

TO: Members, Fine Arts Faculty Council

FROM: Angela Tsafaras, Secretary, Fine Arts Faculty Council

DATE: October 4, 2013

Please be advised that the next meeting of Fine Arts Faculty Council will be held on Friday,
October 11, 2013 at 9:30 a.m. in EV 2-776.

AGENDA

Closed Session

1. Approval of Graduation Lists (Fall 2013 Convocation) 10 a.m.

Open Session

1. Approval of the Agenda
2. Approval of the Minutes of the Meeting of September 13, 2013
3. Business arising from the Minutes
 - 3.1. Re-approval of Appointments (FFAC-2013-06-D2)
 - 3.2. Curriculum changes approved as amended at September 13th meeting (FFAC-2013-06-D12 and D13)
4. Chair's Remarks
5. Question Period
6. Appointments (FFAC-2013-07-D1)
7. Guest: Dr. Marcie Frank, Director of the Centre for Interdisciplinary Studies in Society and Culture (11:00 a.m.)
8. Faculty of Fine Arts Teaching Awards (FFAC-2013-07-D2)*
9. Academic and Student Affairs
 - 9.1. Curriculum Changes for the Department of Music (MUSI-9) (FFAC-2013-06-D7)
 - 9.2. Report of the Associate Dean, Academic and Student Affairs (FFAC-2013-07-D4)*
10. Planning and Academic Facilities
 - 10.1. Report of the Associate Dean, Planning and Academic Facilities (FFAC-2013-07-D5)*
11. Research
 - 11.1. Report of the Associate Dean, Research (FFAC-2013-07-D6)
12. Committee Reports
13. Other business
14. Next Meeting – November 1, 2013 at 9:30 a.m.
15. Adjournment

* These documents will be distributed at the meeting.

**Concordia University
Minutes of the Meeting of
Fine Arts Faculty Council
September 13, 2013**

Present: C. Wild (Chair), L. Adams, B.A. Bacon, L. Blair, R.M. Boucher, J. Brown, A. Cappelluto, K. Caruso, E. Couto, D. Cross, D. de Jesus, Evergon, N. Feldman-Kiss, P. Fournier, T. Gould, C. Hammond, E.J. Kerr, H. Kirschner, M.C. Newman, L. Oades, J. Potvin, R. Reid, C. Russell, C. Sawadogo, G. Schwartz, E. Simon, A. Sinner, S. Snow, M. Sussman, D. Thirlwall, D. Totaro, V. Venkatesh, H. Wasson, A. Whitelaw

Regrets: J. Berzowska, J. Bleuer, C. Moore, A. Ohri

Guests: S. Lawson, R. Richman Kenneally, K. Thompson, M.J. Thompson, A. Wacławek

1. Appointments to Faculty Council (FFAC-2013-06-D1)

2. Approval of the Agenda

MOTION: (H. Wasson, J. Potvin)

“that the agenda for the meeting of September 13, 2013 be approved.”

CARRIED

3. Approval of the Minutes of the Meeting of May 10, 2013

MOTION: (M. Sussman, R. Reid)

“that the minutes of the meeting of May 10, 2013 be approved.”

CARRIED

4. Business arising from the Minutes

There was no business arising from the Minutes.

5. Chair's Remarks

- Six (6) new faculty members hired in the departments of Art Education, Art History, Cinema, Music, and Studio Arts
- Seven (7) promotions to professor. Their biographies can be found on the website.
- The FOFA Gallery held an event last night for the exhibit *La Rentrée* – about 30 students from the Drawing Lab reproduced wall drawings by Sol LeWitt.
- The future of Hexagram infrastructure discussion underway.
- Recruitment and Admission challenges – 18% drop in out-of-province student applications
- Budget challenges; Faculty is reviewing spending patterns and cuts will be forthcoming.
- a drop in payout of endowed funds from 5% to 3.5% has been announced
- 2016 will mark the 40th anniversary of the faculty. The Chair welcomes proposals on how to mark the event.

6. Question Period

There were no questions.

7. Appointments (FFAC-2013-06-D2)

MOTION: (R. Richman Kenneally, Evergon)

“that the appointments listed in documents FFAC-2013-06-D2 be approved.”

CARRIED

8. Guest: Dr. Benoit-Antoine Bacon, Provost/Vice-President, Academic Affairs

Council was introduced to the new Provost and VP, Academic Affairs. Dr. Bacon mentioned:

- his background as an undergraduate student at Concordia, then returned as faculty
- Three searches for new deans of Arts & Science, and Engineering & Computer Science, as well as for a University Librarian
- his interest in teaching innovation
- CTLS will be moving to the Sir George Williams campus
- Enrolment and admissions policies
- E-learning – Concordia is the leader in e-learning in Quebec. Some of the courses have been there for some time and there is a need for new course development
- Budget; there will be compression

9. Encuentro 2014 – Call for Proposals

Guest: Stephen Lawson, Department of Theatre

Concordia will be the host of the Hemispheric Institute of Performance and Politics' *Encuentro 2014: MANIFEST! Choreographing Social Movements in the Americas*. The event will be held from June 21-28, 2014, marking the first time that the event will be held in Canada (and only the second time in North America). The deadline for proposals is September 25, 2013 via the website <http://hemisphericinstitute.org/hemi/en/enc14>

10. Academic and Student Affairs

10.1. MFA Concentration Changes Process (FFAC-2013-06-D3)

M-C. Newman raised the point that the Office of the Registrar receives notices from Senate about undergraduate concentration changes. Without their being notified, a student record would not reflect the change. The document would be amended to include a section on notifications.

MOTION: (M. Sussman, H. Wasson) “that the change outlined in FFAC-2013-06-D3 be approved as amended”

CARRIED

10.2. Curriculum Changes for the Department of Music (Dossier: MUSI-9) (FFAC-2013-06-D7)

TABLED

10.3. Curriculum Changes for the Department of Music (Dossier: MUSI-10) (FFAC-2013-06-D8)

MOTION: (M. Sussman, R. Reid) “that the curriculum changes outlined in FFAC-2013-06-D8 be approved”

CARRIED

10.4. Curriculum Changes for the Department of Music (Dossier: MUSI-11) (FFAC-2013-06-D9)

MOTION: (M. Sussman, L. Adams) “that the curriculum changes outlined in FFAC-2013-06-D9 be approved”

CARRIED

[NB: this document will be held back from APC until FFAC-2013-06-D7 is approved]

- 10.5. Curriculum Changes for the Department of Music (Dossier: MUSI-12) (FFAC-2013-06-D10)

MOTION: (M. Sussman, L. Adams) “that the curriculum changes outlined in FFAC-2013-06-D10 be approved”

CARRIED

- 10.6. Curriculum Changes for FFAR (Dossier: FFAR-4) (FFAC-2013-06-D11)

MOTION: (M. Sussman, R. Reid) “that the curriculum changes outlined in FFAC-2013-06-D11 be approved”

CARRIED

- 10.7. Curriculum Changes for the Department of Design and Computation Arts (Dossier: DART-11) (FFAC-2013-06-D12)

Issue raised about the Co-op [unclear]

MOTION: (M. Sussman, H. Wasson) “that the curriculum changes outlined in FFAC-2013-06-D12 be approved as amended”

CARRIED

- 10.8. Curriculum Changes for the Department of Art History (Dossier: ARTH-5) (FFAC-2013-06-D13)

Delete wording about the internship, which could be interpreted as restrictive to the summer term.

MOTION: (M. Sussman, L. Blair) “that the curriculum changes outlined in FFAC-2013-06-D13 be approved as amended”

CARRIED

- 10.9. Curriculum Changes for the Master of Fine Arts in Studio Arts, Concentration Fibres (Dossier: ARTG-2) (FFAC-2013-06-D14)

MOTION: (M. Sussman, H. Wasson) “that the curriculum changes outlined in FFAC-2013-06-14 be approved.”

CARRIED

- 10.10. Report of the Associate Dean, Academic and Student Affairs (FFAC-2013-06-D4)

Report distributed.

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

11. Planning and Academic Facilities

- 11.1. Report of the Associate Dean, Planning and Academic Facilities (FFAC-2013-06-D5)

Report distributed.

Questions/comments may be directed to A. Cappelluto at ana.cappelluto@concordia.ca

12. Research

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

Report distributed.

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

13. Other business

There was no other business brought before Council.

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

15. Adjournment

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

Respectfully submitted,

J. De Bellefeuille
September 13, 2013

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)

Office of the Dean

Internal Memorandum

To: Cathy Bolton, Vice-Provost, Teaching and Learning
From: Catherine Wild, Dean, Faculty of Fine Arts
Date: September 16, 2013
Re: Curriculum Dossier for the Dept. of Design & Computation Arts, DART-II, Professional Experience Option



As Dean of the Faculty of Fine Arts, I fully support the curriculum changes for the Department of Design and Computation Arts that were reviewed and unanimously approved by the Fine Arts Faculty Council at its meeting on September 13, 2013.

There are no resource implications.

Catherine Wild
Dean, Faculty of Fine Arts
catherine.wild@concordia.ca
514.848.2424 ext. 4614

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 for Co-operative Education's Co-op 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

mark.sussman@concordia.ca

514.848.2424 ext. 4604



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 regard to the Computation Arts Specialization, Major, 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 (CART 459)

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.

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.

Co-operative Professional Experience option

The recent changes to the Design Co-operative Program and creation of a Professional Experience option 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 coordinator for the Professional Experience option, Faculty of Fine Arts, Institute for Co-operative Education.

Changes to the CART and DART Co-operative programs

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

- The Co-operative program work terms will be changed from three (3) mandatory cooperative work terms to a Professional Experience option with one (1) or two (2) summer work terms.
- This falls under the umbrella of the Institute for Co-operative Education, however students do not graduate with a co-operative 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 program coordinator for the professional experience option will:

-2-

- 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 Professional Experience academic directors to ensure appropriate work placements for the students.
- Be responsible for finding appropriate positions.
- The Professional Experience academic directors will:
 - Help promote the Professional Experience option
 - Make admission decisions with the program 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 option.
- 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 Reflective Learning courses 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 Co-operative 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, <u>415³, 416³</u>, 434³, 444³, 453³, 455³, 456³, 457³, 458³, <u>459³</u>, 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 and insertion of new courses which includes the creation of two new courses which were previously offered as slot courses under CART Special Topics and a new course to complete the sequencing of the independent study 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
45 BFA Major in Computation Arts (to be combined with Computer Applications Option) 6 FFAR 250 ⁶ 21 CART 211 ³ , 212 ³ , 214 ³ , 255 ³ , 351 ³ , 411 ³ , 412 ³ 6 Chosen from CART 312 ³ , 345 ³ , 346 ³ , 347 ³ , 353 ³ , 355 ³ , 356 ³ , 357 ³ , 358 ³ , 360 ³ , 361 ³ , 362 ³ , 370 ³ , 398 ³ 6 Chosen from CART 414 ³ , 434 ³ , 444 ³ , 453 ³ , 455 ³ , 456 ³ , 457 ³ , 458 ³ , 460 ³ , 498 ³ 6 Chosen from DART, EAST, IMCA , or other Fine Arts electives in consultation with an advisor	45 BFA Major in Computation Arts (to be combined with Computer Applications Option) 6 FFAR 250 ⁶ 21 CART 211 ³ , 212 ³ , 214 ³ , 255 ³ , 351 ³ , 411 ³ , 412 ³ 6 Chosen from CART 312 ³ , 345 ³ , 346 ³ , 347 ³ , 353 ³ , 355 ³ , 356 ³ , 357 ³ , 358 ³ , 360 ³ , 361 ³ , 362 ³ , 370 ³ , 398 ³ 6 Chosen from CART 414 ³ , <u>415³, 416³</u> , 434 ³ , 444 ³ , 453 ³ , 455 ³ , 456 ³ , 457 ³ , 458 ³ , <u>459³</u> , 460 ³ , 498 ³ 6 Chosen from DART or other Fine Arts electives in consultation with an advisor
Rationale: Streamlining the course offerings and insertion of new courses which includes the creation of two new courses which were previously offered as slot courses under CART Special Topics and a new course to complete the sequencing of the independent study courses.	
Resource Implications: None	

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 <u>that of</u> 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>*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 the existing 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 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. CART 361 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 FMAN 398. Therefor we no longer consider FMAN 398 as equivalent to CART 261.	
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. CART 361 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 FMAN 398. Therefore we no longer consider FMAN 398 as equivalent to CART 261.	
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: Change of notes		

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 <u>253*</u> ; <u>CART 351</u> ; 48 credits completed in <u>a Computation Arts program</u> ; 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> <u>*CART 253 Applies to s</u> tudents registered in the <u>S</u> pecialization <u>i</u> n <u>C</u> omputation <u>A</u> rts.
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 " <u>*CART 253 Applies to students registered in the Specialization in Computation Arts.</u> " <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:**

<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 20XX/20XX) 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 considers 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 border="0"> <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 20XX/20XX) calendar	Proposed Text									
	CART 416 <i>Game Studio II</i> (3 credits) Prerequisite: CART 415; 48 credits completed in a Computation Arts program; or written permission of the Department. This studio course aims at exploring more advanced topics while engaging in larger scale, team-based, iterative game development projects that 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
<p>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></p>	
<p>Rationale: Course was replaced with CART 414 and deleted from the major and specialization program list but never deleted from the curriculum.</p>	
<p>Resource Implications: None</p>	
<p>Other Programs within which course is listed: BFA Specialization in Computation Arts</p>	

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 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 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 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 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 <u>a Computation Arts program</u> ; written permission of the Department. Students work in the industry for a period of nine to <u>thirteen</u> weeks <u>to allow them</u> to gain experience in design firms and multimedia companies. Internships approved for credit must be academically appropriate to the program. NOTE: <u>Students may count a maximum of six credits in professional internships towards their degree program.</u>
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 20XX/20XX) 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
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>	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>
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/Professional Internship Agreement Form

Student Name _____ I.D.#: _____

Email: _____ Telephone: _____

Current Programme of Study: _____

Course Requested: _____ / _____ / _____
Name & number Session Section Credit value Year

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

Professional Internship Guidelines and Proposal

CART 455 Professional Internship I (3 credits)

CART 456 Professional Internship II (3 credits)

Prerequisite: 48 credits completed in a Computation Arts program; or 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.

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.
- A clearly defined written agreement between the student intern, the employer, and the full-time faculty supervisor is required before the internship is approved.
- 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.

Department of Design and Computation Arts

- 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 the 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

Office of the Dean

Internal Memorandum

To: Cathy Bolton, Vice-Provost, Teaching and Learning
From: Catherine Wild, Dean, Faculty of Fine Arts *Law*
Date: September 16, 2013
Re: Curriculum Dossier for the Dept. of Art History, ARTH-5, Minor Updates

As Dean of the Faculty of Fine Arts, I fully support the curriculum changes for the Department of Studio Arts that were reviewed and unanimously approved by the Fine Arts Faculty Council at its meeting on September 13, 2013.

There are no resource implications.

Catherine Wild
Dean, Faculty of Fine Arts
catherine.wild@concordia.ca
514.848.2424 ext. 4614

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:

- | | | | |
|---|---|---------------------------------------|---------------------------------------|
| <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 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:

☐ 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 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:

☐ 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 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 Study – 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, festival or other art institution or art-related event, 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 consultation with the Art History Department, it is the student's responsibility to find an appropriate internship.

In order to apply, you must:

- Be a third- or fourth-year student majoring in Art History or Art History and Studio Arts
- Fill-in the Art History Internship 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, you will give an oral presentation (with visuals) on your experiences and learning outcomes

Your internship 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.

Appointments to be ratified

Undergraduate Scholarships and Awards Committee

Danica Jojich, Studio Arts – replacing Eric Simon from October 1, 2013-May 31, 2014

Appointments for Council's information only

Faculty Tribunal Pool

Dirk Gindt, Theatre – replacing Gene Gibbons from June 1, 2013-May 31, 2014

School of Graduate Studies Tribunal Pool

Catherine Mackenzie, Art History (2 year term)



The Faculty of Fine Arts *Distinguished Teaching Awards* ~ Guidelines for Nominations ~

The Faculty of Fine Arts is re-introducing annual awards to recognize outstanding contributions to the Faculty. The *Distinguished Teaching Awards* will be inaugurated during the 2013-14 academic year. The *Distinguished Teaching Awards* recognize superior performance in one or more areas of teaching: classroom teaching; curriculum or program development; or the advancement of teaching and advising practice in the Faculty of Fine Arts. The revised awards are designed to encourage and acknowledge the commitment of Fine Arts faculty at different points in their career in educating and inspiring students through superior teaching.

There are now two award categories; the Established Award will recognize nominees who have a minimum of ten years teaching experience within Concordia's Faculty of Fine Arts, while the Emerging Award will recognize nominees with between five and ten years of experience teaching within Concordia's Faculty of Fine Arts.

The Faculty would anticipate issuing the award at spring convocation. Each *Distinguished Teaching Award* will consist of a certificate and an award of \$1000. A maximum of two awards, one in each category, may be given in a single year.

Eligibility

Full-time and part-time faculty members in the Faculty of Fine Arts are eligible to be nominated for an award, with the exception of the dean, associate deans, and department chairs. The nominee must have taught a minimum of 30 credits in the Faculty of Fine Arts over a period of at least four different academic years, including the current year.

The faculty member must *not* have been a recipient of this award, the *President's Award for Distinguished Teaching*, or the *Alumni Award for Excellence in Teaching* in the past five years.

While accomplishments over the course of an entire career may be taken into consideration, the period of primary focus will be the five years that precede the year of nomination.

Nomination process

The dean will invite nominations once each academic year. The call will be sent to department chairs for dissemination to fulltime and part-time faculty. A nomination form will be provided.

Nominations must reach the Dean's Office no later than **December 1st** of each year.

Any three (3) faculty members in the Faculty of Fine Arts (including FT, PT, LTA, and ETA), with the exception of the dean and associate deans, may submit a nomination. Any three (3) undergraduate or graduate students currently enrolled in a degree program in the Faculty of Fine Arts may nominate a faculty member.

Nominees must sign their acceptance of the nomination on the nomination form.

Adjudication will be based on the dossier (see below) submitted to the Awards Committee. The Awards Committee will not solicit additional information, nor will it have access to any personnel files. In the case of support letters, the nominee is not permitted to directly or indirectly solicit letters.

Adjudication process

The Faculty of Fine Arts Awards Committee, chaired by the associate dean, academic and student affairs, will evaluate the nominations, forwarding its recommendations to the dean. The final decision will be made by the dean.

The committee's membership will include, in addition to the chair, three faculty members appointed by the dean, and the vice-provost, teaching and learning or their academic delegate.

Dossiers

Nomination forms must be accompanied by a dossier of materials sufficient to permit an assessment of the nominee's teaching.

Dossiers compiled in support of a nomination for a *Distinguished Teaching Award* **must** include:

- A comprehensive letter of nomination, clearly stating the merits of the case.
- An up-to-date and complete curriculum vitae.
- A list of courses taught over the previous five years (including level, number of sections, and enrolment in each section).
- Course evaluations for each section taught during the last five years.
- A statement of teaching philosophy.
- Documentation of course/curriculum innovations, which might include alternative teaching models, community outreach initiatives, or integration of technologies within the classroom.
- Samples of course outlines, exercises, and assignments.
- Letters of support from students or faculty members, solicited by the nominator.
- Other evidence of excellence in teaching (e.g. teaching awards, honours, or prizes).
- Documentation of excellence in graduate supervision as applicable; may include evidence of student awards, the development of significant research projects; the hosting of a brown bag lecture, etc.

Internal Memorandum

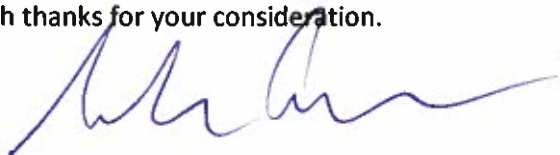
To: Catherine Wild, Dean, Faculty of Fine Arts
From: Mark Sussman, Associate Dean, Academic and Student Affairs, Fine Arts
Date: 26 August 2013
Re: Curriculum dossier MUSI-9, the Specialization in Jazz Studies

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

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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, and 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: Electroacoustic Studies (Major and Minor), Jazz Studies, Composition, and Performance (Specializations). The three Specializations have required students to complete 30 credits in the Major in Music program before applying to specialize. However, students studying Jazz have a completely distinct program from those in the non-Jazz stream. Courses in Harmony, Melody and 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 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 and 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, and 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 codes, 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 be deleted (in MUSI-11).
- Addition of JHIS. All music history courses with specific jazz content will have a JHIS as well as a MHIS number. Where necessary, 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 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

Current:	Proposed:
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

Current:	Proposed: (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, 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 Electroacoustics and instrumentalists and singers from the Contemporary Ensemble course in Music Performance. Beyond the department, there are yearly collaborations with Film Animation involving Electroacoustics 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, 251³, 252³, and MPER 231³
- 6 JHIS 314³, plus 3 credits JHIS electives
- 12 Chosen from JAZZ, JHIS, and JPER courses
- 6 Department of Music electives, chosen in consultation with a Music advisor

(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) 251 ³ -252 ³ Jazz Harmony I, Rhythm and Melody	JAZZ (MUSI) 351 ³ -352 ³ Jazz Harmony II, Jazz Analysis	JAZZ 400³ Jazz Capstone
Hearing	JAZZ (MUSI) 209 ³ -210 ³ Jazz Aural Perception I-II	JAZZ (MUSI) 311 ³ Jazz Aural Perception III	
Performing	JPER 220 ³ ⁽⁶⁾ Jazz Ensemble I JPER (MPER) 251 ³ -252 ³ Jazz Private Study I-II MPER 231 ³ University Choir		
Knowledge	JAZZ 200 ⁶ Language of Jazz	JHIS (MHIS) 314 ³ History of Jazz	JHIS (MHIS) 3 credits Jazz Music History
Outside Music	FFAR 250 ⁶	6 credits outside Fine Arts (any level)	
Electives	200-level	300-level	400-level
Writing	JAZZ 298 ³ Special Topic	JAZZ 303 ³ , 304 ³ Jazz Arranging I-II JAZZ 305 ⁶ Jazz Composition I JAZZ 398 ³ , 399 ⁶ Special Topics	JAZZ 405 ⁶ Jazz Composition II JAZZ 471 ³ , 472 ³ Independent Study JAZZ 498 ³ , 499 ⁶ Special Topics
Performance	JPER 298 ³ Special Topic	JPER 321 ³ Jazz Ensemble II JPER 330 ⁶ Improvisation I JPER 341 ³ Jazz Vocal Repertoire I JPER (MUSI) 351 ³ -352 ³ Jazz Private Study III-IV JPER 398 ³ , 399 ⁶ Special Topics	JPER 421 ³ , 422 ³ Jazz Ensemble III, IV JPER 430 ⁶ Improvisation II JPER 441 ³ Jazz Vocal Repertoire II JPER (MUSI) 451 ³ -452 ³ Jazz Private Study V-VI JPER 498 ³ , 499 ⁶ 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, and 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-credit 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-around, 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 other 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, and so on. 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 were accepted after clearly demonstrating a high 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 Major in Music / 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 secondary and CEGEP students to meet Concordia faculty and students directly.
3. Video Audition / Admissions Portfolio Workshops. In November and 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, or shared at other venues. An events poster/calendar (similar to last year's Spring Shows poster) will be produced and 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. New full-time Professor Eldad Tsabary will act as coordinator.

PROGRAM CHANGE: Direct Entry to Jazz Spec.**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
<p>66 BFA Specialization in Jazz Studies</p> <p>6 JAZZ 200⁶ or, if exempt, Department of Music electives, excluding MUSI 200⁶ and INMS 209³, 251³, and 252³</p> <p>21 JPER 220⁶, INMS 210³, 311³, 351³, 352³*, MPER 231³</p> <p>6 MUSI 230⁶ or MUSI 231³ and 232³</p> <p>6 MHIS 200⁶ or, if exempt, MHIS electives</p> <p>6 MHIS electives</p> <p>18 Chosen from JAZZ 301³, 302³, 305⁶, 401³, 402³, 405⁶, JPER 321³, 330⁶, 341³, 421³, 422³, 430⁶, 441³</p> <p>3 Department of Music electives, excluding MUSI 200⁶, INMS 209³, 251³, and 252³, chosen in consultation with</p> <p>a Music advisor.</p> <p>*With permission of the Department of Music, students with exemption for INMS 351³ and 352³ substitute INMS 451³ and 452³.</p>	<p>66 BFA Specialization in Jazz Studies</p> <p>6 JAZZ 200⁶ or, if exempt, Department of Music electives</p> <p><u>9 JAZZ 209³, 210³, 311³</u></p> <p><u>12 JAZZ 251³, 252³, 351³, 352³</u></p> <p><u>15 JPER 221³, 251³, 252³, JAZZ 400³, and MPER 231³</u></p> <p><u>6 JHIS 314³, and 3 cr JHIS electives</u></p> <p><u>12 Chosen from JAZZ, JHIS, and JPER courses</u></p> <p><u>6 Department of Music electives, chosen in consultation with a Music advisor</u></p>
<p>Rationale:</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>MHIS 200⁶ (Music History and Society) has been removed as a requirement, to be replaced by six credits of Jazz History (JHIS 314³ 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.</p>	

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: Spec. in Music Comp. Update**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 Composition
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 Composition 21 MUSI 212 ³ , 311 ³ , 351 ³ , 352 ³ , 451 ³ , 452 ³ ; MPER 231 ³ 6 MPER 251 ³ , 252 ³ 6 MHIS 200 ⁶ or, if exempt, Music electives 6 MHIS electives 12 MUSI 261 ³ , 262 ³ , 361 ³ , 362 ³ 15 Department of Music electives, excluding INMS 209³, 251³, 252³ , MUSI 20911 ³ , 251 ³ , 252 ³ , chosen in consultation with a Music advisor.	66 BFA Specialization in Music Composition 21 MUSI 212 ³ , 311 ³ , 351 ³ , 352 ³ , 451 ³ , 452 ³ ; MPER 231 ³ 6 MPER 251 ³ , 252 ³ 6 MHIS 200 ⁶ or, if exempt, Music electives 6 MHIS electives 12 MUSI 261 ³ , 262 ³ , 361 ³ , 362 ³ 15 Department of Music electives, excluding MUSI 211 ³ , 251 ³ , 252 ³ , chosen in consultation with a Music advisor.
Rationale: Over the past two years, MUSI-6, 8, 9, 10, 11, and 12 have /are removed/removing all INMS course codes from the calendar, additionally recoding some INMS as MUSI with new numbers. This update to the Specialization in Music Composition Program merely reflects those changes.	
Resource Implications: None.	

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 <u>and the Specialization in Jazz Studies</u> 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:**☒ 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 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 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>
<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.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed: None.</p>	

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:**☒ 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 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 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 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 JAZZ 301, INMS 250, <u>252</u>, 499 or MUSI 210 (<u>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 252 jazz section which is already streamed for jazz instruction.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed: None.</p>	

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:**

<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 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. <i>NOTE A/See §200.3</i> <i>NOTE: Students who have received credit for INMS 350 may not take this course for credit.</i></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>. <i>NOTE A/See §200.3</i> <i>NOTE: Students who have received credit for INMS 351 (in a jazz section) may not take this course for credit.</i></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 <i>Harmony II</i> (3 credits) 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. <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> <i>Jazz Harmony II</i> (3 credits) 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. <i>NOTE: Students who have received credit for this topic under INMS 352 (in a jazz section) may not take this course for credit.</i></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 change reflects the preference to put advanced harmony study prior to the analysis course in Jazz Studies.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed: 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 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:**

<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
JAZZ 305 <i>Jazz Composition I</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. NOTE A/See §200.3 NOTE: Students who have received credit for CMUS 330 may not take this course for credit.	JAZZ 305 <i>Jazz Composition I</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. NOTE A/See §200.3
Rationale: Jazz Harmony rather than Arranging is a more appropriate prerequisite course for Composition. CMUS 330 has not been offered in more than 5 years.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

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
	JAZZ 400 <i>Jazz Studies Capstone Seminar and Project</i> (3 credits) Prerequisite: 60 credits completed in the Specialization in Jazz Studies Students design, implement and present advanced individual or collaborative projects in any area of Jazz Studies.
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.	
Resource Implications: None. The deletion of Jazz Arranging III (JAZZ 402 ³) 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. The credit envelope currently allotted to jazz studies will not change with the addition of this course.	
Other Programs within which course is listed: None.	

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. <i>NOTE: Students who have received credit for MHIS 314 may not do this course for credit.</i></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) Prerequisite: JHIS 314 or MHIS 314. The study of the life and music of Edward Kennedy Duke Ellington. <u>NOTE: Students who have received credit for MHIS 351 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) 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. <i>NOTE: Students who have received credit for MHIS 352 may not take this course for credit.</i>
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) 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." <i>NOTE: Students who have received credit for MHIS 353 may not take this course for credit.</i>
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) Prerequisite: JHIS 314 or MHIS 314. The study of the life and music of Charles Mingus. <i>NOTE: Students who have received credit for MHIS 354 may not take this course for credit.</i>
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
	JHIS 398 <i>Special Topics in Jazz History</i> (3 credits) Prerequisite: Written permission of the Department of Music. This course provides an opportunity for the study of special topics in jazz history.
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:**

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

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:

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

Present Text (from 2013/2014) calendar	Proposed Text
	JHIS 498 <i>Special Topics in Jazz History</i> (3 credits) Prerequisite: Written permission of the Department of Music. This course provides an opportunity for the study of special topics in jazz history.
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, or permission of the Department of Music upon successful audition. 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 JPER 220 or CMUS 300 may not take this course for credit.</i> NOTE: This is a full-year course.</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 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: 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
	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>
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, JPER as opposed to the MPER designation. 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: JPER 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: 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 checked="" type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2013/2014) calendar	Proposed Text
	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 or MPER 252 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, JPER as opposed to the MPER designation. 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: 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.
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. This course has not been offered under MPER 498 for over 5 years.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: JPER 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
	JPER 351 <i>Jazz Private Study III</i> (3 credits) Prerequisite: JPER 232; second-year standing in the Specialization in Jazz Studies*; 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 or MPER 351 may not take this course for credit.</i> <i>*66 or fewer credits remaining in degree program.</i>
Rationale: A continuation of the JPER stream of private study.	
Resource Implications: None.	
Other Programs within which course is listed: None.	

COURSE CHANGE: JPER 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:

☐ 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>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 or MPER 352 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: JPER 451 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>JPER 451 <i>Jazz Private Study V</i> (3 credits) Prerequisite: JPER 352; third-year standing in the Specialization in Jazz Studies*; written permission of the Department of Music. A continuation of JPER 332. <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>
<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: JPER 452 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>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 MPER 452 may not do 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: 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 <u>JHIS 351</u> <u>or MHIS 312</u> 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. This course has not been offered under a MHIS 498 number for over five years.	
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 American Popular Song (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> American Popular Song (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 <u>MHIS 313 or JHIS 352</u> 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. This course has not been offered under a MHIS 498 number in over five years.	
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 <u>MHIS 316 or JHIS 353</u> 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. This course has not been offered under a MHIS 498 number in over five years.	
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 <u>354</u> <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 <u>MHIS 317 or JHIS 354</u> 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. This course has not been offered under a MHIS 498 number in over five years.	
Resource Implications: None.	
Other Programs within which course is listed: Specialization in Jazz Studies as JPER 354.	



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

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 Specialization	Faculty Council
Music	MUSI-10	Ugrad	Aug. 26, 2013 (FCC) Sept. 13, 2013 (FC) Oct. 3, 2013 (APC)	Reorders MUSI 200 content	Senate
Music	MUSI-11	Ugrad	Aug. 26, 2013 (FCC) Sept. 13, 2013 (FC)	Course deletions	HOLD for APC
Music	MUSI-12	Ugrad	Aug. 26, 2013 (FCC) Sept. 13, 2013 (FC) Oct. 3, 2013 (APC)	Change in title and tweaks for the Specialization in Music Performance Studies	Senate
Theatre	THEA-18	Ugrad	Oct. 7, 2013 (FCC)	Clerical and editorial adjustments	Faculty Curriculum Committee
Design and Computation Arts	DART-11	Ugrad	Aug. 26, 2013 (FCC) Sept. 13, 2013 (FC) Oct. 3, 2013 (APC)	Change to Prof. Experience; course updates and minor revisions	Senate
Art History	ARTH-5	Ugrad	Aug. 26, 2013 (FCC) Sept. 13, 2013 (FC) Oct. 3, 2013 (APC)	Updating & editing	Senate
Studio Arts	ARTG-2	Grad	Aug. 26, 2013 (FCC) Sept. 13, 2013 (FC) Oct. 7, 2013 (GCC)	Fibres and Material Practices changes	Council of the School of Graduate Studies
Dean's Office	FFAR-4	Ugrad	Aug. 26, 2013 (FCC) Sept. 13, 2013 (FC) Oct. 3, 2013 (APC)	FFAR 250 revision	Senate
Dean's Office	FFAR-5	Ugrad	Aug. 26, 2013 (FCC)	Makes successful special topics courses permanent	Faculty Curriculum Committee
Cinema	CINE-14	Grad	Oct. 7, 2013 (FCC)	Revisions to the PhD in Film Studies	Faculty Curriculum Committee
Cinema	CINE-15	Grad	Oct. 7, 2013 (FCC)	Credit correction to MA Film Studies thesis	Faculty Curriculum Committee

Curriculum Process Notes

It has been extremely gratifying to see the amount of curriculum work being undertaken by the departments this year. The volume of proposals coupled with the increasing critical attention garnered by these dossiers necessitates a slight shift in our processing timeline. In order to better support you and produce documents of the highest grade, beginning in the spring 2014, it will be required that any dossier intended to make the following November Senate calendar deadline be submitted to the last meeting of the previous academic year. For example, a dossier submitted in May 2014 would be in the calendar for 2015-2016. For documents submitted in August there would no longer be an automatic understanding that they would make the calendar for the following year.

Hexagram Curriculum Initiative

Proposals for the winter term will now be accepted before November 15th. A reminder that limited funding is available for proposals requiring financial support – a projected budget should be included. Please refer to the official call, and if questions arise please get in touch with Mark or Erica, contact info at bottom.

Academic Plan Updates

The final version of the call for Curriculum Innovation Proposals has been released. The document has been shared with all department chairs and should be in your hands shortly, if not already. Applications are due by November 9th and should be submitted directly to the provost's office. We ask that you cc Mark and Erica on all proposals submitted to the provost's office. If you wish to consult with us as you write your proposal, please get in touch with Mark or Erica, contact info at bottom.

Fall Valedictorian

Great news for Fine Arts – the valedictorian for this year's fall convocation will be Dr. Mark Clintberg, graduating from the Department of Art History. A noted artist and writer, Mark is currently on the shortlist for the Sobey Prize, 2013. This is the second year in a row that Fine Arts has been home to the shared Fine Arts / ENCS fall convocation valedictorian.

Mark Sussman @ mark.sussman@concordia.ca

Erica Howse @ erica.howse@concordia.ca

Report for Faculty Council – October 11th, 2013
Ana Cappelluto, Associate Dean, Planning and Academic Facilities

Facilities projects

- In development (Planning & Development)
 - #2012-113 MFA Gallery Visibility Project
 - #2012-114 Research and PhD student spaces FB 6th floor
- Ongoing/Active (Project Management)
 - #2006-094 EV-9th Floor ventilation noise (Summer 2014)
 - #2011-066 FC Smith Masonry Repairs (Ongoing)
 - #2012-061 VA Building hallway lighting (Summer 2014)
 - Mock-up installed on VA 2nd floor in front of Café X.
 - #2012-057 Expansion of the VA kiln room (Deficiencies)
 - #2012-109 VA Building Air Conditioning (Summer 2014)
 - #2012-112 VA building studio wall vermiculite barrier & MFA studio security (Deficiencies)

CDA projects

- In development (Planning & Development)
 - Computer Inventory Management Process
Ensure computer inventory capture across Fine Arts departments for administrative, technical, and professional positions
- Ongoing/Active (Project Management)
 - 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.
 - 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

Oscar Peterson Concert Hall, DB Clarke Theatre, and FC Smith New Internal Rates

New internal rental rates for the Faculty's performance venues have been developed in accordance with article 34 of the [Policy on the Temporary Use of University Space](#) (VPS-24). Details are available by emailing finearts.venuerentals@concordia.ca or calling extension 4718.

Hexagram Report

We are currently in the process of collecting and collating data from various faculty and university systems for a report that will be used to better understand the relative priorities among stakeholders and help identify a future sustainable operating paradigm.

Hexagram Phase 2 - Leading Edge Fund 2009 (CFI Project 21920)

We are in the final stages of purchasing for this project and a financial review is underway to determine the in-kind percentage achieved and if there is any room for remaining purchases. Purchasing on this project will be closed as of February 28th, 2014 with the final report due August 31st, 2014.

Report of the Associate Dean, Research

October 11, 2013

Prepared by Haidee Wasson

1. Update on Research Centers

The OOR/VPRGS is in the process of revising the current university policy on Research Centers. In what is likely to come, there are some very helpful guidelines on the many different models for the kinds of research and research-related activity that might be housed in an officially recognized center. This is good for our Faculty's researchers as they will likely see more of their work reflected more plainly in this policy. This new iteration of the policy also reiterates the need for each Faculty to have its own policy of what and what does not constitute an office "Research Center." We will be developing this over the months to come. Heads up!

2. HEXAGRAM:

The initial external grant that made the research enterprise known as Hexagram possible is nearing its end. Many of us in the Dean's office and those directly involved with Hexagram as a research platform and as a Research Center have been discussing for many months now how to adapt, adjust and support what this entity will become as its external funding dwindles. This has included research on how such facilities are funded at other Canadian Universities as they too integrate research resources that were initially funded externally but now must be supported with internal funding. It is clear that Hexagram's challenges are not unique to Concordia and institutions across the country are wrestling with similar challenges, in the Fine Arts and well beyond.

As for the Concordia part of this story, already the Hexagram platform is supported by our Fine Arts Faculty funds as well as significant funding from the Office of Research, in addition to a CFI (Canada Fund for Innovation) Grant now in its final phase.

But, as we move forward and the remaining external (CFI) funding runs out, a new model for the platform and its funding needs to be found. To be sure, the Faculty of Fine Arts will continue to help fund the research platform and the research center. The Office of Research is similarly committed to continuing its support. Unfortunately, these sources of funding are inadequate to fully cover Hexagram's operating costs.

It is clear that Hexagram users will have to contribute something to the platform through user fees.

As a result, we have been working to generate a user fee model guided by several principles. 1) We need a fee structure that maximizes administrative efficiency, keeping the fee structure itself inexpensive to operate. 2) We seek to maximize access and use; and 3) preserve as much as possible the ideals of a creative commons in support of cross and inter-disciplinary research and creative activity. It's a tall order but I am confident that we are getting there.

To provide a sense of the budgetary challenge, in all of the modeling we have done, the user fees we are looking at implementing do not amount to covering even 1/4 of the actual costs of the infrastructure as it is currently configured. It is possible that operational efficiencies or contraction of the platform will result in our ability to lower user fees. Everything is connected. Many things are being considered.

As a considerable amount of Fine Arts Faculty money has been supporting Hexagram, we have also been very mindful of the need to consider the entire research landscape in Fine Arts, so that our limited research resources (this includes money but also space and equipment) are distributed with some degree of balance across our ever-diversifying research community.

We will soon be calling a public meeting to discuss the platform, its future, and the user-fee model we are working on. This will be an open meeting where everyone can come to learn more and then weigh-in. I look forward to seeing you there.