, and scientists. <i>NOTE: It is strongly recommended that students follow at least six credits in Art History courses before enrolling in this course.</i>	ARTH 385 <i>Colour: Theory and Application in the Visual Arts</i> (3 credits) An examination of various theories of colour by artists, philosophers, psychologists, and scientists. <i>NOTE: It is strongly recommended that students <u>have completed at least six Art History credits</u> before enrolling in this course.</i>
Rationale: Wording clarified for the sake of coherence.	
Resource Implications: None.	
Other Programs within which course is listed:	

COURSE CHANGE: ARTH 386 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Art History
Program: Major in Art History
Degree: BFA
Calendar Section/Graduate Page Number: 81.50

Type of Change:

☐ Course Number ☐ Course Title ☐ Credit Value ☒ Prerequisite
☐ Course Description ☐ Editorial ☐ New Course
☐ Course Deletion ☒ Other - Specify: addition of NOTE

Present Text (from 2013/2014) calendar	Proposed Text
ARTH 386 <i>Art and the Viewer</i> (3 credits) Prerequisite: Six ARTH credits. A consideration of the relationships between artwork and audience.	ARTH 386 <i>Art and the Viewer</i> (3 credits) A consideration of the relationships between artwork and audience. <u><i>NOTE: It is strongly recommended that students have completed at least six Art History credits before enrolling in this course.</i></u>
Rationale: No prerequisite required, recommendation instead.	
Resource Implications: None.	
Other Programs within which course is listed:	

COURSE CHANGE: ARTH 387 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Art History
Program: Major in Art History
Degree: BFA
Calendar Section/Graduate Page Number: 81.50

Type of Change:

☐ Course Number ☐ Course Title ☐ Credit Value ☒ Prerequisite
☐ Course Description ☐ Editorial ☐ New Course
☐ Course Deletion ☒ Other - Specify: addition of NOTE

Present Text (from 2013/2014) calendar	Proposed Text
ARTH 387 <i>Issues in Art and Criticism</i> (3 credits) Prerequisite: Six ARTH credits. An examination of selected aspects of the relationship between art, aesthetics, and critical writing. <i>NOTE A/See §200.3</i>	ARTH 387 <i>Issues in Art and Criticism</i> (3 credits) An examination of selected aspects of the relationship between art, aesthetics, and critical writing. <u><i>NOTE: It is strongly recommended that students have completed at least six Art History credits before enrolling in this course.</i></u> <i>NOTE A/See §200.3</i>
Rationale: No prerequisite required, recommendation instead.	
Resource Implications: None.	
Other Programs within which course is listed:	

COURSE CHANGE: ARTH 388 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Art History
Program: Major in Art History
Degree: BFA
Calendar Section/Graduate Page Number: 81.50

Type of Change:

☐ Course Number ☐ Course Title ☐ Credit Value ☒ Prerequisite
☐ Course Description ☐ Editorial ☐ New Course
☐ Course Deletion ☒ Other - Specify: addition of NOTE

Present Text (from 2013/2014) calendar	Proposed Text
ARTH 388 <i>Narration and Art</i> (3 credits) Prerequisite: Six ARTH credits. A critical examination of selected aspects of the relationship between art and its narratives. NOTE A/See §200.3	ARTH 388 <i>Narration and Art</i> (3 credits) A critical examination of selected aspects of the relationship between art and its narratives. <u>NOTE: It is strongly recommended that students have completed at least six Art History credits before enrolling in this course.</u> NOTE A/See §200.3
Rationale: No prerequisite required, recommendation instead.	
Resource Implications: None.	
Other Programs within which course is listed: 	

COURSE CHANGE: ARTH 389 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Art History
Program: Major in Art History
Degree: BFA
Calendar Section/Graduate Page Number: 81.50

Type of Change:

☐ Course Number ☐ Course Title ☐ Credit Value ☒ Prerequisite
☐ Course Description ☐ Editorial ☐ New Course
☐ Course Deletion ☒ Other - Specify: addition of NOTE

Present Text (from 2013/2014) calendar	Proposed Text
ARTH 389 <i>Issues in Ethnocultural Art Histories</i> (3 credits) Prerequisite: Six ARTH credits. An analysis of the concepts of ethnic and cultural identity in art and art history.	ARTH 389 <i>Issues in Ethnocultural Art Histories</i> (3 credits) An analysis of the concepts of ethnic and cultural identity in art and art history. <u><i>NOTE: It is strongly recommended that students have completed at least six Art History credits before enrolling in this course.</i></u>
Rationale: No prerequisite required, recommendation instead.	
Resource Implications: None.	
Other Programs within which course is listed:	

COURSE CHANGE: ARTH 390 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Art History
Program: Major in Art History
Degree: BFA
Calendar Section/Graduate Page Number: 81.50

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
ARTH 390 <i>Art and the Museum</i> (3 credits) A study of selected issues in museums and related art institutions. NOTE: It is strongly recommended that students follow at least six credits in Art History courses before enrolling in this course.	ARTH 390 <i>Art and the Museum</i> (3 credits) A study of selected issues in museums and related art institutions. NOTE: It is strongly recommended that students <u>have completed at least six Art History credits</u> before enrolling in this course.
Rationale: Wording clarified for the sake of coherence.	
Resource Implications: None.	
Other Programs within which course is listed:	

COURSE CHANGE: ARTH 391 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Art History
Program: Major in Art History
Degree: BFA
Calendar Section/Graduate Page Number: 81.50

Type of Change:

☐ Course Number ☐ Course Title ☐ Credit Value ☒ Prerequisite
☐ Course Description ☐ Editorial ☐ New Course
☐ Course Deletion ☒ Other - Specify: addition of NOTE

Present Text (from 2013/2014) calendar	Proposed Text
ARTH 391 <i>Art and its Changing Contexts</i> (3 credits) Prerequisite: Six ARTH credits. An investigation of art in its original context and of its changing meanings and uses through time.	ARTH 391 <i>Art and its Changing Contexts</i> (3 credits) An investigation of art in its original context and of its changing meanings and uses through time. <u><i>NOTE: It is strongly recommended that students have completed at least six Art History credits before enrolling in this course.</i></u>
Rationale: No prerequisite required, recommendation instead.	
Resource Implications: None.	
Other Programs within which course is listed:	

COURSE CHANGE: ARTH 392 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Art History
Program: Major in Art History
Degree: BFA
Calendar Section/Graduate Page Number: 81.50

Type of Change:

- | | | | |
|---|---|---------------------------------------|---------------------------------------|
| <input type="checkbox"/> Course Number | <input type="checkbox"/> Course Title | <input type="checkbox"/> Credit Value | <input type="checkbox"/> Prerequisite |
| <input type="checkbox"/> Course Description | <input type="checkbox"/> Editorial | <input type="checkbox"/> New Course | |
| <input type="checkbox"/> Course Deletion | <input checked="" type="checkbox"/> Other - Specify: Note | | |

Present Text (from 2013/2014) calendar	Proposed Text
ARTH 392 <i>Gender Issues in Art and Art History</i> (3 credits) An examination of gender as a factor in making and interpreting art. <i>NOTE: It is strongly recommended that students follow at least six credits in Art History courses before enrolling in this course.</i>	ARTH 392 <i>Gender Issues in Art and Art History</i> (3 credits) An examination of gender as a factor in making and interpreting art. <i>NOTE: It is strongly recommended that students <u>have completed at least six Art History credits</u> before enrolling in this course.</i>
Rationale: Wording clarified for the sake of coherence.	
Resource Implications: None.	
Other Programs within which course is listed:	

COURSE CHANGE: ARTH 396 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Art History
Program: Major in Art History
Degree: BFA
Calendar Section/Graduate Page Number: 81.50

Type of Change:

☐ Course Number ☐ Course Title ☐ Credit Value ☒ Prerequisite
☐ Course Description ☐ Editorial ☐ New Course
☐ Course Deletion ☒ Other - Specify: addition of NOTE

Present Text (from 2013/2014) calendar	Proposed Text
ARTH 396 <i>Art and Culture</i> (3 credits) Prerequisite: Six ARTH credits. A critical examination of selected issues in art and its cultural context.	ARTH 396 <i>Art and Culture</i> (3 credits) A critical examination of selected issues in art and its cultural context. <u><i>NOTE: It is strongly recommended that students have completed at least six Art History credits before enrolling in this course.</i></u>
Rationale: No prerequisite required, recommendation instead.	
Resource Implications: None.	
Other Programs within which course is listed:	

COURSE CHANGE: ARTH 398 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Art History
Program: Major in Art History
Degree: BFA
Calendar Section/Graduate Page Number: 81.50

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
ARTH 398 <i>Special Topics in Art and Society</i> (3 credits) A detailed examination of a selected aspect of art in society. <i>NOTE C/See §200.3</i> <i>NOTE: It is strongly recommended that students follow at least six credits in Art History courses before enrolling in this course.</i>	ARTH 398 <i>Special Topics in Art and Society</i> (3 credits) A detailed examination of a selected aspect of art in society. <i>NOTE C/See §200.3</i> <i>NOTE: It is strongly recommended that students <u>have completed at least six Art History credits</u> before enrolling in this course.</i>
Rationale: Wording clarified for the sake of coherence.	
Resource Implications: None.	
Other Programs within which course is listed:	

COURSE CHANGE: ARTH 403 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes

Calendar for academic year: 2014/2015
Implementation Month/Year: September 2014

Faculty/School: Fine Arts
Department: Art History
Program: Major in Art History
Degree: BFA
Calendar Section/Graduate Page Number: 81.50

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
ARTH 403 <i>Studies in Art History Practice</i> (3 credits) Prerequisite: Third-year* standing in the Major in Art History, and written permission of the Department of Art History. A course in the practice of art history. Students are required to work on specific projects under the supervision of a faculty member. <i>*Fewer than 33 credits remaining in degree program.</i>	ARTH 403 <i>Internship</i> (3 credits) Prerequisite: Third-year* standing in the Major in Art History, and written permission of the Department of Art History. A course in the practice of art history. Students are required to work on specific projects under the supervision of a faculty member. <i>*Fewer than 33 credits remaining in degree program.</i>
Rationale: Title change to more clearly reflect course content.	
Resource Implications: None.	
Other Programs within which course is listed:	

COURSE CHANGE: ARTH 448 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015
Implementation Month/Year: September 2014**Faculty/School:** Fine Arts
Department: Art History
Program: Major in Art History
Degree: BFA
Calendar Section/Graduate Page Number: 81.50**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input checked="" type="checkbox"/> Prerequisite
<input type="checkbox"/> Course Description	<input checked="" type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
ARTH 448 <i>Advanced Seminar in Art and Film</i> (3 credits) Prerequisite: Enrolment in the Major in Art History and Film Studies; ARTH 348 or FMST 348; or written permission of the program-director . A seminar designed to permit an in-depth course of study on some aspects of art and film history. <i>NOTE A/See §200.3</i> <i>NOTE: Students who have received credit for FMST 448 may not take this course for credit.</i>	ARTH 448 <i>Advanced Seminar in Art and Film</i> (3 credits) Prerequisite: Enrolment in the Major in Art History and Film Studies; ARTH 348 or FMST 348; or written permission of the <u>Department of Art History</u> . A seminar designed to permit an in-depth course of study on some aspects of art and film history. <i>NOTE A/See §200.3</i> <i>NOTE: Students who have received credit for FMST 448 may not take this course for credit.</i>
Rationale: Clarify text to align with other 400-level seminars.	
Resource Implications: None.	
Other Programs within which course is listed: 	

**Department of Art History
Concordia University
ARTH 401: Independent Studies – Internship (3-credits)**

The Department of Art History offers undergraduate students majoring in art history the opportunity to undertake an internship at a gallery, artist-run centre, museum or other art institution, as a 3-credit course towards their degree.

The purpose of the internship is to provide graduating students with the opportunity to take on a project in a professional art milieu so as to compliment their academic education. Ideally, the internship would facilitate practical experience related to curatorial and exhibition practices, research, archival and conservation strategies, as well as exhibition display and commercial art representation. Added benefits include opportunities to network, find mentors, and earn credits toward their academic program.

In order to apply, you must:

- Be a third-year student majoring in Art History or Art History and Studio Arts
- Fill-in the Art History Independent Study Proposal/Agreement Form (found online or pick-up from EV-3-819 or 817)
- Alongside the form, submit a one page internship proposal which outlines:
 - External supervisor's name and contact information
 - Duration (start and end dates, as well as hours per week)
 - Internship objectives
 - Scope of work (projects undertaken, duties, responsibilities)
- Submit a letter from the external supervisor confirming intern's responsibilities and indicating their willingness to supervise intern's work

Internship requirements and evaluation:

- As an intern, you should work a minimum of 120, maximum of 150 hours
- You will be required to keep a weekly internship journal recording your experiences and learning outcomes (10-12 pages double-spaced with related visual material)
- At the end of the internship, which will usually occur during the summer, you will: 1) give an oral presentation (with visuals) on your experiences and learning outcomes and 2) speak at an orientation session for other Art History students interested in undertaking an internship

Your independent study is supervised by the Chair of the Art History Department, who will evaluate your journal & final oral presentation. Your point of contact in the Department of Art History is Anna Waclawek, Department Coordinator (EV-3-819, ext. 4700, anna.waclawek@concordia.ca). Please set up a meeting with Anna to discuss the possibility of signing-up for this course.

Department of Art History
Concordia University

Internship Agreement Form

Student Name: _____ ID Number: _____

Telephone: _____ Email: _____

Current Programme of Study: _____

Course Requested: ARTH 401 (3 credits) _____
year

General Guidelines:

1. Students must be in their third or fourth year of study.
2. Independent students cannot register for Internships.
3. Internships are supervised by the Department Chair.
4. Alongside this form, students must submit a one page proposal as well as a letter from their external supervisor.

I agree to register for the Internship listed above as per the attached proposal:

_____ Student	_____ Signature	_____ Date
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I agree to supervise this student for the Internship listed above as per the attached proposal:

_____ External Supervisor	_____ Signature	_____ Date
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_____ Department Chair	_____ Signature	_____ Date
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Internal Memorandum

To: Catherine Wild, Dean, Faculty of Fine Arts
From: Mark Sussman, Associate Dean, Academic and Student Affairs, Fine Arts
Date: 26 August 2013
Re: Curriculum dossier ARTG-2 – Studio Arts MFA Concentration name change

The Faculty of Fine Arts Curriculum Committee reviewed and unanimously approved the ARTG-2 dossier from the Department of Studio Arts. We hereby submit this dossier for review at Faculty Council on September 13, 2013.

This dossier changes the name of the Studio Arts MFA concentration *Fibres* to *Fibres and Material Practices*, as was done with the Studio Arts undergraduate program of the same name in 2012-2013. The dossier then goes onto update the course titles to reflect the concentration name change.

These changes are not substantive and there are no resource implications.

With thanks for your consideration.



Mark Sussman, PhD

Associate Dean, Academic and Student Affairs

Faculty of Fine Arts

mark.sussman@concordia.ca

514.848.2424 ext. 4604





To: Eric Simon, Chair

From: Kelly Thompson, for Fibres and Material Practices Faculty Members

Date: 13 August 2013

Subject: **MFA Concentration name change from** Fibres to Fibres and Material Practices

MEMO

In 2012, Concordia University Senate approved name and curriculum changes for the undergraduate program, **Fibres and Material Practices** (Doc. Artu-2).

The Department of Studio Arts now requests this name change is also approved for the graduate level concentration courses (FBRs 610, FBRs 611, FBRs 613, FBRs 614).

This change has been discussed and approved by the Department Curriculum Committee (GSSAC, 2012) and the Studio Arts Departmental Council (March 2013).

Rationale for the change:

The Department wishes to change the name of the MFA Studio Art concentration Fibres to **FIBRES AND MATERIAL PRACTICES** to better represent an expanded notion of the subject as a broad and complex discipline. The name change is in keeping with international nomenclature for similar programs with an emphasis on studio activities. Comparable examples include the Fibers and Material Studies degree at the School of the Art Institute of Chicago; Fibers and Material Studies at the Tyler School of Art/Temple University (Philadelphia), Fiber + Material Studies at the Cleveland Institute of Art (Ohio), and Textiles and Material Studies at the Siena Art Institute (Italy). Nationally, the Fibres program at Concordia **is unique in Canada in offering both BFA and MFA degree concentrations.**

The use of Material Practices over Material Studies in our proposed title indicates a prioritizing of studio art activities. Within North American universities historically, Fibres was a title used to distinguish the subject from Textile Design, Fashion or Craft programs and placed it as a program within an art stream. Adding Material Practices to the concentration title acknowledges the influences of sociology, anthropology and architecture in

which studies of Material Culture is central, but shifts the emphasis in terms of a Studio Arts practice. Fibres and Material Practices students are encouraged to draw on diverse cultural or social research, or other influences in the production of individual artwork that is critically engaged. Fibres as a concentration name needs updating to better reflect the interdisciplinary, social, relational or performance elements within contemporary art contexts.

Implications for the program:

This is simply a re-identification for the area concentration and renaming of the relevant Studio classes as below.

Implications for other programs at Concordia University:

None

Resource Implications:

None

The Graduate Calendar currently lists the following courses:	Proposed changes highlighted
FBR610 Fibres I (6 credits) A studio course providing an opportunity for intense investigation in fibres as well as other disciplines. Under the supervision of a professor, the structure of the course allows each student to pursue independent interests.	FBR610 Fibres and Material Practices I (6 credits) A studio course providing an opportunity for intense investigation in fibres and material practices as well as other disciplines. Under the supervision of a professor, the structure of the course allows each student to pursue independent interests.
FBR611 Fibres II (6 credits) A continuation of FBR610.	FBR611 Fibres and Material Practices II (6 credits) A continuation of FBR610.
FBR612 Fibres III (6 credits) A continuation of FBR611.	FBR612 Fibres and Material Practices III (6 credits) A continuation of FBR611.
FBR613 Fibres IV (6 credits) A continuation of FBR612.	FBR613 Fibres and Material Practices IV (6 credits) A continuation of FBR612.

COURSE CHANGE: FBRS 610 New Course Number:

Proposed ☐ Undergraduate or ☒ Graduate Curriculum Changes

Calendar for academic year: 2014/2014
Implementation Month/Year: May 2014

Faculty/School: Studio Arts

Department:

Program:

Degree: MFA

Calendar Section/Graduate Page Number: <http://graduatestudies.concordia.ca/pub>

Type of Change:

- | | | | |
|---|--|---------------------------------------|---------------------------------------|
| <input type="checkbox"/> Course Number | <input checked="" type="checkbox"/> Course Title | <input type="checkbox"/> Credit Value | <input type="checkbox"/> Prerequisite |
| <input type="checkbox"/> Course Description | <input checked="" type="checkbox"/> Editorial | <input type="checkbox"/> New Course | |
| <input type="checkbox"/> Course Deletion | <input type="checkbox"/> Other - Specify: | | |

Present Text (from 2013/2013) calendar	Proposed Text
FBRS 610 <i>Fibres I</i> (6 credits) A studio course providing an opportunity for intense investigation in fibres as well as other disciplines. Under the supervision of a professor, the structure of the course allows each student to pursue independent interests. - See more at: http://graduatestudies.concordia.ca/publications/graduatecalendar/current/fofa/star.php#sthash.UnIVBEPA.dpuf	FBRS 610 <i>Fibres and Material Practices I</i> (6 credits) A studio course providing an opportunity for intense investigation in fibres and material practices as well as other disciplines. Under the supervision of a professor, the structure of the course allows each student to pursue independent interests. - See more at: http://graduatestudies.concordia.ca/publications/graduatecalendar/current/fofa/star.php#sthash.UnIVBEPA.dpuf
Rationale: To reflect the name change of the concentration at both the undergraduate and graduate levels.	
Resource Implications: None.	
Other Programs within which course is listed:	

COURSE CHANGE: FBRS 611 New Course Number:

Proposed ☐ Undergraduate or ☒ Graduate Curriculum Changes

Calendar for academic year: 2014/2014
Implementation Month/Year: May 2014

Faculty/School: Fine Arts
Department: Studio Arts
Program:
Degree: MFA
Calendar Section/Graduate Page Number: <http://graduatestudies.concordia.ca/pub>

Type of Change:

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

Present Text (from 2013/2013) calendar	Proposed Text
FBRS 611 <i>Fibres II</i> (6 credits) A continuation of FBRS 610. - See more at: http://graduatestudies.concordia.ca/publications/graduatecalendar/current/fofa/star.php#sthash.UnIVBEPA.dpuf	FBRS 611 <i>Fibres and Material Practices II</i> (6 credits) A continuation of FBRS 610. - See more at: http://graduatestudies.concordia.ca/publications/graduatecalendar/current/fofa/star.php#sthash.UnIVBEPA.dpuf
Rationale: To reflect the concentration name change at both the undergraduate and graduate levels.	
Resource Implications: None	
Other Programs within which course is listed:	

COURSE CHANGE: FBRS 612 New Course Number:

Proposed ☐ Undergraduate or ☒ Graduate Curriculum Changes

Calendar for academic year: 2014/2014
Implementation Month/Year: May 2014

Faculty/School: Fine Arts
Department: Studio Arts
Program:
Degree: MFA
Calendar Section/Graduate Page Number: <http://graduatestudies.concordia.ca/pub>

Type of Change:

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

Present Text (from 2013/2013) calendar	Proposed Text
FBRS 612 <i>Fibres III</i> (6 credits) A continuation of FBRS 611. - See more at: http://graduatestudies.concordia.ca/publications/graduatecalendar/current/fofa/star.php#sthash.UnIVBEPA.dpuf	FBRS 612 <i>Fibres and Material Practices III</i> (6 credits) A continuation of FBRS 611. - See more at: http://graduatestudies.concordia.ca/publications/graduatecalendar/current/fofa/star.php#sthash.UnIVBEPA.dpuf
Rationale: To reflect the concentration name change at both the graduate and undergraduate levels.	
Resource Implications: None	
Other Programs within which course is listed:	

COURSE CHANGE: FBRS 613 New Course Number:

Proposed ☐ Undergraduate or ☒ Graduate Curriculum Changes

Calendar for academic year: 2014/2014
Implementation Month/Year: May 2014

Faculty/School: Fine Arts
Department: Studio Arts
Program:
Degree: MFA
Calendar Section/Graduate Page Number: <http://graduatestudies.concordia.ca/pub>

Type of Change:

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

Present Text (from 2013/2013) calendar	Proposed Text
FBRS 613 <i>Fibres IV</i> (6 credits) A continuation of FBRS 612. - See more at: http://graduatestudies.concordia.ca/publications/graduatecalendar/current/fofa/star.php#sthash.UnIVBEPA.dpuf	FBRS 613 <i>Fibres and Material Practices IV</i> (6 credits) A continuation of FBRS 612. - See more at: http://graduatestudies.concordia.ca/publications/graduatecalendar/current/fofa/star.php#sthash.UnIVBEPA.dpuf
Rationale: To reflect the concentration name change at both the undergraduate and graduate levels.	
Resource Implications: None	
Other Programs within which course is listed:	



*Report to Fine Arts Faculty Council
By Mark Sussman, Associate Dean
Academic and Student Affairs
2013.09.13*

Active Curriculum Dossiers

Department	Dossier	Level	Dates	Details	Current Step
Studio Arts	ARTU-1	Ugrad	Sept.6, 2011 (FCC) Feb.17, 2012 (FCC) Aug.27, 2012 (FCC)	IMCA revisions	Faculty Curriculum Committee
Music	MUSI-9	Ugrad	Aug. 26, 2013 (FCC)	Jazz Direct Entry / Jazz Major	Faculty Council
Music	MUSI-10	Ugrad	Aug. 26, 2013 (FCC)	Reorders MUSI 200 content	Faculty Council
Music	MUSI-11	Ugrad	Aug. 26, 2013 (FCC)	Course deletions	Faculty Council
Music	MUSI-12	Ugrad	Aug. 26, 2013 (FCC)	Change in title and tweaks for the Specialization in Performance Studies	Faculty Council
Theatre	THEA-18	Ugrad	NA	Redesign	Department Curriculum Committee
Design and Computation Arts	DART-11	Ugrad	Aug. 26, 2013 (FCC)	Change to Prof. Experience; course updates and minor revisions	Faculty Council
Art History	ARTH-5	Ugrad	Aug. 26, 2013 (FCC)	Updating & editing	Faculty Council
Studio Arts	ARTG-2	Grad	Aug. 26, 2013 (FCC)	Fibres and Material Practices changes	Faculty Council
Dean's Office	FFAR-4	Ugrad	Aug. 26, 2013 (FCC)	FFAR 250 revision	Faculty Council
Dean's Office	FFAR-5	Ugrad	Aug. 26, 2013 (FCC)	Makes successful special topics courses permanent	Faculty Curriculum Committee

Hexagram Curriculum Initiative

At the last Deans and Chairs meeting in the spring, we announced an initiative to allow curricular use of Hexagram facilities. Proposals for the fall were accepted over the summer months and several are in the final approval stages. Proposals for the winter term will be accepted before October 31st. Please refer to the official call, and if questions persist please get in touch with Mark or Erica, contact info at bottom.

Undergraduate Recruitment Coordinators (URCs)

In the spring a plan to name departmental undergraduate recruitment coordinators was begun. The chairs were requested to submit the name of their coordinator, in the absence of which it would be presumed that the chair was assuming the role. As only one response was received from Art History, all other departmental chairs will be the Undergraduate Recruitment Coordinators. If you wish to change the name of your representative, please contact Mark or Erica, contact info at bottom.

Academic Plan Updates

The Curriculum Reform document is in the final consultation stages with new Vice-Provost, Teaching and Learning, Cathy Bolton. The call for proposals for both initiatives – the Beta Test Courses and the Fund to Spur Innovative Programming – is anticipated for the end of September, with a submission deadline in November. We will be sharing updates as soon as they become available.

FOFA Gallery 2013-2014

After five years of exceptional service as director of the FOFA Gallery, Jake Moore's term ends in July 2014. In preparation for the future of the gallery, the Fofa Gallery Advisory Board has been assembled. Its members are Alice Jim (Art History), Chris Moore (Design and Computation Arts), Katie Russell (Cinema), Patrick Traer (Studio Arts), and Christof Migone (external, University of Toronto). The board is chaired by Mark Sussman. One of the Advisory Board's first tasks will be to consider the director job profile for posting.

Mark Sussman @ mark.sussman@concordia.ca

Erica Howse @ erica.howse@concordia.ca

Report for Faculty Council – September 13th, 2013
Ana Cappelluto, Associate Dean, Planning and Academic Facilities

Facilities projects

- Ongoing/Active
 - #2006-094 EV-9th Floor ventilation noise
 - #2011-066 FC Smith Masonry Repairs
 - #2012-061 VA Building hallway lighting
 - #2012-057 Expansion of the VA kiln room
 - #2012-112 VA building studio wall vermiculite barrier & MFA studio security
- In development
 - #2012-066 VA Building window repairs
 - #2012-109 VA Building Air Conditioning
 - #2012-113 MFA Gallery Visibility Project
 - #2012-114 Research and PhD student spaces FB 6th floor

CDA projects

- In development
 - Corporate Cell Phone Management Process
 - Ensure Fine Arts faculty and staff have clarity on plan eligibility, roles & responsibilities, how to proceed for plan approval, order fulfillment, plan changes, etc.
 - Computer Inventory Management Process
 - Ensure computer inventory capture across Fine Arts departments for administrative, technical, and professional positions
 - Music Admissions System Upgrade (for 2014-2015)
 - Implement the newest version of the 3rd party solution first installed for 2013-2014 music admissions process and decrease the functionality gap
 - VA Instruction Continuity Plan for Elevator Maintenance Downtime
 - Ensure VA classes requiring audio visual presentation are equipped during periods of scheduled or emergency elevator downtime

Reminder - Class Field Trips Procedure

Students are covered by the University's liability insurance policy during curriculum related activities. The instructor must write a memo to the University's Corporate Risk Manager, Jean-François Baril (jf.baril@concordia.ca), with the following information: name, title and code of course; type of activities for the outing; date of outing; and location of outing.

The memo from the instructor is meant for information collecting purposes only and does not need an official response form Mr. Baril for the activity to proceed.

Cases involving travel outside of the province are governed by the VPS-53 policy.

Fine Arts Safety Seminar

There will be two sessions of the Fine Arts Health and Safety Seminar during the fall semester (Sep. 13th and 30th). The seminar can be broken down into two distinct components with partially overlapping intended audiences:

Rights and Responsibilities & Emergency Procedures

Required for anyone who will be responsible for the safety of others during their time at

the University. This includes teaching assistants, casual technical and support staff, and new faculty members.

WHMIS (Workplace Hazardous Materials Information System)

Required for anyone who is involved in studio related production (practicing or teaching). This includes teaching assistants for studio based courses/programs, technical staff (permanent or casual), graduate students with a studio practice, and new faculty members teaching studio based courses/programs.

If your area has any eligible candidates please ask them to register by filling out the online form available at the following address: <http://tinyurl.com/fofasafesem>.

Injury Reports

All workplace injuries, even if the injury seems minor, must be reported to the immediate supervisor and EHS or Security. This includes injuries to students during the course of their class activities. Reporting an injury will help to ensure that the injured person will receive the appropriate medical treatment in a timely manner. By reporting the injury you may help prevent the same thing from happening to someone else, especially if the situation that caused the injury can be corrected.

Forms and further information can be obtained directly from the EH&S website.

<http://ehs.concordia.ca/services/workplace-safety/incident-reporting/>

EV Building Communal Lunch Room (EV-5.723)

There is a communal lunchroom (EV-5.723) available to any Fine Arts staff working in the EV building. Anyone wishing to gain access can send a properly filled out key request to the Dean's office for verification and approval (EV-2.748 att. Marissa Neave).

Hexagram System Upgrades

This summer Hexagram completed its transition to an electronic invoicing system, did a major overhaul of its website and initiated an online registration process.

Hexagram Outreach

Joel Taylor will be contacting department heads and offering to speak at the various department meetings in order to explain how all faculty could use Hexagram to help facilitate their research.

Hexagram-Concordia 2013 Graduate Student Orientation Day

Hexagram will be holding its Graduate Orientation Day on September 18th from 11am-4pm. Faculty members who hold a graduate class during this time are encouraged to bring their class to the 10th and 11th floor of the EV building.

For more information about Orientation Day please email hexagram@concordia.ca or call (514-848-2424 ext. 5939)

Hot Work Procedures (incl. use of hazers)

The use of hazers in any University space requires the submission of a request to interrupt the appropriate fire protections system bypass. The procedures for making such a request can be found at the following URL:

<http://portico.concordia.ca/www/emergency/fire-prevention/firepreventionpermits/>

Report of the Associate Dean, Research**September 13, 2013****Prepared by Haidee Wasson with Lyse Larose and Donna Caputo****I. Internal Grants****Fall Round of Internal Funding Programs**

The deadline for Faculty to apply for ARRE is **September 13, 2013**. The OVPRGS/Office of Research has implemented a new web-based application process called ConRAD (available only through MyConcordia). They are no longer accepting paper applications/submissions. The ARRE prospectus and details on ConRAD can be found on their website:

<http://vprgs.concordia.ca/programsandpolicies/programs/>

Future internal applications will likely be using this new online system. Please give yourself extra time and dig deep into your well of patience. The goal is to minimize redundant work and improve overall operations. There have been bumps reported along the way, including some difficulties accessing the system from a remote computer. Given that there are likely to be idiosyncracies, please give yourself a couple of extra days when submitting. It saves everybody on heart meds and antacid tablets.

With regards to the ARRE, the Faculty Research Committee's recommendations will be sent to the OVPRGS by the deadline on October 11. Decisions are expected to be sent out by the OVPRGS by the end of November.

Please note, we are aware that some of the internal funding programs have been slow to payout. We are lobbying for more efficient operations within the VPRGS. They are aware of the problem. We are hopeful that better times are ahead.

2. External Grants

The deadlines for External Grants have been posted as a PDF document under the *Research / Funding Opportunities* tabs of the Faculty of Fine Arts website:

<http://finearts.concordia.ca/research/fundingopportunities/>

A copy is also provided at the end of this report.

3. Postdoctoral Awards

We have a several new Post Docs in our corridors, among them is Dr. Doug Van Noort, who comes to us with a prestigious Banting Fellowship. He is housed in the Department of Design, and affiliated with the Topological Media Lab.

Dr. Michael Hornblow, housed in the Department of Studio Arts and supervised by Dr. Erin Manning, completed his PhD in Architecture at the Royal Melbourne Institute of Technology (RMIT). He is the recipient of a SSHRC postdoctoral fellowship supported by Dr. Manning's recent SSHRC Partnership Grant.

Also supervised by Dr. Manning, is Dr. Ilona Hongisto. Dr. Hongisto is the recipient of a fellowship from the Alfred Korelin Foundation in Finland and is housed in the School of Cinema.

Dr. Eric Weichel, recipient of SSHRC postdoctoral funding, has taken up his appointment in the Department of Art History under the supervision of Dr. John Potvin.

4. Graduate Awards

Associate Deans Wasson & Sussman will be organizing a meeting with the Graduate Program Directors to discuss Awards and Graduate Recruitment. This meeting is likely to happen at the end of October. There is a new Associate Dean of Awards in the School of Graduate Studies, Dr. Luca Caminati (Cinema Studies). He will be invited along with his awards team to help us navigate their systems.

5. Strategic Research Plan

There is an updated version of the 2008-2012 Strategic Research Plan, effective 2013 to 2018. It is available on the VPRGS website, or by typing in this link:

http://vprgs.concordia.ca/programsandpolicies/researchstrategicplan/download/strategic_research_plan.pdf

6. Lyse, Donna and myself would like to officially express sincere thanks to Professors Liselyn Adams, Tim Clark, Silvy Panet-Raymond and Masha Salazkina for serving on the Faculty Research Committee. Each of these individuals has stepped down, some serving a full term and others moving on to other administrative duties. This is an important and at times demanding committee that is essential to our internal funding programs. Their service contributes to the whole of our faculty research activities, allowing us to start, finish, exhibit, perform and publish our work. Give them a thumbs-up when you see them.

2013-2014 EXTERNAL GRANTS – IMPORTANT DEADLINES

<i>AGENCY</i>	<i>PROGRAM</i>	<i>REVIEW BY RF*</i>	<i>OOR FINAL DEADLINE**</i>	<i>EXT. ON-LINE DEADLINE</i>
FRQ SC	Etablissement de nouveau chercheur/nouveau chercheur createur	Wednesday, Sept. 18, 2013	Friday, Sept. 27, 2013	<u>4pm, Wednesday, Oct. 2, 2013</u>
SSHRC	Insight Grant	Tuesday, Oct. 1, 2013	Wednesday, Oct 9, 2013	<u>5pm, Tuesday, Oct. 15, 2013</u>
FRQ SC	Appui a la recherche-creation	Wednesday, Oct. 9, 2013	Friday, Oct. 18, 2013	<u>4pm, Wednesday, Oct. 23, 2013</u>
FRQ SC	Soutien aux equipes de recherche (application)	Friday, Oct. 11, 2013	Tuesday, Oct. 22, 2013	<u>4pm, Friday, Oct. 25, 2013</u>
FRQ SC	Regroupements strategiques	Wednesday, Oct. 16, 2013	Friday, Oct. 25, 2013	<u>4pm, Wednesday, Oct. 30, 2013</u>
SSHRC	Partnerships Grants (application)	Friday, Oct. 18, 2013	Tuesday, Oct. 29, 2013	<u>5pm, Friday, Nov. 1, 2013</u>
FRQ SC	Appui aux projets novateurs	Wednesday, Oct. 23, 2013	Friday, Nov. 1, 2013	<u>4pm, Wednesday, Nov. 6 2013</u>
SSHRC	Partnership Development Grants	Monday, Nov. 18, 2013	Wednesday, Nov. 27, 2013	<u>5pm, Monday, Dec. 2, 2013</u>
SSHRC	Insight Development Grants	Monday, Jan. 20, 2014	Wednesday, Jan. 29, 2014	<u>5pm, Monday, Feb. 3, 2014</u>
SSHRC	Partnership Grants (Letter of Intent)	Monday, Feb. 3, 2014	Wednesday, Feb. 12, 2014	<u>5pm, Monday, Feb. 17, 2014</u>

* Recommended date for review by your Faculty Research Facilitator (yours truly).

** Ultimate administrative deadline for university approval and final submission to the agency.