

TO: Members, Fine Arts Faculty Council

FROM: Angela Tsafaras, Secretary, Fine Arts Faculty Council

DATE: October 25, 2013

Please be advised that the next meeting of Fine Arts Faculty Council will be held on Friday,
November 1, 2013 at 9:30 a.m. in EV 2-776.

AGENDA
Revised October 31, 2013

Open Session

1. Approval of the Agenda
2. Approval of the Minutes of the Meeting of October 11, 2013
3. Business arising from the Minutes
4. Chair's Remarks
5. Question Period
6. Appointments (FFAC-2013-08-D1)
7. Presentations
 - 7.1. Guests: Miriam Posner (10:00 a.m.) Centraide
 - 7.2. Guests: Eryn Fitzgerald, Coordinator, Community Relations and Susan Edey, Coordinator Programs and Communication (Office of Community Engagement, VP Development and External Relations and Secretary-General) 10:30 a.m.
8. Fine Arts Faculty Council Steering Committee Membership (FFAC-2013-08-D7)*
9. Academic and Student Affairs
 - 9.1. Curriculum Changes for the Master of Arts in Film Studies (Dossier: CINE-15) (FFAC-2013-08-D2)
 - 9.2. Curriculum Changes for the PhD in Film and Moving Image Studies (Dossier: CINE-14) (FFAC-2013-08-D3)
 - 9.3. Report of the Associate Dean, Academic and Student Affairs (FFAC-2013-08-D4)*
10. Planning and Academic Facilities
 - 10.1. Report of the Associate Dean, Planning and Academic Facilities (FFAC-2013-08-D5)*
11. Research
 - 11.1. Report of the Associate Dean, Research (FFAC-2013-08-D6)*
12. Committee Reports
13. Other business
14. Next Meeting – December 6, 2013 at 9:30 a.m.
15. Adjournment

* These documents will be distributed at the meeting.

Concordia University
Minutes of the Meeting of the Faculty of Fine Arts Council
October 11, 2013

Present: C. Wild (Chair), L. Adams, L. Blair, J. Bleuer, R.M. Boucher, A. Cappelluto, K. Caruso, E. Couto, D. Cross, D. De Jesus, N. Feldman-Kiss, P. Fournier, C. Hammond, H. Kirschner, M. Montanaro, C. Moore, M.C. Newman, L. Oades, J. Potvin, R. Reid, C. Sawadogo, G. Schwartz, E. Simon, M. Sussman, D. Thirlwall, V. Venkatesh, H. Wasson, A. Whitelaw

Regrets: J. Berzowska, T. Gould, C. Russell, A. Sinner

Guests: M. Frank, E. Little

I. Approval of the Agenda

MOTION: (R. Reid, A. Cappelluto)

“that the agenda for the meeting of October 11, 2013 be approved.”

CARRIED

2. Approval of the Minutes of the Meeting of September 13, 2013

MOTION: (J. Potvin, E. Simon)

“that the minutes of the meeting of September 13, 2013 be approved as amended.”

CARRIED

3. Business Arising from the Minutes

3.1. Re-approval of Appointments (FFAC-2013-06-D2)

MOTION: (M. Sussman, A. Whitelaw)

“that the appointments in document FFAC-2013-06-D2 be reapproved.”

CARRIED

3.2. Curriculum changes approved as amended at the September 13th meeting (FFAC-2013-06-D12 and D13)

MOTION: (M. Sussman, A. Cappelluto)

“that the curriculum changes in documents FFAC-2013-06-D12 and -D13 be approved as amended.”

CARRIED

4. Chair’s Remarks

- MFA student Colleen Heslin was awarded the top prize in the RBC Canadian Painting Competition. PhD candidate Mark Clintberg was nominated for the Sobey Award.
- Luca Caminati (Mel Hoppenheim School of Cinema) was appointed as Associate Dean, Recruitment/Awards, School of Graduate Studies

- Enrolment is at par or up depending on the area. There was a 1.11% increase over all levels. Undergraduate enrolment is at par; there was a decrease in the certificates and course-based Master's programs; there was an increase in thesis-based Master's and PhD programs.
- The Grey Nuns project remains on hold, with the Webster Library renovations being the current priority. The president has confirmed that meeting fine arts space needs is the only other top space need.
- CUPFA has requested representation on Council's Steering Committee. Membership of Steering will be taken up at the next Steering meeting and their recommendation will be brought back to Council for consideration.
- CAFAD conference
- Hexagram facilities
- Fine Arts budget – last year's \$583,000 cut was managed in the short term by reducing contributions to graduate recruitment bursaries and capital equipment expenditures. Reducing graduate contributions was only possible because of a modest surplus. Some new costs have been transferred to Fine Arts, including a \$200,000 increase in costs related to non-permanent employee benefit rates. Associate Dean Cappelluto noted that notwithstanding the cuts to capital expenditures, a \$61,000 contribution was made to Cinema for the digitization project. We will be taking this academic year to review all budgets and, in consultation with departments, will implement permanent cuts beginning with the 2014-2015 budget year.
- Rules and responsibilities of Council members

5. Question Period

- The Grey Nuns project. Our facilities in the MB-bldg. have a 10-year limit and will either have to be renegotiated or the university will come up with alternative plan.
- Hexagram and impact of user fees

6. Appointments (FFAC-2013-07-D1)

MOTION: (L. Adams, M. Montanaro)

"that the appointment in document FFAC-2013-07-D1 be approved."

CARRIED

7. Guest: Dr. Marcie Frank, Director of the Centre for Interdisciplinary Studies in Society and Culture (11:00 a.m.)

- Events – past and upcoming. Public lectures and seminars/workshops for CISSC members, e.g. today James Clifford (UC, Santa Cruz) is presenting on the repatriation of Alaskan masks.
- Working groups
- PhD, Humanities program has 89 students: 53 from Arts & Science, 36 from Fine Arts

8. Faculty of Fine Arts Teaching Awards (FFAC-2013-07-D2)

MOTION: (L. Blair, M. Sussman)

“that the nomination guidelines for the Faculty of Fine Arts *Distinguished Teaching Awards* be approved as amended.”

I abstention (L. Oades); CARRIED

9. Academic and Student Affairs

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

MOTION: (M. Sussman, L. Adams)

“that the curriculum changes in document FFAC-2013-06-D7 be approved.”

CARRIED

9.2. Report of the Associate Dean, Academic and Student Affairs (FFAC-2013-07-D4)

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

10. Planning and Academic Facilities

10.1. Report of the Associate Dean, Planning and Academic Facilities (FFAC-2013-07-D5)

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

11. Research

11.1. Report of the Associate Dean, Research (FFAC-2013-07-D6)

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

12. Committee Reports

12.1. Senate Update – Prof. Barbara Layne – Report distributed

12.2. Board of Governors Update – Prof. Edward Little

- The last meeting was held on September 19th and dealt mostly with housekeeping matters.
- The new, smaller board (25 members) is working well
- The President adjusted various responsibilities at the VP level during summer 2013
- “Atmosphere of innovation”
- Highlights of the President’s Report
- Labour relations are moving forward; they are a priority for the President
- Charter of Values
- Education Summit – constitution of university boards
- Minutes and membership can be found on the Board’s website
- Prof. Little’s report would be circulated following today’s Council meeting

13. Other business

There was no other business brought before Council.

14. Next Meeting – November 1, 2013 at 9:30 a.m.

15. Adjournment (R.M. Boucher, E. Couto)

The meeting was adjourned at 11:46 a.m.

Respectfully submitted,

J. De Bellefeuille
October 11, 2013

Appointments for Council's information only

SSHRC Doctoral Committee

Johanne Sloan, Art History (1 year term)

Faculty of Fine Arts Council - November 1, 2013

Recommendations from Steering Committee re Steering Committee Membership

Current membership of Steering: 7 members

The Dean of the Faculty of Fine Arts (Chair)

The Secretary, or Recording Secretary (non-voting)

Three associate deans

Two full-time faculty representatives from Fine Arts, elected by the full-time faculty members of Council

One undergraduate student, appointed by FASA and ratified by Council

Principles that drove proposed changes:

- Maintain the same number of faculty members as the current steering committee.
- Emphasize increased representation by election rather than by appointment.
- Recognition of substantive part-time faculty complement.
- Recognition of substantive increases in the number of graduate students and graduate programs.

Following these principles, steering noted that council membership needs review and will bring forward adjustments for council to consider at the December 2013 meeting. Note that any changes to council membership must be approved by council, senate and the board. Therefore, implementation of any changes made would take place for the 2014-15 academic year.

Proposed Steering Committee Membership: 8 members

Motion: With the goal of increasing representation by elected members, recognizing part time faculty and the graduate student population, council proposes a revised steering committee of eight members with membership as follows;

- The Dean of the Faculty of Fine Arts (Chair)
- The Secretary, or Recording Secretary (non-voting)
- Four full-time faculty representatives (including Associate Deans) from Fine Arts Faculty Council, elected by the full-time faculty members (holding tenure track or extended term appointments) of Council with no more than one representative to come from each academic unit.
- One part-time faculty member of Council, nominated by CUPFA and ratified by Council
- One undergraduate student, nominated by FASA and ratified by Council
- One graduate student, nominated by GSA and ratified by Council

Implementation Motions for Council's consideration (please see notes below motions):

***Motion:* Council membership for the next academic year must be ratified at the April council meeting of the previous academic year.**

Nominations and elections of steering committee members must be completed in time to be ratified at the May meeting of council of the previous academic year.

Revised steering committee membership will be implemented for the 2014-15 academic year.

Or,

***Motion:* Exceptionally, revised steering committee membership will be implemented during the 2013-14 academic year.**

In subsequent years, council membership for the next academic year must be ratified at the April council meeting of the previous academic year.

And, nominations and elections of steering committee members must be completed in time to be ratified at the May meeting of council of the previous academic year.

2014-15 Implementation of revised steering committee membership

1. Units will elect or nominate their council members by March 21, 2014.
2. A list of elected and nominated council members for 2014-15 will be brought to the April 2014 council meeting for ratification.
3. Nominations and elections of 2014-15 steering committee members will be made between the April and May meetings of council.
4. Steering membership will be ratified at the May 2014 council meeting.
5. The first steering meeting for the 2014-15 will take place at least two weeks ahead of the first council meeting in September 2014.

2013-14 Timeline for implementation of revised steering committee membership

1. Approval of a motion revising membership at a council meeting. (November or December council meeting)
2. Circulation of nomination forms, followed by on-line elections of steering committee members. (November, December &/or January depending on step one and timing of holiday closure)
3. Results of all elections and nominations to be ratified at the next meeting of council. (December or January council depending on step two)
4. Once a new steering committee is elected or nominated, fully populated and ratified by council, then the steering meeting schedule will be adjusted as possible. (holiday closure and time needed to adjust scheduled meetings)
5. The new steering committee will most likely first begin meeting to plan for either the February or March 2014 council meetings.
6. 2014-15 council and steering membership processes will begin as per 2014-15 implementation notes above.

INTERNAL MEMORANDUM

TO: Mark Sussman, Associate Dean, Faculty of Fine Arts

FROM: Daniel Cross, Chair, Mel Hoppenheim School of Cinema
For the Cinema Departmental Curriculum Committee

DATE: 24 September 2013

SUBJECT: Correction, MA Film Studies Curriculum

The attached document contains a single proposal for a calendar change, to bring the MA Film Studies calendar text into line with Cinema curriculum changes adopted by Senate on 18 May 2012.

The proposal to revise the list under "Courses", to change the credit value of FMST 690 (MA Thesis and Research) from 24 to 27 was considered and approved by the Curriculum Committee of the Mel Hoppenheim School of Cinema at its meeting of 17 September 2013. This list was overlooked in Cinema's initial proposal.

COURSE CHANGE: FMST 690 New Course Number:**Proposed** ☐ Undergraduate or ☒ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015**Implementation Month/Year:** Fall 2013

Faculty/School: Fine Arts
Department: Cinema
Program: Film Studies
Degree: MA
Calendar Section/Graduate Page Number: Fall 2013

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>Courses</p> <p>Each year the program will offer FMST 600, either FMST 605 or FMST 610, plus a selection of courses from those listed below.</p> <p>FMST 600 Methods in Film Studies (6 credits) FMST 605 Topics in English Canadian Film (3 credits) FMST 610 Topics in Québécois Cinema (3 credits) FMST 615 Topics in European Cinemas (3 credits) FMST 620 Topics in Non-European Cinemas (3 credits) FMST 625 Topics in Film History (3 credits) FMST 630 Topics in Film Theory (3 credits) FMST 635 Topics in Aesthetics and Cultural Theory (3 credits) FMST 640 Gender Issues in Film (3 credits) FMST 645 Topics in Film Genres (3 credits) FMST 650 Topics in Experimental Film and Video (3 credits) FMST 655 Topics in Documentary (3 credits) FMST 660 Topics in Film Directors (3 credits) FMST 665 Topics in Film Studies (3 credits) FMST 670 Independent Study (3 credits) FMST 675 Practicum (3 credits) FMST 680 Practicum (3 credits) FMST 685 Practicum (6 credits) FMST 690 MA Research and Thesis (24 credits)</p>	<p>Courses</p> <p>Each year the program will offer FMST 600, either FMST 605 or FMST 610, plus a selection of courses from those listed below.</p> <p>FMST 600 Methods in Film Studies (6 credits) FMST 605 Topics in English Canadian Film (3 credits) FMST 610 Topics in Québécois Cinema (3 credits) FMST 615 Topics in European Cinemas (3 credits) FMST 620 Topics in Non-European Cinemas (3 credits) FMST 625 Topics in Film History (3 credits) FMST 630 Topics in Film Theory (3 credits) FMST 635 Topics in Aesthetics and Cultural Theory (3 credits) FMST 640 Gender Issues in Film (3 credits) FMST 645 Topics in Film Genres (3 credits) FMST 650 Topics in Experimental Film and Video (3 credits) FMST 655 Topics in Documentary (3 credits) FMST 660 Topics in Film Directors (3 credits) FMST 665 Topics in Film Studies (3 credits) FMST 670 Independent Study (3 credits) FMST 675 Practicum (3 credits) FMST 680 Practicum (3 credits) FMST 685 Practicum (6 credits) FMST 690 MA Research and Thesis (<u>27 credits</u>)</p>
<p>Rationale: This is a housekeeping item, to correct an oversight. In May 2012, Senate approved MA Film Studies curriculum changes, including an increase in the credit value of the thesis to 27. We neglected to revise the course list at that time.</p>	
<p>Resource Implications:</p>	

There are no resource implications.

Other Programs within which course is listed:

None.



INTERNAL MEMORANDUM

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

FROM: Daniel Cross, Chair,
Mel Hoppenheim School of Cinema

DATE: Wednesday, Sept. 26, 2013

SUBJECT: Curriculum Revisions, PhD in Film and Moving Image Studies

Introduction and Overall Context for the Curriculum Revision:

The doctoral program in Film and Moving Image Studies emphasizes the critical study of cinema and moving images in a global context. Film is studied alongside contemporary art practices and new media cultures from the scholarly perspectives of humanities and fine arts. It is a research thesis-based program with no production component. Research problems in film and moving image studies can be examined in terms of theory, history, and aesthetics. As such, its closest cognate disciplines are Art History and Communication Studies.

At the time the program was developed, there were no PhD programs in Film Studies in Canada; when it was introduced in 2008 ours was one of three such programs (along with York University and the Université de Montréal); currently there are six such PhD programs in Canada, and several more in development. Now that the program is in its sixth year, we are able to re-evaluate the original curriculum structure based on the students' progress, and compare it to similar programs, which are now in existence. As a result of such assessment and through a year-long discussion and consultation process which involved all the faculty members in the film studies area and current PhD students, we have identified several areas in the original curriculum which are contributing to the slower than anticipated completion times among our students. We have also found that PhD students in other film studies programs in Canada (York University, Université de Montréal, and Carleton University) are having similar problems with longer than expected time to completion.

The goal of this revision is to address these issues and propose a curriculum structure that can meet the learning outcomes of the program (as outlined below) more effectively. The program will continue to provide students with rigorous and structured training, while making this training more compatible with students' individual research focus. It will therefore allow sufficient time for the independent research necessary to complete a doctoral thesis within a four-year time frame. Further to discussions with the School of Graduate Studies and the Office of Student Affairs of the Faculty of Fine Arts, and provided that this proposal meets with the approval of Senate, we understand that the incoming cohort of 2014 may be accepted directly



into the revised program. We have also arranged for students already enrolled in the Film and Moving Image Studies doctoral program to have access to the revised program structure if they wish.

Rigorous training prior to being admitted to candidacy (consisting of coursework, two examinations, and a thesis proposal) is crucial to students' professional success within a discipline. Film studies is extremely heterogeneous in its methodological and theoretical foundations, and has rich interdisciplinary ties and high scholarly expectations in terms of publications and other professional activity. Because MA programs in film studies vary a great deal in their focus, students typically do not start the PhD program ready to undertake independent research on a doctoral level. The objectives of the program therefore emphasize developing original work in research. Evaluation of the student's research activities is based upon research seminars, a comprehensive examination, thesis proposal, specialization examination essay and, ultimately, a doctoral thesis.

Degree Requirements and Timeline to Degree:

		CURRENT CURRICULUM	PROPOSED CURRICULUM
YEAR ONE	Term 1	6 credits of coursework	6 credits of coursework
	Term 2	6 credits of coursework	6 credits of coursework
	Term 3		3 credits of coursework
YEAR TWO	Term 4	6 credits of coursework	Comprehensive Exam (3 credits, completed as early as September but no later than December)
	Term 5	Synthesis Exam (3 credits)	Thesis Proposal (6 credits, submitted as early as January but no later than May)
	Term 6		
YEAR THREE	Term 7	Comprehensive Exam (3 credits)	Specialization Examination Essay (3 credits, submitted as early as June but no later than December)
	Term 8	Thesis Proposal (6 credits)	Thesis Research/Writing
	Term 9	Thesis Research/Writing	Thesis Research/Writing
YEAR FOUR	Term 10		
	Term 11		
	Term 12	Completion of thesis	Completion of thesis

Rationale

As outlined in this new timeline, students will start working on their dissertation topic as early as their fourth semester in the program. They will be admitted to candidacy by their sixth semester, having already undertaken part of their dissertation research and having received ample feedback from the committee through the specialization examination essay. Students need at least two years to work on primary research and the writing of their dissertation. This new timeline makes

it more feasible for them to complete their PhDs in four years. In order to facilitate this process, we are proposing the following changes:

- 1) The coursework credits are reduced from 18 to 15, and three credits are added to the credit-value of the thesis. Students can take a maximum of six credits in elective courses. The required coursework is reduced to one year, with an additional course to be taken at any point before being admitted to candidacy, but not necessarily before starting to work on the examinations and thesis proposal. We have found that after the first full year of coursework in the program students tend to lose momentum. They take longer to complete course requirements and have a looser sense of the examination timeline as a result of this delay. This proposed change allows for greater flexibility (such as taking a course in their specialization area in their second or third year, or conducting an independent study with their supervisor in the summer following their first year in residence) while ensuring the timely completion of the examinations and thesis proposal.
- 2) We are eliminating the synthesis exam, which was found to significantly delay students' progress towards completion while not sufficiently contributing to the learning objectives of the program.
- 3) We are introducing a specialization examination essay designed to allow students to efficiently combine the preparation for their individual dissertation research within the examination structure. The early stages of the dissertation writing process are the most challenging for the students, who struggle with the lack of structure and deadlines, which differ depending on individual supervisors' mentoring style. Having students complete their thesis proposal and start conducting research on their dissertation topic, which is then presented and evaluated as the specialization examination essay, provides them early feedback from the dissertation committee. Future problems can be anticipated and the student will have a clearer path to follow. Therefore, when students formally begin the dissertation writing process, they are better equipped and prepared for that stage, and have already gathered material for a chapter. Moreover, the specialization exam essay, as a stand-alone case study, should be possible to send out for a peer-reviewed publication, which is increasingly expected from PhD students in the field.
- 4) Specifying the standardized expected times for submission of the exams gives students a clearer pathway to completion. Indicating the deadlines for submission of each stage of the examination process streamlines the scheduling of oral defenses.
- 5) The thesis proposal defense will take place after the comprehensive exam but before the specialization examination essay. Working on the plan for the dissertation early on in the program facilitates student progress by giving them a research focus and better structure. At the same time, the thesis proposal alone can be insufficient in demonstrating the student's capacity to use the critical methodologies necessary to address the research questions that have been posed. It is therefore important to provide early structured feedback from the committee, which the specialization examination essay defense allows. The specialization examination essay is a more effective way of integrating general

disciplinary knowledge with specific research problems identified by the student in the thesis proposal.

- 6) The length of the thesis proposal is reduced to 20 to 25 pages. The shorter length of the thesis proposal is more consistent with standard practice in the field. It should considerably shorten the time it takes students to complete.
- 7) The six-credit Proseminar will be divided into two three-credit courses, Proseminar I and II. The three-credit structure makes it possible for PhD students from cognate disciplines (Art History, Communications, and Humanities) to take the Proseminar to allow for greater synergy among the humanities graduate programs. It will provide early feedback and course grades for students after their first term so that their progress can be better monitored. It also reflects the way that the course has been taught since its inception, with two different instructors teaching complimentary perspectives on a single theme of film studies scholarship.

The learning outcomes of the program:

1. Knowledge, evaluation and integration of the existing theoretical frameworks, scholarly methodologies and critical debates in the discipline. A broad knowledge of the scope of the discipline, and an in-depth command of a specialized sub-area of the discipline.
2. Application of the theories, concepts and methods for the analysis of primary material: a close reading of an audio-visual text, analysis of a theoretical/critical text, knowledge of methods of gathering evidence (historical, archival and/or ethnographic primary sources, including new technologies of knowledge production and circulation) and their analysis.
3. Acquisition of skills to write and orally present a variety of professional and scholarly documents, including academic articles, reviews, and conference papers; acquisition of research skills appropriate to providing a full literature review; articulating the concepts, theories and/or evidence necessary to academic work; communicating information to the various communities with an interest in film and moving images, as well as visual and cultural studies research.
4. Development and successful completion of an original research contribution, which makes a significant contribution to the field. This involves the establishment of hypotheses, the development of investigation protocols, data gathering, analysis and interpretation.

<div> <div>Milestones</div> <div>Learning Outcomes</div> </div>	Coursework Proseminar I & II	Coursework Electives	Comprehensive Exam	Thesis Proposal	Specialization Examination Essay	Doctoral Thesis
1. Knowledge, evaluation, and integration of the existing theoretical frameworks, scholarly methodologies, and critical debates in the discipline. A broad knowledge of the scope of the discipline and an in-depth command of a specialized sub-area of the discipline.	Major goal	Major goal	Major goal			
2. Critical application of the theories, concepts, and methods for the analysis of primary material: a close reading of an audio-visual text, analysis of a theoretical/critical text, knowledge of methods of gathering evidence (historical, archival and/or ethnographic primary sources, including new technologies of knowledge production and circulation), and their analysis.	Minor goal	Minor goal			Major goal	Major goal

<div>Milestones</div> <div>Learning Outcomes</div>	Coursework Proseminar I & II	Coursework Electives	Comprehensive Exam	Thesis Proposal	Specialization Examination Essay	Doctoral Thesis
3. Acquisition of skills to write and orally present a variety of professional and scholarly documents supported by a full literature review, concepts, theories and/or evidence, and communicating information to the various communities with an interest in film, moving images, as well as visual and cultural studies research.	Major goal	Minor goal		Major goal	Major goal	
4. Development and successful completion of an original research contribution, which makes a significant contribution to the field. This involves the establishment of hypotheses, the development of investigation protocols, data gathering, analysis and interpretation.				Major goal	Major goal	Major goal

Proposed program requirements:

A fully qualified candidate is required to fulfill 90 credits. The requirements are: 15 credits of coursework, six credits in the form of one comprehensive examination and one specialization examination essay (three credits each), six credits of thesis proposal, and 63 credits of research and thesis.

1. Course work (15 credits). It is expected that students will, on average, complete 12 credits of coursework during the first year and complete the remaining three course credits before being admitted to candidacy. Every year a minimum of 12 credits of core graduate coursework will be offered for doctoral students by the School of Cinema.

- Core: six credits: Proseminar I and II, taken consecutively
- Cluster: three credits taken from four topics clusters of seminars labeled: Topics in Film and Moving Image History; Topics in Film and Moving Image Aesthetics; Topics in Film and Moving Image Theory; Topics in Film, Moving Image and Cultural Theory.
- Electives: six credits taken from research seminars in the Mel Hoppenheim School of Cinema and/or taken from graduate course offerings outside the School of Cinema.

The course work is intended to address in particular objectives one and two. The Proseminars seek to address objective four by being focused on the acquisition of the necessary professional skills and methodologies.

As part of the proposed change, we are reducing the total number of course credits from 18 to 15, to make it more consistent with the practices in the discipline (the majority of PhD programs in film studies and related fields require one full year of coursework). Allowing for the last three credits to be completed simultaneously with working on the exams or the thesis proposal (or at any point before being admitted to candidacy) ensures the balance between the rigorous and intensive training through a year of coursework and the flexibility to give students an opportunity to conduct an independent study with the future dissertation adviser (who may not be teaching PhD seminars at that moment), or a course which may not be offered in the student's first year without delaying his/her progress within the program.

In addition to this, the Proseminar which is currently offered as a year-long six-credit course will be divided into two three-credit courses to be taken consecutively.

2. Comprehensive Examination (three credits): Upon completion of at least 12 credits of coursework, students should start preparing the reading list and filmography (where appropriate) for the comprehensive examination, which pertains to the candidate's major subfields of research. The reading list (and filmography) will be first approved by the supervisor and then by the other members of the students' examination committee who may suggest changes. Three months after the final approval of the reading list, the student will receive up to four examination questions from his/her supervisor, based on the reading list (and filmography, where appropriate). The student will have two weeks to produce an essay to answer two of the questions. This exam should be completed by the student no later than by December of his/her fifth term of residency. The goal of the comprehensive exams is to address and assess the learning objective one by allowing students to integrate and evaluate the existing critical debates

in the discipline at large, and to develop an in-depth knowledge of several subfields within it. Such an exam is a standard curriculum practice in film and moving image programs nation-wide. As compared to the original curriculum, we are proposing replacing the fixed categories for the subfields which organized the readings lists (Film and Moving Image History; Film and Moving Image Aesthetics; Film and Moving Image Theory; Film, Moving Image and Cultural Theory) with individually-devised ones, specific to each student's field of specialization. We have found the fixed categories to be both too broad and not flexible enough to reflect students' areas of proposed expertise.

3. Thesis proposal (six credits): The proposal (20 to 25 pages) should be submitted by the student to the supervisor within three months of successful completion of the comprehensive exam, and be approved by the supervisor no later than April of the student's sixth term of residency. Upon approval of the proposal, the thesis proposal oral defense will take place no later than the following May. The thesis proposal is designed primarily to address objectives three and four. Completing the thesis proposal earlier in the program (in the fifth semester of residency, before completing the specialization exam) allows students to have a clearer focus and a better understanding of the requirements for completing the dissertation, as well as receive feedback from the committee sufficiently early so as to make substantial changes if necessary before proceeding with further research. Reducing the length of the proposal from 60 (in the current curriculum) to 20 to 25 pages is consistent with most comparable PhD programs in Canada and the US (York University, Carleton University, University of Alberta, University of Toronto - where the length varies from 8 to 25 pages) making the proposal into a revision-oriented document, which more effectively meets objective three. Shorter length of the thesis proposal also ensures faster progress towards the degree.

4. Specialization Examination Essay (three credits): The specialization essay should be submitted by the student to the supervisor and his/her examination committee, and approved for submission no later than December of his/her seventh semester of residency. The oral defense of the essay will then be scheduled for the following January. Upon successful completion of the specialization examination essay (and contingent on the completion of the required 15 course credits) the student will be admitted to candidacy. The specialization exam essay is intended to focus on learning objective two, as well as three and four. This is a stand-alone scholarly essay: a case-study (such as a close reading of an audiovisual text, or of theoretical source, or archival-based historical material, or ethnographic data) based on the primary material relevant to the student's proposed dissertation project, and assumes that the student has conducted sufficient independent primary research to construct the case study. The length of the essay is to be determined by the committee based on the nature of the case study, but would typically range between 20 to 35 pages. This exam allows the committee to assess whether he/she meets learning objectives two, three, and four and is therefore ready to be admitted to candidacy. Even more importantly, however, the specialization examination will provide students with early feedback on the dissertation-specific research. We have found that early feedback on primary dissertation research is crucial for students' progress in the program. This proposed exam allows for early feedback from the whole committee rather than from the adviser only. The essay is developed so as to follow professional criteria for publication, and therefore could be submitted to a peer-reviewed journal upon completion, which is increasingly expected from young scholars. This format has been developed as a result of discussions about what form of exams best suits the

goals of the program; we are confident that this component will be particularly effective in ensuring learning outcomes.

5. Doctoral Thesis Completion (63 credits): A major portion of the doctoral program is the planning and execution of innovative and original research under the direction of a supervisor (as per objectives three and four of the program). The student's research will be presented in a written thesis and defended orally in conformity with the regulations outlined in Concordia University's Graduate Calendar. The candidate will submit his/her doctoral thesis to an examining committee consisting of at least five faculty members: the candidate's supervisor; two faculty members from the Mel Hoppenheim School of Cinema, a faculty member from another department within Concordia (external-to-program examiner); and an external faculty member.

It is consistent with current curriculum practices in the discipline to admit students to candidacy in the sixth or seventh term in residence. However, this is consistent with the current curriculum practices in the discipline (such as at University of Toronto and Carleton University), and one to two terms earlier than in the original curriculum design.

By the time students are admitted to candidacy under this new exam structure, they will have already completed a portion of their dissertation research and received substantial feedback on their dissertation project as part of the specialization examination essay, therefore enabling a more effective research and dissertation writing process, and reducing time to completion as compared to the original curriculum.

The most significant delay in students' progress towards the completion of the degree takes place in the early stages of the dissertation as they lack structure and timely feedback. Through the implementation of this new curriculum, by the time the student is admitted to candidacy he/she will have not only developed and demonstrated the knowledge base and research skills, but also completed original primary research and received feedback on it from the committee, as well as potentially submitted work for publication. Students will thus be able to move through the writing process more efficiently and confidently, complete the dissertation in a more timely manner, and be in a better position to enter the job market.

PROGRAM CHANGE: PhD Degree Credits

Proposed ☐ Undergraduate or ☒ Graduate Curriculum Changes

Calendar for academic year: 2014/2015

Implementation Month/Year: Fall 2014

Faculty/School: Fine Arts
Department: Cinema
Program: Film and Moving Image Studies
Degree: PhD
Calendar Section/Graduate Page Number: Fall 2013

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
<p>1. Credits. A fully qualified candidate is required to fulfill 90 credits. The requirements are: 18 credits of coursework, 6 credits in the form of one comprehensive examination and one synthesis examination (3 credits each), 6 credits of thesis proposal, and 60 credits of research and thesis.</p>	<p>1. Credits. A fully qualified candidate is required to fulfill 90 credits. The requirements are: <u>15 credits of coursework, 6 credits in the form of one comprehensive examination and one specialization examination essay (3 credits each), 6 credits of thesis proposal, and 63 credits of research and thesis.</u></p>
<p>Rationale:</p> <p>1) Reducing the coursework from 18 to 15 credits will allow students to proceed to the examination stage of the program immediately after their first year to speed up progress towards completion. We have observed that most students in the program fall behind in their second year, when they are expected to finish their coursework and move on to preparing the comprehensive exams.</p> <p>2) Replacing the synthesis examination (3 credits) with a specialization examination essay (3 credits) will allow students to more efficiently combine the preparation for their individual dissertation research with the comprehensive exam structure. The synthesis exam essay will allow them to examine case studies pertinent to their dissertation work while demonstrating expected command of overall disciplinary knowledge and skills before being allowed to proceed to candidacy.</p> <p>3) Adding 3 credits to the dissertation research component of the degree reflects the emphasis the program places on independent student research.</p>	
<p>Resource Implications:</p> <p>There are no resource implications.</p>	

PROGRAM CHANGE: PhD Examinations and Thesis Proposal**Proposed** ☐ Undergraduate or ☒ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015**Implementation Month/Year:** Fall 2014

Faculty/School: Fine Arts
Department: Cinema
Program: Film and Moving Image Studies
Degree: PhD
Calendar Section/Graduate Page Number: Fall 2013

Type of Change:☐ Editorial☒ Requirements☐ Regulations☐ Program Deletion☐ New Program

Present Text (from 2013/2014) calendar	Proposed Text
<p>4. Examinations. The synthesis examination (3 credits) consists of an essay in which the candidate situates his/her work within the context of fields pertinent to training received in the School of Cinema. The essay is evaluated by three faculty members, including the student's supervisor. The written comprehensive examination (3 credits) pertains to the candidate's major field of research and is based on a reading list (along with an appropriate and relevant filmography) prepared by the student with the assistance of his/her supervisor. The reading list (and filmography) will be approved by the doctoral program sub-committee who may suggest some changes. The reading list will fall within one of these headings:</p> <p>Film and Moving Image History Film and Moving Image Aesthetics Film and Moving Image Theory Film, Moving Image and Cultural Theory</p> <p>5. Thesis Proposal. Once the examinations are completed students are eligible to submit their thesis proposal (it must be submitted no later than the second week of September of the third year into the program). The thesis proposal consists of a 40 to 60 page document outlining the object of study of the thesis, its objectives, the research hypothesis and the methodology that will be used or developed. A detailed bibliography will accompany the document as well as a preliminary table of contents. The thesis proposal must be defended orally before a jury consisting of the student's supervisor and two faculty members.</p>	<p><u>4. Examinations and Thesis Proposal Students must pass a comprehensive exam (3 credits), followed by a thesis proposal (6 credits), followed by a Specialization Exam Essay (3 credits) to be admitted to candidacy.</u></p> <p><u>The written comprehensive examination (3 credits) pertains to the candidate's major sub-field of research and is based on a reading list (with an appropriate filmography) prepared by the student with the assistance of their supervisor. The reading list and essay are evaluated by an examination committee comprising three faculty members, including the student's supervisor. The reading list and filmography will be first approved by the supervisor and then by the other members of the examination committee, who may suggest further changes. Three to four months after the final approval of the reading list, having indicated their readiness to the supervisor, the student will receive up to four examination questions from the supervisor, based on the reading list. The student will have two weeks to produce an essay answering two of the questions. This exam should be completed by the student no later than December of their second year in the program (fourth term).</u></p> <p><u>The thesis proposal (6 credits) consists of a 20 to 25 page document outlining the object of study of the thesis, its objectives, the research hypothesis, and the methodology that will be used or developed. A detailed bibliography will accompany the document as well as a preliminary table of contents. The thesis proposal must be defended orally before a jury consisting of the student's supervisor and two faculty members (the student's dissertation committee), which ideally is the same as their examination committee. The proposal should be submitted by the student to the supervisor, and be approved by the supervisor no later than April of the student's second year in the program (fifth term). Upon approval of the proposal, an oral defense will be scheduled.</u></p> <p><u>The written specialization examination essay (3 credits) is a written case study intended to demonstrate the student's capacity to perform critical analysis of research material and address the research questions in the thesis proposal. The essay will normally be 6000 to 9000 words, following the professional criteria for publication. It will be followed by an oral defense before the examination sub-committee. The specialization essay should be</u></p>

submitted by the student to the supervisor and their examination committee, and be approved for submission no later than December of their third year in the program (seventh term). The oral defense will then be scheduled for the following January. Upon successful completion of the specialization examination essay (and contingent on the completion of the required 15 course credits) the student will be admitted to candidacy.

Rationale:

Sections four and five are to be revised and included in the new section four "Examinations and Thesis Proposal." Including the exams together with the thesis proposal better indicates the degree requirements necessary to be admitted to candidacy as one series of tasks. The rationale for changes to the comprehensive exam, deletion of the synthesis exam, and addition of the Synthesis Exam Essay are as follows:

- 1) The synthesis exam was deleted because it was found to significantly delay students' progress towards completion while not sufficiently contributing to learning objectives of the program.
- 2) Introduction of a specialization examination essay designed to allow students to efficiently combine the preparation for their individual dissertation research within the examination structure. It will facilitate better progress towards the degree. The student will receive early committee feedback on the dissertation research, and master the publication standards in the field, while allowing the committee to assess their level of preparation necessary for being admitted to candidacy.
- 3) Changes to the comprehensive exam requirements include a change in the approval process and a change in the description of the exam.

The four categories listed in the original program curriculum were not pedagogically effective, as we have found them to be both too broad and not flexible enough to reflect students' area of proposed expertise. Now each student will develop a reading list and filmography in a specific subfield of the discipline, which will better facilitate the student's ability to identify and focus on his/her areas of research expertise.

The student's examination sub-committee, which is intended to be the same as his/her dissertation committee and is therefore closer to the student's sub-fields, is in a better position to offer suggestions regarding the reading list for the comprehensive exam than the departmental PhD sub-committee.
- 4) Specifying the standardized expected times for submission of the exams gives students a clearer pathway to completion. Indicating the deadlines for submission of each stage of the examination process streamlines the scheduling of oral defenses.
- 5) The thesis proposal defense will take place after the comprehensive exam but before the specialization examination essay. Working on the plan for the dissertation early on in the program facilitates student progress by giving him/her a research focus and better structure. At the same time, the thesis proposal alone can be insufficient in demonstrating the student's capacity to use the critical methodologies necessary to address the research questions he/she poses. It is therefore important to provide early structured feedback from the committee, which the specialization examination essay defense allows. The specialization examination essay is a more effective way of integrating general disciplinary knowledge with specific research problems identified by the student in the thesis proposal.
- 6) The length of the thesis proposal is reduced to 20 to 25 pages. The shorter length of the thesis proposal is more consistent with standard practice in the field. It should considerably shorten the time it takes students to complete.

Resource Implications:

There are no resource implications.

PROGRAM CHANGE: PhD Research and Thesis

Proposed ☐ Undergraduate or ☒ Graduate Curriculum Changes

Calendar for academic year: 2014/2015

Implementation Month/Year: Fall 2014

Faculty/School: Fine Arts
Department: Cinema
Program: Film and Moving Image Studies
Degree: PhD
Calendar Section/Graduate Page Number: Fall 2013

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
<p>6. Research and Thesis. A major portion of the doctoral program is the planning and execution of innovative and original research under the direction of a supervisor. The student's research will be presented in a written thesis (length: average of 300 pages) and defended orally in conformity with the regulations outlined in Concordia University's Graduate Calendar. The candidate will submit his/her doctoral thesis to an examining committee consisting of at least five faculty members: the candidate's supervisor, two faculty members from the Mel Hoppenheim School of Cinema, a faculty member from another department within Concordia (external-to-program examiner), and an external-to-University faculty member.</p>	<p>5. Research and Thesis. A major portion of the doctoral program is the planning and execution of innovative and original research under the direction of a supervisor. The student's research will be presented in a written thesis and defended orally in conformity with the regulations outlined in Concordia University's Graduate Calendar. The candidate will submit his/her doctoral thesis to an examining committee consisting of at least five faculty members: the candidate's supervisor, two faculty members from the Mel Hoppenheim School of Cinema, a faculty member from another department within Concordia (external-to-program examiner), and an external-to-University faculty member.</p>
<p>Rationale: The deletion of the average expected length of the dissertation from the description will allow for greater flexibility in dissertation length, depending on the student's subfield, where expectations for the length of the dissertation may vary.</p>	
<p>Resource Implications: There are no resource implications.</p>	

PROGRAM CHANGE: Time line for requirements**Proposed** ☐ Undergraduate or ☒ Graduate Curriculum Changes**Calendar for academic year:** 2014/2015**Implementation Month/Year:** Fall 2014

Faculty/School: Fine Arts
Department: Cinema
Program: Film and Moving Image Studies
Degree: PhD
Calendar Section/Graduate Page Number: Fall 2013

Type of Change:☐ Editorial☒ Requirements☐ Regulations☐ Program Deletion☐ New Program

Present Text (from 2013/2014) calendar	Proposed Text
<p>Time line for requirements</p> <p>Course work (18 credits). It is expected that students will, on average, complete 12 credits of coursework during the first year and 6 credits during the second year. On a yearly basis a minimum of 12 credits of core graduate coursework will be offered for doctoral students only by the School of Cinema. This includes the 6-credit Proseminar. A detailed description of the course requirements is as follows:</p> <ul style="list-style-type: none"> Core: 6 credits: Proseminar Cluster: 6 credits taken from four topics clusters of seminars labeled: Topics in Film and Moving Image History; Topics in Film and Moving Image Aesthetics; Topics in Film and Moving Image Theory; Topics in Film, Moving Image and Cultural Theory. Electives: 6 credits taken from research seminars in the Mel Hoppenheim School of Cinema and/or taken from graduate course offerings outside the School of Cinema. <p>Examinations (6 credits). Synthesis and comprehensive examinations will be conducted during the second year of residency (no later than the second week of March for the synthesis examination and the second week of August for the comprehensive examination). Comprehensive examination: Four months after the reading list is approved students will receive a list of four questions. They will have two weeks to produce an essay to answer the questions. The essay will be evaluated by a jury of three faculty members, including the student's supervisor.</p> <p>Thesis proposal (6 credits). To be submitted after successful completion of the synthesis and comprehensive examinations.</p>	<p>Time line for requirements</p> <p><u>Course work (15 credits). It is expected that students will, on average, complete 12 credits of coursework during the first year and complete the remaining 3 course credits before being admitted to candidacy.</u> On a yearly basis a minimum of 12 credits of core graduate coursework will be offered for doctoral students only by the School of Cinema. <u>This includes Proseminar 1 and Proseminar 2, which need to be taken consecutively in the student's first year. A detailed description of the course requirements is as follows:</u></p> <ul style="list-style-type: none"> Core: 6 credits: Proseminar <u>I and Proseminar II</u> Cluster: <u>3</u> credits taken from four topics clusters of seminars labeled: Topics in Film and Moving Image History; Topics in Film and Moving Image Aesthetics; Topics in Film and Moving Image Theory; Topics in Film, Moving Image and Cultural Theory. Electives: 6 credits taken from research seminars in the Mel Hoppenheim School of Cinema and/or taken from graduate course offerings outside the School of Cinema. <p><u>Comprehensive Examination (3 credits). Upon completion of at least 12 credits of coursework, the student should start preparing the reading list and filmography (where appropriate) for the comprehensive examination, which pertains to the candidate's major sub-field of research. The reading list and filmography will be first approved by the supervisor and then by the other members of the student's examination committee who may suggest changes. Three months after the final approval of the reading list, the student will receive up to four examination questions from their supervisor, based on the reading list (and filmography, where appropriate). The student will have two weeks to produce an essay to answer two of the questions. This exam should be completed by the student no later than December of their second year in the program.</u></p> <p><u>Thesis proposal (6 credits). The proposal should be submitted by the student to the supervisor within three months of successful completion of the comprehensive exam, and be approved by the supervisor no later than April of the student's second year in the</u></p>

	<p><u>program. Upon approval of the proposal, an oral defense will take place no later than the following May.</u></p> <p><u>Specialization Examination Essay (3 credits). The specialization essay should be submitted by the student to the supervisor and his/her examination committee, and approved for submission no later than December of their third year in the program. The oral defense will be scheduled no later than the following January. Upon successful completion of the specialization examination essay (and contingent on the completion of the required 15 course credits) the student will be admitted to candidacy.</u></p>
<p>Rationale:</p> <p>1) The required coursework is reduced to one year, with an additional course to be taken at any point before being admitted to candidacy but not necessarily before starting to work on the examinations and thesis proposal. We have found that after the first full year of coursework in the program students tend to lose momentum. They take longer to complete course requirements and have a looser sense of the examination timeline as a result of this delay. This proposed change allows for greater flexibility (such as taking a course in their specialization area in their second or third year, or conducting an independent study with their supervisor in the summer following their first year in residence) while insuring the timely completion of the examinations and thesis proposal.</p> <p>2) The six-credit Proseminar will be divided into two three-credit courses, Proseminar I and II. The three-credit structure makes it possible for PhD students from cognate disciplines (Art History, Communications, and Humanities) to take one of the Proseminars to allow for greater synergy among the humanities graduate programs.</p> <p>3) As outlined in this new timeline, students start working on their dissertation topic as early as their fourth semester in the program. They are admitted to candidacy by their sixth semester in residency, having already undertaken part of their dissertation research and having received ample feedback from the committee through the specialization examination essay. Students need at least two years to work on primary research and the writing of their dissertation. This new timeline makes it feasible for them to complete their PhDs in four to five years.</p> <p>The early stages of the dissertation writing process are the most challenging for the students. They struggle with the lack of structure and deadlines, which differ depending on individual supervisors' mentoring style. Having students complete their thesis proposal and start conducting research on their dissertation topic, which is then presented and evaluated as the specialization examination essay, provides them early feedback from the dissertation committee. Future problems can be anticipated and the student will have a clearer path to follow. Therefore, when students formally begin the dissertation writing process, they are better equipped and prepared for that stage, and have already gathered material for a chapter. Moreover, the specialization exam essay, as a stand-alone case study, should be possible to send out for a peer-reviewed publication, which is increasingly expected from PhD students in the field.</p>	
<p>Resource Implications:</p> <p>There are no resource implications.</p>	

PROGRAM CHANGE: PhD Elective Courses

Proposed ☐ Undergraduate or ☒ Graduate Curriculum Changes

Calendar for academic year: 2014/2015

Implementation Month/Year: Fall 2014

Faculty/School: Fine Arts
Department: Cinema
Program: Film and Moving Image Studies
Degree: PhD
Calendar Section/Graduate Page Number: Fall 2013

Type of Change:

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

Present Text (from 2013/2014) calendar	Proposed Text
<p>Elective Courses (Joint MA/PhD seminars):</p> <p>Students will take a maximum of 9 credits of elective coursework. Students will be entitled to enrol in PhD seminars that are cross-listed with MA seminars, provided they will not repeat seminars taken at Concordia during their MA degree. (Doctoral students registered in these courses will be expected to perform at PhD level).</p> <p>Note: The focus of any given topics course on a given year will determine the cluster to which it will belong. For example, "Topics in Cinéma Québécois" may belong to Cluster A when the focus is on historiography or it may belong to Cluster B when the course centers on aesthetic issues in Québec cinema.</p>	<p>Elective Courses (Joint MA/PhD seminars):</p> <p>Students take a maximum of <u>6</u> credits of elective coursework. Students <u>are</u> entitled to enrol in PhD seminars that are cross-listed with MA seminars, provided they <u>do</u> not repeat seminars taken at Concordia during their MA degree. (Doctoral students registered in these courses will be expected to perform at a PhD level).</p> <p>Note: The focus of any given topics course on a given year <u>determines</u> the cluster to which it <u>belongs</u>. For example, "Topics in Cinéma Québécois" may belong to Cluster A when the focus is on historiography or it may belong to Cluster B when the course centers on aesthetic issues in Québec cinema.</p>
<p>Rationale: The maximum number of electives is changed from nine to six. Students only need to take 15 credits of coursework in total, nine of which must include the Proseminar courses and three credits from one of the four clusters of PhD in Film and Moving Image seminars.</p>	
<p>Resource Implications: There are no resource implications.</p>	

COURSE CHANGE: FMST 800 New Course Number:

Proposed ☐ Undergraduate or ☒ Graduate Curriculum Changes

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

Faculty/School: Fine Arts
Department: Cinema
Program: Film and Moving Image Studies
Degree: PhD
Calendar Section/Graduate Page Number: Fall 2013

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
FMST 800 Proseminar (6 credits) The Proseminar is designed to give students a broad introduction to advanced film and moving image research by putting different periods, research methodologies, theories, or genres into dynamic relation. Written assignments will be required as well as an oral presentation.	
Rationale: FMST 800 will be replaced by two three-credit courses, FMST 806: Proseminar I and FMST 807: Proseminar II. Both courses will be required for students in their first year in the Film and Moving Image Studies program The separation into two courses will provide early feedback and course grades for students after their first term, so that their progress can be better monitored. The proposed structure reflects the way that the course has been taught since its inception, with two different instructors teaching complementary perspectives on a single theme of film studies scholarship. The three-credit structure also makes it possible for PhD students from cognate disciplines (Art History, Communications, and Humanities) to take a Proseminar, allowing for greater synergy among the humanities graduate programs.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: None	

COURSE CHANGE: FMST 806 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: Cinema
Program: Film and Moving Image Studies
Degree: PhD
Calendar Section/Graduate Page Number: Fall 2013**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
<p>Core and Cluster Course Each year the program will offer FMST 800 and two cluster courses.</p> <p>Core Course:</p>	<p>Core and Cluster <u>Courses</u> Each year the program will offer <u>FMST 806, FMST 807</u>, and two cluster courses.</p> <p>Core <u>Courses</u>:</p> <p>FMST 806 Proseminar I (3 credits) <u>Prerequisite: Enrolment in Film and Moving Image Studies; or written permission of the School of Cinema.</u> Proseminar I is designed to give students a broad introduction to advanced film and moving image research by putting different periods, research methodologies, theories, and genres into dynamic relation. Written assignments will be required as well as an oral presentation.</p> <p>Note: Students who have received credit for FMST 800 may not take FMST 806 for credit.</p>
<p>Rationale: FMST 800 will be replaced by two three-credit courses, FMST 806: Proseminar I and FMST 807: Proseminar II. Both courses will be required for students in their first year in the Film and Moving Image Studies program</p> <p>The separation into two courses will provide early feedback and course grades for students after their first term, so that their progress can be better monitored. The proposed structure reflects the way that the course has been taught since its inception, with two different instructors teaching complementary perspectives on a single theme of film studies scholarship.</p> <p>The three-credit structure also makes it possible for PhD students from cognate disciplines (Art History, Communications, and Humanities) to take a Proseminar, allowing for greater synergy among the humanities graduate programs.</p>	
<p>Resource Implications: There are no resource implications.</p>	
<p>Other Programs within which course is listed:</p> <p>None.</p>	

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COURSE CHANGE: FMST 807 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: Cinema
Program: Film and Moving Image Studies
Degree: PhD
Calendar Section/Graduate Page Number:Fall 2013**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
	FMST 807 Proseminar II (3 credits) <u>Prerequisite: FMST 806; or written permission of the School of Cinema.</u> Proseminar II is designed to give students a broad introduction to advanced film and moving image research by putting different periods, research methodologies, theories, and genres into dynamic relation. Written assignments will be required as well as an oral presentation. Note: Students who have received credit for FMST 800 may not take FMST 807 for credit.
Rationale: FMST 800 will be replaced by two three-credit courses, FMST 806: Proseminar I and FMST 807: Proseminar II. Both courses will be required for students in their first year in the Film and Moving Image Studies program The separation into two courses will provide early feedback and course grades for students after their first term, so that their progress can be better monitored. The proposed structure reflects the way that the course has been taught since its inception, with two different instructors teaching complementary perspectives on a single theme of film studies scholarship. The three-credit structure also makes it possible for PhD students from cognate disciplines (Art History, Communications, and Humanities) to take a Proseminar, allowing for greater synergy among the humanities graduate programs.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: None.	

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*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) Oct. 13, 2013 (FC) Oct. 24, 2013 (APC)	Jazz Direct Entry / Jazz Specialization	SENATE
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) Oct. 24, 2013 (APC)	Course deletions	SENATE
Music	MUSI-12	Ugrad	Aug. 26, 2013 (FCC) Sept. 13, 2013 (FC) Oct. 3, 2013 (APC)	Change in title and tweaks to the Specialization in Music Perf. 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; updates; minor revisions	SENATE
Art History	ARTH-5	Ugrad	Aug. 26, 2013 (FCC) Sept. 13, 2013 (FC) Oct. 3, 2013 (APC)	Updating & editing	Undergoing revisions
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 permanent special topics courses	Faculty Curriculum Committee
Cinema	CINE-14	Grad	Oct. 7, 2013 (FCC)	Revisions to the PhD in Film Studies	Faculty Council
Cinema	CINE-15	Grad	Oct. 7, 2013 (FCC)	Corrects MA Film Studies thesis credits	Faculty Council

Mark Sussman @ mark.sussman@concordia.ca ; Erica Howse @ erica.howse@concordia.ca

Report for Faculty Council – November 1st, 2013
Ana Cappelluto, Associate Dean, Planning and Academic Facilities

Facilities projects

- In development (Planning & Development)
 - #2012-113 MFA Gallery Visibility Project
- Ongoing/Active (Project Management)
 - #2006-094 EV-9th Floor ventilation noise (Summer 2014)
 - #2012-058 Acoustic panel for EV-2.645 & EV-6.635
 - #2011-066 FC Smith Masonry Repairs (Ongoing)
 - #2012-061 VA Building hallway lighting (Summer 2014)
 - #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)
 - #2012-114 Research and PhD student spaces FB 6th floor (Kickoff)
 - #2012-116 Replacement of garage door EV-2.781
 - #2013-038 VA Metal Shop Capture Arm for Dust Collector

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)
 - Cinema Digital Migration (launch in progress)
Implementation of state of the art cameras, post production infrastructure, and network connectivity. All major components will be installed by November 2013.
 - 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 (launch November for 2014-2015 Auditions)
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

CFI Project 21920

Financial Services is doing a sample final report in order to determine the in-kind percentage achieved and if there is any room for remaining purchases. Purchasing on this project must be closed as of February 28th, 2014 with the final report due August 31st, 2014.

Report of the Associate Dean, Research

November 1, 2013

Prepared by Haidee Wasson with Lyse Larose and Donna Caputo

I. External Grants

The high grant season is upon us and to date the following applications have been submitted or are about to be:

FRQ SC (13)

- Actions Concertees Perserverance et reussite scolaire (1)
- Nouveau Chercheur Createur (1)
- Nouveau Chercheur (2)
- Appui a la recherche creation (7)
- Appui aux projets novateurs (1, in development)
- Regroupements strategiques (1, in development)

SSHRC (13)

- Connections (2)
- Insight Grant (9)
- Partnership Development Grant (1, in development)
- Partnership Grant (1, in development)

2. VPRGS Heads-up

In preparation for the Insight Development Grant due February 1st, 2014 which requires having to use the **new SSHRC portal and to prepare the new Common CV**, the Office of Research is planning a workshop to offer hands on assistance. Researchers will be encouraged to bring their laptops so they can access the site during the session. The workshop is tentatively planned for Friday, January 10th, 2014, room and time to be confirmed shortly.

3. Postdoctoral Awards

We have two new post-doctoral fellows on board: Dr. Toni Pape and Dr. Marie Helene Breault. Dr. Pape completed his PhD in Comparative Literature at Universite de Montreal. His post-doctoral fellowship is supported by Dr. Manning's SSHRC Partnership Grant. Dr. Breault completed a PhD in Musicology also at Universite de Montreal. She will be supervised by Prof. Sandeep Bhagwati. Dr. Breault is the recipient of an FRQ SC post-doctoral research creation fellowship. She has also received post-doctoral support from Prof. Bhagwati's CRC grant and from the Faculty through its OVRGS post-doctoral funding allocation.

4. Graduate Studies / Awards

A meeting has been scheduled with the Graduate Program Directors & Assistants for November 15 to discuss Awards and Graduate Recruitment for the upcoming year. Included in this group are individuals from *the Individualized Programs* and *Ph.D. Humanities*. We have also invited members from the *Graduate Awards Office* to help us navigate their systems.

IMPORTANT: The School of Graduate Studies has suspended its practice of finding Chairs for dissertation defenses. This has been devolved to programs and ultimately the Faculty. Mark Sussman and I will be working on some strategies to help alleviate any burdens this shift may cause. If you are in immediate need, please contact Mark. And, watch this space.

SGS has recently announced that the University will for the upcoming year provide the shortfall that has resulted from a 1.5% reduction in awards funded by endowments. This should mean that Graduate School awards that help with recruitment and in-program students should remain steady this year from last. Alas, this is only a one-year promise and next year we may feel a hit.

5. Faculty/Internal Awards

Beginning in 2013, all department/unit chairs in Fine Arts can apply for up to \$4,000 annually to support research activities. These funds are designed to help faculty members serving as chairs to offset the increased workload of administering departmental operations, and to reduce any negative impact of their administrative service on his/her ongoing program of research. All proposals will be reviewed by the Faculty Research Committee, which will make recommendations to the Dean. This year applications will be due October 29, 2013.

Please be on the alert: The Office of Research is in the process of making minor modifications to many of its internal funding programs. Please give yourself more time than usual in preparing yourself and adjusting applications. All details should be posted on their website.

6. Hexagram

Discussions about Hexagram are ongoing. We will report on them and the upcoming public meeting as news emerges. In the meantime, for those of you considering research grants that may draw upon Hexagram resources, please consult Lyse Larose well in advance of any deadline in order to fully insert any possible budget items (costs) or in-kind contributions. We need time to help you.