

**FACULTY OF FINE ARTS**

TO: Members, Fine Arts Faculty Council

FROM: Helen Athanassiadis, Secretary, Fine Arts Faculty Council

DATE: September 11<sup>th</sup>, 2015

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Please be advised that the next meeting of Fine Arts Faculty Council will be held on **Friday, September 18, 2015 at 9:30 a.m.** in EV 2-776.

**AGENDA****Closed Session at 9:30 a.m.**

1. Approval of Graduation Lists (Fall 2015 Convocation)

**Open Session**

1. Call to Order
2. Approval of the Agenda
3. Approval of the Minutes of the Meeting of May 13, 2015
4. Business arising from the Minutes
5. Chair's Remarks
6. Question Period
7. Appointments (FFAC-2015-06-D1)
8. Academic Affairs
  - 8.1. Report of the Associate Dean, Academic Affairs (FFAC-2015-06-D4)\*
  - 8.2. Curriculum Changes for the Department of Cinema (Dossier: CINE-19) (FFAC-2015-06-D2)
  - 8.3. Curriculum Changes for the Department of Creative Arts Therapies (Dossier: CATS-22) (FFAC-2015-06-D3)
  - 8.4. Curriculum Changes for the Office of the Dean (Dossier: FFAR-7) (FFAC-2015-06-D7)
  - 8.5. Curriculum Changes for the Department of Design and Computation Arts (Dossier: DART-13) (FFAC-2015-06-D8)
  - 8.6. Curriculum Changes for the Department of Music (Dossier: MUSI-15) (FFAC-2015-06-D9)
9. Planning and Academic Facilities
  - 9.1. Report of the Associate Dean, Planning and Academic Facilities (FFAC-2015-06-D5)\*
  - 9.2. Presentation on the Fine Arts Research Facilities: Joel Taylor, Supervisor, Academic and Research Facilities
10. Research
  - 10.1. Report of the Associate Dean, Research (FFAC-2015-06-D6)\*



## **FACULTY OF FINE ARTS**

### **11. Committee Reports**

11.1. Board of Governors Report (none)

11.2. Senate Report on the meeting of September 11<sup>th</sup>, 2015

### **12. Other business**

13. Next Meeting – October 16, 2015

14. Adjournment

\* These documents will be distributed at the meeting.

**Concordia University**  
**Minutes of the Meeting of the Meeting of the Faculty of Fine Arts Council**  
**May 13, 2015**  
**9:30 am – 12 pm**

**Present:** C. Wild (Chair), L. Adams, H. Athanassiadis, M. André, B.-A. Bacon, B. Bartolomé Herrera, E. Belshaw, J. Berzowska, J. Bleuer, J. Blinkhorn, A. Cappelluto, G. Carr, C. Cucuzzella, R. Dunk, W. E. Isford, H. Kirschner, E. Little, M. Montanaro, E. Murphy, L. Oades, D. Pariser, E. C. Paterson, M. Perri, J. Potvin, C. Sawadogo, G. Schwartz, S. Snow, M. Sussman, M.J. Thompson, D. Totaro, B. Tucker, A. Whitelaw

**Regrets:** A. Dutkewych, C. Hammond, R. MacKenzie, V. Venkatesh

**1. Call to Order**

Following a Closed Session (9:30 – 10:00 a.m.), the Chair called the meeting to order at 10:00 a.m.

**2. Approval of the Agenda**

**MOTION:** (E. C. Patterson / L. Adams)

“that the agenda for the meeting of May 13, 2015 be approved”

**CARRIED**

**MOTION:** (M Sussman / T. Little)

“that a formal motion be added to the agenda”

**CARRIED**

**MOTION:** (M. Sussman)

On behalf of the Faculty of Fine Arts, Faculty Council, I would like to thank all department administrative staff and Student Academic Services staff for their extraordinary efforts to implement the new SIS system during the annual admissions process and to respond to applicant inquiries at all hours of the day and night. We couldn't have done it without you.

**3. Approval of the Minutes of the Meeting of April 17, 2015**

**MOTION:** (J. Blinkhorn / L. Adams)

“that the minutes of the meeting of April 17, 2015 be approved.”

**CARRIED**

**4. Business Arising from the Minutes**

- The recording secretary is to add A. Cappelluto and A. Whitelaw under “Regrets” in the April 17<sup>th</sup>, 2015, minutes.
- Following a discussion at the April 17<sup>th</sup>, 2015 Faculty Council meeting, the Associate Dean, Academic Affairs, reported on the steps taken regarding the creation of a working group to assess and develop cross-disciplinary curricular initiatives (see report FFAC-2015-05-D4 ). A short questionnaire will be

circulated to the departments to find out about opportunities available for students within and outside their respective programs, and to collect suggestions for co-teaching or sharing courses between departments. The results of the questionnaire will be reviewed by the Faculty Curriculum Committee (whose size and mandate has been slightly expanded in order to support this initiative) and FCC will report back to council re any recommendations and initiatives.

## 5. Chair's Remarks

- Congratulations to Professor Joshua Neves. Dr. Neves has received confirmation of SSHRC's approval of his CRC application in digital cinema.
- Teams of students in DCART won the top 3 prizes at the Ubisoft video game competition led by Professor Jonathan Lessard. Renaud Laserre won the Royal Canadian Academy, C. D. Howe award and Angela Grauerholz won the 2015 Scotiabank Photography prize.
- We celebrated the Fine Arts Distinguished Teaching Award recipients: Roy Cross, from Cinema, won in the Established Teaching category and Juan Carlos Castro, from Art Education, won the Emerging Teaching award.
- Thank you to members of the Development Committee. There are 10 community members who have been working with us all year and who will be continuing over the next 4 to 5 months to bring internships and scholarships to students. There are a number of dossiers in transition and we hope to have good news to share in the fall. It's wonderful to have the support of community members going out and raising badly needed funds for our students.
- David Howes, from Faculty of Arts and Science, will be taking the position of Director of the Centre for Interdisciplinary Studies in Society and Culture (CISSC), on June 1st as Marcy Frank's term is ending.
- Regarding space and the consolidation of Fine Arts on the downtown campus, I met with the President who has confirmed that a *massing study* was developed and submitted to the BOG and then to the Quebec Government. A massing study is a request to the government to build a specific amount of square footage somewhere on campus. It is the broadest possible kind of capital building request. Government approval of the Massing Study alone could take 2 to 3 years. I met with the President to discuss the submission of the massing study and was able to share different department needs, including duplication of facilities, split departments, and growing graduate program needs. This would be the first stage of consolidating Fine Arts activities located in the VA, FB and MB buildings on the downtown campus. The first stage would focus primarily on the VA but would involve a comprehensive Fine Arts space needs assessment. Ana Cappelluto and I will be meeting with Facilities Management in early June to discuss a space-needs assessment process.
- We are welcoming new faculty: Angélique Wilkie, in Contemporary Dance and Joshua Rager in Music, this fall. Two new CRC Chair searches are underway; one in Oral History Performance and Theatre another in Indigenous Arts Practices. There is no news from the provost yet regarding 2015-16 tenure-track search allocations.
- Two faculty members are stepping down this summer: farewell to Evergon who is retiring on June 15<sup>th</sup>, and to Irene Gericke, from Creative Arts Therapies.
- There are some changes in the Dean's office: we are welcoming back Renée Dunk to her position as Communications Advisor, and we are welcoming Susan Groff as incoming Financial Officer for Fine Arts. Susan has held positions in the provost's office and in the VP Services office and we are very pleased that she has chosen to join Fine Arts.

- I would also like to take this opportunity to thank Mary Perri, Interim Director of Administration since July 2014, for her willingness to take on a never-ending supply of new challenges this year. Mary will be leaving us on June 12<sup>th</sup>.
- We are welcoming back Helen Athanassiadis as Director of Administration on June 1st.
- The entrance to the Dean's Office is now through the Student Academic Services (SAS) entrance. Following departure of the dean's office receptionist as part of the VDP, there are no funds to prioritize replacement of the position. We are now sharing reception duties with Student Academic Services. They also lost a front-line position to the VDP. We will evaluate this new arrangement in 6 months.
- Lastly, I would like to thank all Council members who are completing their terms for their stewardship of Fine Arts, as we ratify new Chairs.

## 6. Question Period

No questions

## 7. Appointments (FAFC-2015-05-D1)

**MOTION:** (J. Berzowska / A. Whitelaw)

"that the appointments to Fine Arts Faculty Council Steering Committee for 2015-16 be ratified."

**CARRIED**

## 8. Presentation on Strategic Directions with guests Benoit-Antoine Bacon, Graham Carr, Jason Ens

Over the past year members of the Senate and the BOG have been touring the Faculty Councils to discuss Strategic Directions. Speaker Series, ideas groups and cafes, were launched with thousands of people participating. Ideas born out of these discussions, were collected and put together into the 9 Strategic Directions document. The draft document was distributed prior to the meeting and a discussion ensued.

The following comments were made and addressed:

- Regarding the term "skunk works": the term was used in the initial draft to reflect a Research & Development approach to teaching where innovative ideas are prototyped quickly, launched and then redesigned. It has since been revised and other jagged language has also disappeared.
- Regarding the expression "first-generation students": the term has since been broadened to reflect other groups for whom Concordia is a university of opportunity, while still reflecting that 40-50% of its students are first generation.
- Regarding the meaning of the priority "Double our research": Concordia is trailing behind other universities in research funds and outreach to its alumni. Ideas are going around on how to create a more ambitious outreach group and ground work is being laid for a multi-million dollar campaign. It was suggested that the qualitative meaning of this priority might be best expressed with "Deepening our research".
- It was expressed that the 9 priorities are not easily definable, that they are mixed within the document: the new version of the draft is denser and clearer with respect to this but the priorities are not meant to be siloed.
- It was questioned what it means to be a "Go beyond" university: District 3 was given as an example of how such inter-disciplinary non-credit activities, define a university "going beyond".

- It was asked what research & teaching strategies will come out of the draft: the mandate of the document is to be orientative rather than specific about how the priorities can be realized, so as to not limit creativity in developing initiatives at the faculty and department-levels.
- It was proposed that there is a need to find a way to articulate the meaning of what research is to Fine Arts, so that it can be more competitive in terms of receiving donations and grants.

The strategic directions draft will be discussed at Senate on Friday, May 15<sup>th</sup>. An additional meeting has been added in June to address any comments the faculty members may have.

## **9. Presentation on the Creation of New Research Institute & Integration of Hexagram and TAG.**

Graham Carr reminded everyone of the historical context of the Hexagram Institute and of the CFI grant that brought it into existence in 2002. The CFI grant expires in 2015, and without those funds, managing the operations, technicians, and equipment warranties in the same manner is no longer sustainable. Discussions regarding how to preserve the institute going forward have been taking place since 2011. A working group has been struck with Associate Deans, Chris Salter, Lynn Hughes, and Bart Simon. The group is looking at a variety of space and management options. The desire is to have a space that is convergent with a sustainable model that would increase the utilization of space and equipment by a wider diversity of researchers and students from different constituencies. The group is working on finalizing a proposal. The university is prepared to provide financial support to the faculty members and a core research platform.

## **10. Academic Affairs**

### **10.1. Curriculum Changes for the Department of Cinema (Dossier: CINE-18) (FAFC-2015-05-D2)**

**MOTION:** (M. Sussman / C. Sawadogo)

“that the CINE-18 curriculum dossier from the Department of Cinema be passed.”

**CARRIED**

### **10.2. Report of the Associate Dean, Academic Affairs (FFAC-2015-05-D4)**

A new support team known as the Personalized Response for End-use Support & Training Office or PRESTO Group, has been implemented to provide direct live SIS support to academic units within the university. The group will be touring the departments regularly.

Report distributed. Questions/comments may be directed to Mark Sussman at [mark.sussman@concordia.ca](mailto:mark.sussman@concordia.ca)

## **11. Planning and Academic Facilities**

### **11.1. Report of the Associate Dean, Planning and Academic Facilities (FFAC-2015-05-D5)**

Report distributed. Questions/comments may be directed to Ana Cappelluto at [ana.cappelluto@concordia.ca](mailto:ana.cappelluto@concordia.ca)

## **12. Research**

### **12.1. Report of the Associate Dean, Research (FFAC-2015-05-D6)**

Report distributed. Questions/comments may be directed to Anne Whitelaw at [anne.whitelaw@concordia.ca](mailto:anne.whitelaw@concordia.ca)

### **13. Committee Reports**

#### **13.1. Board of Governors Report – Prof. D. Cross**

There was no report submitted.

#### **13.2. Senate Report – E. Griffiths**

There was no report submitted.

### **14. Other business**

The Dean encouraged everyone to attend Convocation on June 10, 2015.

### **15. Next Meeting – September 18, 2015 at 9:30 a.m.**

### **16. Adjournment**

**MOTION:** (C. Wild / M. Montanaro)

“that the meeting be adjourned.”

The meeting was adjourned at 12:20 p.m.

Respectfully submitted,

E. Murphy

June 11, 2015

## **Appointments to be ratified**

### **APPC (formerly designated as SCAPP)**

Sandi Curtis, Department of Creative Arts Therapies – from June 1, 2015 to May 31, 2018

### **Board of Governors**

Haidee Wasson, Mel Hoppenheim School of Cinema – from June 1, 2015 to May 31, 2016

### **Council for the School of Graduate Studies**

Joshua Neves, Mel Hoppenheim School of Cinema – from June 1, 2015 to May 31, 2016

Josée Leclerc, Department of Creative Arts Therapies – from June 1, 2015 to May 31, 2018

### **Distinguished Professor Emeritus**

Mark Corwin, Department of Music – from June 1, 2015 to May 31, 2018

### **Faculty Elections Committee**

Danica Jojich, Department of Studio Arts – from June 1, 2015 to May 31, 2017

### **Fine Arts Faculty Council**

Angélique Willkie, Department of Contemporary Dance – from June 1, 2015 to May 31, 2016

Guyline Dionne, Mel Hoppenheim School of Cinema – from June 1, 2015 to May 31, 2016

Katrina Caruso, GSA Representative – from June 1, 2015 to May 31, 2016

Beatriz Bartolome Herrera, GSA Representative – from June 1, 2015 to May 31, 2016

Sophy Johnston, FASA Representative – from June 1, 2015 to May 31, 2016

Jeremy Blinkhorn, FASA Representative – from June 1, 2015 to May 31, 2016

Avery Zhao-Djokic, FASA Representative – from June 1, 2015 to May 31, 2016

### **Fine Arts Faculty Council Steering Committee**

Jeremy Blinkhorn, FASA Representative – from June 1, 2015 to May 31, 2016

Beatriz Bartolome Herrera, GSA Representative – from June 1, 2015 to May 31, 2016



### **Faculty Personnel and Tenure Committee**

Leila Sujir, Department of Studio Arts – from September 18, 2015 to May 31, 2017

### **Senate Finance Committee**

Christopher Moore, Department of Design and Computation Arts – from June 1, 2015 to May 31, 2018

### **Senate Research Committee**

Jason Lewis, Department of Design and Computation Arts - from June 1, 2015 to May 31, 2018

### **Tribunals**

Roy Cross, Mel Hoppenheim School of Cinema - from June 1, 2015 to May 31, 2016

Nathalie Dumont, Department of Design and Computation Arts – from June 1, 2015 to May 31, 2017

### **University Appeals Board (UAB)**

Michael Montanaro, Department of Contemporary Dance – from June 1, 2015 to May 31, 2017  
(alternate member)

Leopold Plotek, Department of Studio Arts – from June 1, 2015 to May 31, 2017 (regular member)

## **Appointments for Council's Information Only**

### **External Competitions, Graduate Awards**

Linda Swanson, Department of Studio Arts – from June 1, 2015 to May 31, 2018

### **Faculty Health and Safety**

Michael Montanaro, Department of Contemporary Dance – from June 1, 2015 to May 31, 2017

### **Faculty Research Committee**

Luanne Martineau, Department of Studio Arts – from June 1, 2015 to May 31, 2017

Steven Stowell, Department of Art History – from June 1, 2015 to May 31, 2017

Christine Beckett, Department of Music – from June 1, 2015 to May 31, 2017

Janis Timm-Bottos, Department of Creative Arts Therapies – from June 1, 2015 to May 31, 2016

**Governor General Gold Medal Award and Doctoral Dissertation Prize Competitions**

Alice Jim, Department of Art History – from June 1, 2015 to May 31, 2018

**SSHRC Doctoral Committee**

Tim Clark, Department of Studio Arts - from June 1, 2015 to May 31, 2017

Erin Manning, Mel Hoppenheim School of Cinema – from June 1, 2015 to May 31, 2018

Chris Salter, Department of Design and Computation Arts – from June 1, 2015 to May 31, 2018

**SSHRC Master's Committee**

Joshua Neves, Mel Hoppenheim School of Cinema - from June 1, 2015 to May 31, 2018

Richard Lachapelle, Department of Art Education - from June 1, 2015 to May 31, 2018

**University Human Research Ethics Committee (UHREC)**

Robert Reid, Department of Theatre – from June 1, 2015 to May 31, 2016

**University Research Awards Committee**

Charles Ellison, Department of Music – from June 1, 2015 to May 31, 2017

**University Research Committee**

Heather Igloliorte, Department of Art History – from June 1, 2015 to May 31, 2018



## FACULTY OF FINE ARTS

Report to Fine Arts Faculty Council

Mark Sussman, Associate Dean, Academic Affairs

### Active Curriculum Dossiers

Department/Program	Dossier	Level	Dates	Details	Current Step
Creatives Arts Therapies – <i>Undergraduate course offerings</i>	CATS-22	Ugrad	May 20, 2015 (FCC) Sept. 18, 2015 (FC)	Adds an undergraduate course “Introduction to Creative Arts Therapies,” to be offered online	Faculty Council
Cinema <i>PhD in Film and Moving Image Studies</i>	CINE-18	Grad	Jan. 12, 2015 (FCC) May 13, 2015 Sept. 14, 2015 (GCC) Sept. Oct 1 (CSGS)	Updates a course listing that was overlooked in the 2013 round of changes.	Graduate Curriculum Committee
Cinema <i>Undergraduate courses</i>	CINE-20	Ugrad	TBA	Updates course descriptions, pre-requisites	Department Curriculum Committee
Cinema <i>BFA in Film and Moving Image Studies</i>	CINE-19	Ugrad	May 20, 2015 (FCC) Sept. 18, 2015 (FC)	Changes a note governing student access to the course FMST 200	Faculty Council
Design and Computation Arts <i>Minor in Game Design</i>	DART-13	Ugrad	Aug. 24, 2015 (FCC) Sept. 18, 2015 (FC)	Creation of a new Minor in Game Design	Faculty Council
Faculty of Fine Arts <i>Courses of General Interest</i>	FFAR-7	Ugrad	Aug. 24, 2015 (FCC) Sept. 18, 2015 (FC)	Revises the FFAR course listings and text, brings in special topics courses as permanent offerings, language clarifying the regulation of credits earned at outside institutions has been added	Faculty Council
Music <i>Undergraduate courses</i>	MUSI-15	Ugrad	Aug. 24, 2015 (FCC) Sept. 18, 2015 (FC)	Editorial changes to course descriptions, a course-title change	Faculty Council
Theatre <i>Major in Theatre, Specializations in Playwriting and Theatre and Development</i>	THEA-22	Ugrad	Aug. 26, 2014 (FCC) Dec. 3, 2014 (FCC) Jan. 12, 2015 (FCC) March 16, 2015 (FCC) April 17, 2015 (FC) Sept. 10, 2015 (APC) Oct. 2, 2015 (Senate)	Combines three majors in the Department of Theatre into the new Specialization in Performance Creation	Senate

***Registration update***

As of Sept. 14<sup>th</sup>, the Faculty has 984 new undergraduates registered, up from 963 at this time last year - this despite a slower registration process due to unfamiliarities with the new Student Information System. Huge thanks to department staff as well as Jean-Pierre Duchesne and the counselors in Student Academic Services, who held 8 (!) days of registration clinics and have resolved all manner of SIS-generated schedule conflicts in the past several weeks

***Curriculum updates***

The Department of Theatre's curriculum revision was approved at the APC on September 10, 2015. The new Specialization in Performance Creation will welcome its first students in September 2016, pending passage at Senate.

The graduate dossier CINE-18 was approved by the GCC on September 14<sup>th</sup> and will be going on to the CSGS on October 1, 2015.

***Program Appraisals Process***

The Department Appraisal Committees are in the process of identifying External Evaluators.

***MANA 300/4 C***

MANA 300 – "Entrepreneurship: Launching Your Business" - is a JMSB elective, with Section C aimed exclusively at Fine Arts students. This course was introduced in Winter 2015 and will be repeated this year. Please make the existence of the elective known to students looking for some basic business and marketing skills.

Mark Sussman @ [mark.sussman@concordia.ca](mailto:mark.sussman@concordia.ca)

## Internal Memorandum

**To:** Rebecca Duclos, Dean, Faculty of Fine Arts  
**From:** Mark Sussman, Associate Dean, Academic and Student Affairs, Fine Arts  
**Date:** June 8, 2015  
**Re:** Curriculum dossier Cine-19, from the Mel Hoppenheim School of Cinema

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The Faculty of Fine Arts Curriculum Committee reviewed and unanimously approved the Cine-19 dossier from the Mel Hoppenheim School of Cinema. We hereby submit this dossier for review at Faculty Council on Wednesday, September 18, 2015.

This dossier addresses clarifies the notes for the course FMST 200 Introduction to Film Studies. 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](mailto:mark.sussman@concordia.ca)  
514.848.2424 ext. 4604

Department of Cinema

**INTERNAL MEMORANDUM**

**TO:** Mark Sussman, Chair, Faculty Curriculum Committee

**FROM:** Daniel Cross, Chair, Department of Cinema

**DATE:** April 17<sup>th</sup>, 2015

**SUBJECT:** Curriculum Dossier CINE 19

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The Department of Cinema reviewed a proposal from the Film Studies program area to change the description of FMST 200.

The rationale is as follows:

The notes attached to this course were confusing to both students and advisors as the distinction between students in 90, 108, and 120-credit programs did not prevent students in the major or specialization from enrolling in the course. The new annotation makes it clearer that students in a major or specialization in the Film Studies program may not apply FMST 200 towards their degree. However, students who take the course before enrolling in the major or specialization in Film Studies may use it as a free elective at the discretion of Fine Arts advisors.

This rationale was clearly explained and unanimously supported by Departmental Council at its meeting on Wednesday April 15<sup>th</sup>, 2015.

Thank you,



Catherine Russell (Acting Chair)  
for Daniel Cross  
Chair, Mel Hoppenheim School of Cinema  
Faculty of Fine Arts  
Concordia University  
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**COURSE CHANGE:** FMST 200      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Mel Hoppenheim School of Cinema  
**Program:** Film Studies  
**Degree:** BFA  
**Calendar Section/Graduate Page Number:** 81.60**Type of Change:**

<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: Deletion of Notes and Addition of new Note.		

Present Text (from 2014/2015) calendar	Proposed Text
<p><b>FMST 200 Introduction to Film Studies</b> (6 credits) A survey course acquainting the student with the art of the film and the basic methods of analysis. The technical and critical terminology of film studies is discussed. Popular literature on film, such as reviews, is analyzed and the more specialized film literature is introduced. Directors whose films are usually viewed include Bergman, Eisenstein, Fellini, Ford, Hitchcock, Kurosawa, Lubitsch, Keaton, and Welles.</p> <p><del>NOTE A/See §§200.3</del> <del>NOTE: Students enrolled in the Major or Specialization in Film Studies may not apply credits for this course towards 90-credit or 108-credit degree requirements. This course cannot be applied as a Film Studies elective.</del> <del>NOTE: Only students admitted to a 120-credit program may take FMST 200. This course cannot be counted for credit in the Film Studies major or specialization programs.</del></p>	<p><b>FMST 200 Introduction to Film Studies</b> (6 credits) A survey course acquainting the student with the art of the film and the basic methods of analysis. The technical and critical terminology of film studies is discussed. Popular literature on film, such as reviews, is analyzed and the more specialized film literature is introduced. Directors whose films are usually viewed include Bergman, Eisenstein, Fellini, Ford, Hitchcock, Kurosawa, Lubitsch, Keaton, and Welles.</p> <p><u>NOTE: Students in the Major or Specialization Film Studies may not take this course for credit.</u></p>
<p><b>Rationale:</b> The notes attached to this course were confusing to both students and advisors as the distinction between students in 90, 108, and 120-credit programs did not prevent students in the Major or Specialization from enrolling in the course. The new annotation makes it clearer that students in a Major or Specialization in the Film Studies program may not apply FMST 200 towards their degree. However, students who take the course before enrolling in the Major or Specialization in Film Studies may use it as a free elective at the discretion of Fine Arts advisors.</p>	
<p><b>Resource Implications:</b> There are no resource implications.</p>	
<p><b>Other Programs within which course is listed:</b>  The course is included in the Minor in Film Studies.</p>	

## Internal Memorandum

**To:** Rebecca Duclos, Dean, Faculty of Fine Arts  
**From:** Mark Sussman, Associate Dean, Academic and Student Affairs, Fine Arts  
**Date:** 18 August, 2015  
**Re:** Curriculum dossier CATS-22, Department of Creative Arts Therapies

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The Faculty of Fine Arts Curriculum Committee reviewed and unanimously approved the CATS-22 dossier from the Department of Creative Arts Therapies. We hereby submit this dossier for review at Faculty Council on September 18, 2015.

This dossier introduces a new online course CATS 210 Introduction to Creative Arts Therapies. This course was developed by Professor Yehudit Silverman over the 2014-15 academic year with the support of the provost's office.

There are no resource implications.

With thanks for your consideration.



Mark Sussman, PhD

Associate Dean, Academic and Student Affairs

Faculty of Fine Arts

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## INTERNAL MEMORANDUM

**TO:** Dr. Mark Sussman, Associate Dean, Academic and Student Affairs

**FROM:** Dr. Stephen Snow, Chair, Department of Creative Arts Therapies

**DATE:** March 5, 2015

**SUBJECT:** New Online Undergraduate Course in Creative Arts Therapies for 2015-2016 (CATS-22)

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Dear Associate Dean Sussman,

This memo is to submit a request for a new three-credit online course *Introduction to Creative Arts Therapies* to be offered for the first time in the Winter semester, 2016 as a Special Topics course. The Faculty will be adding three credits to the Department of Creative Arts Therapies' allocation in order to run this course, provided the enrolment requirements of eConcordia are met. Professor Yehudit Silverman was awarded a Curriculum Innovation Fund grant last year to develop this online course. She has used her interdisciplinary background as well as her filmmaking experience to develop an online course that utilizes the digital platform in an innovative and pedagogically sophisticated manner.

*Introduction to Creative Arts Therapies* is an undergraduate course and would be the first online course in the Department of Creative Arts Therapies. It will be offered to students registered at Concordia and other institutions within CREPUQ, giving students province-wide the opportunity to gain a greater understanding of the basic concepts and practices of the Creative Arts Therapies and providing visibility and information on an area of study that is not widely known. An online course will be extremely helpful with recruitment, as it creates a gateway for the graduate programs in the Department of Creative Therapies. There are currently no undergraduate courses at Concordia that offer an introduction to all of the creative arts therapies.

Using a digital platform allows students a very different way to think and learn about the creative arts therapies. In a classroom setting the course takes place in one room and students do not have the opportunity to see creative arts therapists in action. However, an online platform offers the potential for a wide variety of virtual classroom spaces. Using this capacity, the class takes students on virtual tours of creative arts therapists in action in their workspaces. All site visits and filming will follow strict ethical guidelines according to the specific site ethical standards and guidelines, and the individual Creative Arts Therapies professional organization's ethical standards and guidelines. All participants will sign consent forms and all participation will adhere to the site and professional ethical standards. Students also view the diverse working spaces and populations being served, giving students

a more expanded awareness of what is possible in the field of creative arts therapies. An online platform also offers an opportunity to use software programs that seamlessly integrate social media, making it possible to create an ongoing and sustained online classroom community.

The class experiments with blogs, podcasts, webcasts, online chats, discussion boards, and virtual study jams, to promote a sustained relationship with the course material which also promotes a more enriched and indepth understanding of the subject matter.

On Tuesday, February 17, 2015, the Department of Creative Arts Therapies Council unanimously approved the *Introduction to Creative Arts Therapies* course. The department faculty are all in agreement that it will be an asset to the department and offer unprecedented opportunities for recruitment and raising the visibility of the field. The faculty also expressed that this course would provide necessary information about the field and practice of creative arts therapies that is currently unavailable to undergraduate students.



Stephen Snow, Ph.D., RDT-BCT  
Professor and Chair,  
Department of Creative Arts Therapies,



**PROGRAM CHANGE:** New Undergraduate Course being offered in Creative Arts Therapies**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** January 2016**Faculty/School:** Fine Arts  
**Department:** Creative Arts Therapies  
**Program:**  
**Degree:**  
**Calendar Section/Graduate Page Number:**Section 81.80**Type of Change:**☒ Editorial ☐ Requirements ☐ Regulations ☐ Program Deletion ☐ New Program

Present Text (from 2015/2016) calendar	Proposed Text
<b>Courses</b>  <b>Art Therapy:</b>  This course is intended as partial preparation for graduate studies in the field of art therapy.  <b>ATRP 301 <i>An Introduction to Art Therapy</i></b> (3 credits) Prerequisite: 30 credits; PSYC 200 or equivalent; six credits in Studio Arts. This course provides an introduction to the subject and profession of art therapy, including its history, key processes, and selected approaches. Didactic and experiential components provide students with a broad understanding of the application of basic concepts in art therapy	<b>Courses</b>  (...) <b>Art Therapy:</b>  This course is intended as partial preparation for graduate studies in the field of art therapy.  <b>ATRP 301 <i>An Introduction to Art Therapy</i></b> (3 credits) Prerequisite: 30 credits; PSYC 200 or equivalent; six credits in Studio Arts. This course provides an introduction to the subject and profession of art therapy, including its history, key processes, and selected approaches. Didactic and experiential components provide students with a broad understanding of the application of basic concepts in art therapy
<b>Rationale:</b> Creative Arts Therapies will be offering a new undergraduate course beginning Winter 2016. It will be listed on page 577 of the undergraduate calendar. The three dots signify where the new course information will be placed on the page, above the art therapy undergraduate course listings.	
<b>Resource Implications:</b> N/A	

COURSE CHANGE: CATS 210      New Course Number: CATS 210

Proposed ☒ Undergraduate or ☐ Graduate Curriculum ChangesCalendar for academic year: 2016/2017  
Implementation Month/Year: January 2016Faculty/School:                      Fine Arts  
Department:                      Creative Arts Therapies  
Program:  
Degree:  
Calendar Section/Graduate Page Number: Section 81.80

## Type of Change:

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

Present Text (from 2015/2016) calendar	Proposed Text
	<p><b>CATS 210 <i>Introduction to Creative Arts Therapies</i> (3 credits)</b></p> <p><u>In this course students are introduced to the basic concepts and practices of all creative arts therapies, covering the disciplines of visual art, drama, music, and dance. Students study general theories and themes common to all of the creative arts therapies; creative projection, meaning making, expression, therapeutic space, symbols, and witnessing. These themes are explored through integrating film, video clips, interactive video, interviews, readings, podcasts, blogs, digital portfolio, and field trips. Students embark on a virtual journey to different sites in Montreal where creative arts therapists practice with diverse populations. This course gives students the opportunity to gain an understanding of how the creative arts therapies function and the range of professional practices.</u></p>
<p>Rationale:</p> <p>Creative Arts Therapies will be offering a new undergraduate course beginning Winter 2016. It will be offered to students registered at Concordia and other institutions within CREPUQ, giving students province-wide the opportunity to gain a greater understanding of the basic concepts and practices of the Creative Arts Therapies and providing visibility and information on an area of study that is not widely known. The course will include site visits and filming, which will follow strict ethical guidelines.</p>	
<p>Resource Implications:</p> <p>N/A</p>	
<p>Other Programs within which course is listed:</p> <p>N/A</p>	



## INTERNAL MEMORANDUM

**TO:** Faculty Curriculum Committee

**FROM:** Mark Sussman, Associate Dean, Academic Affairs

**DATE:** August 17, 2015

**SUBJECT:** FFAR-7 Curriculum Dossier

With this set of changes, the Faculty of Fine Art is updating and clarifying its lead calendar section and is bringing greater visibility to interdisciplinary offerings available for students from outside the Faculty. Historically, courses with the FFAR course code have been listed in section 81.30 under the heading "Fine Arts Courses of Faculty Wide Interest." This heading is now obsolete and we propose to replace it with "Interdisciplinary Studies in Fine Arts" as an umbrella for the following cross-disciplinary offerings:

1. FFAR 250/3, "Keywords: Reading the Arts Across the Disciplines," the required introductory course for all students in BFA programs
2. The group of FFAR courses offered by various Fine Arts disciplines, mainly for non-Fine Arts students as outside-of-program electives.
3. Listing of program requirements for the Minor in Interdisciplinary Studies in Sexuality. This program is located in the catalogue section for the Mel Hoppenheim School of Cinema and thus can be difficult for students to find. Dr. Thomas Waugh, the lead Fine Arts coordinator for the Minor, has expressed his support for this change of calendar location. This change will also provide a location for listing the Major in Sexuality Studies once it is approved and ready for implementation.

This document also brings four successfully offered FFAR courses from Special Topics status into the permanent calendar:

FFAR 257 History and Visual Culture of Gaming  
 FFAR 258 History of 20<sup>th</sup> Century Fashion  
 FFAR 259 Art Forms of Bollywood  
 FFAR 260 The Movie Soundtrack

It also removes a course that is no longer offered, FFAR 253 Art, Science and Technology: Interactions.

Additionally, this document proposes to add language to section 81.20, "Academic Performance Requirements," specifically to the paragraph discussing Failed Standing. In order to bring the calendar into agreement with the letters sent by the university to students in failed standing, language clarifying the regulations concerning credits earned at outside institutions has been added.

With thanks for your consideration.



**PROGRAM CHANGE:** Reorganization of Faculty Course Offerings**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Fine Arts  
**Program:**  
**Degree:**  
**Calendar Section/Graduate Page Number:**543**Type of Change:**☒ Editorial ☐ Requirements ☐ Regulations ☐ Program Deletion ☐ New Program

Present Text (from 2015/2016) calendar	Proposed Text
<p><b>81.30 <del>FINE ARTS COURSES OF FACULTY-WIDE INTEREST</del></b></p> <p><del>The following courses provide a format in which topics of Faculty-wide interest are considered:</del></p> <p><del>FFAR:-</del></p> <p><b>FFAR 250 Keywords: Reading the Arts Across the Disciplines</b> (6 credits) This course offers students with first-year standing* in the Faculty of Fine Arts a broad introduction to ideas and aesthetics in the visual and performing arts in Canada. It focuses on key concepts shaping and shaped by artistic production and reception in all artistic disciplines. Students deepen their understanding of the cultural significance and the debate that occurs around keywords across the disciplines. Over the year, students extend their powers of reading, writing, and critical thinking in lectures and tutorials. *Students with fewer than 30 credits completed in degree program.</p> <p>[...]</p>	<p><b>81.30 <u>INTERDISCIPLINARY STUDIES IN FINE ARTS</u></b></p> <p><u>The following course is required for all Bachelor of Fine Arts students. It is strongly recommended that students take this course in their first year.</u></p> <p><b>FFAR 250 Keywords: Reading the Arts Across the Disciplines</b> (6 credits) This course offers students with first-year standing* in the Faculty of Fine Arts a broad introduction to ideas and aesthetics in the visual and performing arts in Canada. It focuses on key concepts shaping and shaped by artistic production and reception in all artistic disciplines. Students deepen their understanding of the cultural significance and the debate that occurs around keywords across the disciplines. Over the year, students extend their powers of reading, writing, and critical thinking in lectures and tutorials. *Students with fewer than 30 credits completed in degree program.</p> <p><u>The following courses are open to students outside the Faculty of Fine Arts. See the course notes regarding admission for students in Fine Arts programs.</u></p> <p>[...]</p>
<p><b>Rationale:</b> This section of the calendar needs reorganization to clarify which of these course offerings can be taken by Fine Arts students and which can be taken by those outside of the Faculty of Fine Arts.</p> <p>[...] Signifies list of courses open to students outside the Faculty of Fine Arts, as it appears in the Calendar.</p>	
<p><b>Resource Implications:</b> There are no resource implications.</p>	

**PROGRAM CHANGE:** Moving a program from 81.60.4 to 81.30**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018  
**Implementation Month/Year:** September 2017**Faculty/School:** Fine Arts  
**Department:**  
**Program:** Minor Interdisciplinary Studies in Sexuality  
**Degree:**  
**Calendar Section/Graduate Page Number:** 81.60.4 to 81.30**Type of Change:**☒ Editorial ☐ Requirements ☐ Regulations ☐ Program Deletion ☐ New Program

Present Text (from 2015/2016) calendar	Proposed Text
<p><del>81.60.4</del> <b>INTERDISCIPLINARY STUDIES IN SEXUALITY</b></p> <p>Coordinators FRANCES SHAVER, PhD <i>Université de Montréal; Associate Professor, Sociology and Anthropology</i> THOMAS WAUGH, PhD <i>Columbia University; Professor and Concordia Research Chair, Mel Hoppenheim School of Cinema</i></p> <p>Coordinating Committee RACHEL BERGER, PhD <i>University of Cambridge; Assistant Professor, History</i> DANIELLE BOBKER, PhD <i>Rutgers University; Assistant Professor, English</i> <del>DONALD BOISVERT, PhD <i>University of Ottawa; Assistant Professor, Religion</i></del> TAGNY DUFF, MFA <i>Concordia University; Assistant Professor, Communication Studies</i> GILBERT ÉMOND, PhD <i>Université du Québec à Montréal; Assistant Professor, Applied Human Sciences</i> <del>EVERGON, MFA <i>Rochester Institute of Technology; Assistant Professor, Studio Arts</i></del> MARCIE FRANK, PhD <i>Johns Hopkins University; Professor, English</i> BRIAN GABRIAL, PhD <i>University of Minnesota; Assistant Professor, Journalism</i> <del>ROBERT GIFFORD, MA <i>Cornell University; Assistant Professor, Art History</i></del> VINCE GRAZIANO, MA <i>York University, MLIS McGill University; Associate Librarian, Concordia Libraries</i> <del>ROSS HIGGINS, PhD <i>McGill University; Instructor, Sociology and Anthropology</i></del> WILSON CHACKO JACOB, PhD <i>New York University; Assistant Professor, History</i> EDWARD LITTLE, PhD <i>University of Toronto; Professor, Theatre</i> SHANNON MCSHEFFREY, PhD <i>University of Toronto; Professor, History</i> VIVIANE NAMASTE, PhD <i>Université du Québec à Montréal; Associate Professor and Concordia Research Chair, Simone de Beauvoir Institute</i> <del>KAT O'BRIEN, MFA <i>University of Alabama; Associate Professor, Design Art</i></del> JAMES G. PFAUS, PhD <i>University of British Columbia; Professor, Psychology</i> GENEVIÈVE RAIL, PhD <i>University of Illinois; Professor and Principal, Simone de Beauvoir Institute</i> HILARY ROSE, PhD <i>University of Georgia; Associate Professor, Applied Human Sciences</i></p>	<p><b>81.30 INTERDISCIPLINARY STUDIES IN FINE ARTS</b></p> <p>[...]</p> <p><b>INTERDISCIPLINARY STUDIES IN SEXUALITY</b></p> <p>Coordinators FRANCES SHAVER, PhD <i>Université de Montréal; Associate Professor, Sociology and Anthropology</i> THOMAS WAUGH, PhD <i>Columbia University; Professor and Concordia Research Chair, Mel Hoppenheim School of Cinema</i></p> <p>Coordinating Committee RACHEL BERGER, PhD <i>University of Cambridge; Assistant Professor, History</i> DANIELLE BOBKER, PhD <i>Rutgers University; Assistant Professor, English</i> TAGNY DUFF, MFA <a href="#">PhD Concordia University; Associate Professor, Communication Studies</a> GILBERT ÉMOND, PhD <i>Université du Québec à Montréal; Assistant Professor, Applied Human Sciences</i> MARCIE FRANK, PhD <i>Johns Hopkins University; Professor, English</i> <a href="#">MARTIN FRENCH, PhD <i>Queen's University; Assistant Professor, Sociology and Anthropology</i></a> BRIAN GABRIAL, PhD <i>University of Minnesota; Assistant Professor, Journalism</i> VINCE GRAZIANO, MA <i>York University, MLIS McGill University; Associate Librarian, Concordia Libraries</i> WILSON CHACKO JACOB, PhD <i>New York University; Assistant Professor, History</i> <a href="#">MARK LAFRANCE, PhD <i>University of Oxford; Associate Professor, Sociology and Anthropology</i></a> EDWARD LITTLE, PhD <i>University of Toronto; Professor, Theatre</i> <a href="#">KIMBERLY MANNING, PhD <i>University of Washington; Associate Professor, Political Science</i></a> SHANNON MCSHEFFREY, PhD <i>University of Toronto; Professor, History</i></p>

~~SANDRA WEBER, PhD University of Alberta; Professor, Education~~

#### Program

Students are responsible for fulfilling their particular degree requirements; hence, the following sequence must be read in conjunction with §81.20.

The superscript indicates credit value.

#### 27 Minor in Interdisciplinary Studies in Sexuality

**12** Chosen from FFAR 290/INTE 270<sup>6</sup>; FASS 291/INTE 275<sup>3</sup>, FASS 392/INTE 392<sup>3</sup>; SOCI 375/ANTH 375<sup>3\*</sup>; FMST 392<sup>3</sup>

**9** Elective credits on sexuality and sexual orientation chosen in consultation with the program coordinator from periodic topics courses and other suitable courses identified in a given year, and from the following regular courses:

AHSC 253<sup>3</sup>; ENGL 393<sup>3</sup>; FMST 391<sup>3\*</sup>; RELI 380<sup>3</sup>; WSDB 383<sup>3</sup>.

**6** Chosen each year from courses in gender and women's studies in consultation with the program coordinator from a list of available offerings within departments of the Faculties of Fine Arts and Arts and Science.

*\*Prerequisites waived for students having completed six credits in the Minor in Interdisciplinary Studies in Sexuality*

VIVIANE NAMASTE, PhD Université du Québec à Montréal; Associate Professor and Concordia Research Chair, Simone de Beauvoir Institute

[M. AYAZ NASEEM, PhD McGill University; Associate Professor, Education](#)

JAMES G. PFAUS, PhD University of British Columbia; Professor, Psychology

[JOHN POTVIN, PhD Queen's University; Associate Professor, Art History](#)

GENEVIÈVE RAIL, PhD University of Illinois; Professor and Principal, Simone de Beauvoir Institute

HILARY ROSE, PhD University of Georgia; Associate Professor, Applied Human Sciences

[AMY SWIFFEN, PhD University of Alberta; Assistant Professor, Sociology and Anthropology](#)

[ANNE WHITELAW, PhD Concordia University; Associate Professor, Art History](#)

#### Program

Students are responsible for fulfilling their particular degree requirements; hence, the following sequence must be read in conjunction with §81.20.

The superscript indicates credit value.

#### 27 Minor in Interdisciplinary Studies in Sexuality

**12** Chosen from FFAR 290/INTE 270<sup>6</sup>; FASS 291/INTE 275<sup>3</sup>, FASS 392/INTE 392<sup>3</sup>; SOCI 375/ANTH 375<sup>3\*</sup>; FMST 392<sup>3</sup>

**9** Elective credits on sexuality and sexual orientation chosen in consultation with the program coordinator from periodic topics courses and other suitable courses identified in a given year, and from the following regular courses:

AHSC 253<sup>3</sup>; ENGL 393<sup>3</sup>; FMST 391<sup>3\*</sup>; RELI 380<sup>3</sup>; WSDB 383<sup>3</sup>.

**6** Chosen each year from courses in gender and women's studies in consultation with the program coordinator from a list of available offerings within departments of the Faculties of Fine Arts and Arts and Science.

*\*Prerequisites waived for students having completed six credits in the Minor in Interdisciplinary Studies in Sexuality*

#### Rationale:

This program is being moved to make it more visible and easily accessible to interested students. The [...] shows where the text for the FFAR courses exists.

#### Resource Implications:

There are no resource implications.



**PROGRAM CHANGE:** Academic Performance Requirements**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Fine Arts  
**Program:**  
**Degree:**  
**Calendar Section/Graduate Page Number:** 81.20.4**Type of Change:**☐ Editorial ☐ Requirements ☒ Regulations ☐ Program Deletion ☐ New Program

Present Text (from 2015/2016) calendar	Proposed Text
<p><b>81.20.4 Academic Performance Requirements</b></p> <p>The system used by the Faculty of Fine Arts to assess academic performance at the undergraduate level is based on the annual weighted grade point average (WGPA). See §16.3.11 for definition of annual WGPA.</p> <p><i>Acceptable standing</i> requires that a student obtain an annual WGPA of at least 2.00. <i>NOTE:</i> Although a “C-” grade (1.70 grade points) is designated as satisfactory for an individual course in §16.3.3, an annual WGPA of 2.00 is required to remain in acceptable standing.</p> <p><i>Conditional standing</i> results when a student obtains an annual WGPA of less than 2.00, but at least 1.50. A student is not permitted to obtain two consecutive conditional standing assessments. Students in conditional standing may not write supplemental examinations and will not be permitted to register for further study until their program has been approved by the appropriate advisor in their Faculty or department. They must obtain acceptable standing at the time of their next assessment.</p> <p><i>Failed standing</i> results when a student obtains an annual WGPA of less than 1.50, or conditional standing in two consecutive periods of assessment. Failed students may not write supplemental examinations. In order to continue in their program, failed students must apply for readmission through Student Academic Services. If readmitted, failed students will be placed on academic probation. In addition, there may be other conditions determined by the Faculty at the time of readmission. Decisions of the relevant authority in the Faculty are final. Failed students wishing to be admitted to another Faculty must apply through the Dean’s Office of the Faculty to which they wish to be admitted.</p> <p><b>Graduation Requirements</b> Students must satisfy all course requirements, be in acceptable standing, and have a minimum final graduation GPA of 2.00. Potential graduates who fail to meet the</p>	<p><b>81.20.4 Academic Performance Requirements</b></p> <p>The system used by the Faculty of Fine Arts to assess academic performance at the undergraduate level is based on the annual weighted grade point average (WGPA). See §16.3.11 for definition of annual WGPA.</p> <p><i>Acceptable standing</i> requires that a student obtain an annual WGPA of at least 2.00. <i>NOTE:</i> Although a “C-” grade (1.70 grade points) is designated as satisfactory for an individual course in §16.3.3, an annual WGPA of 2.00 is required to remain in acceptable standing.</p> <p><i>Conditional standing</i> results when a student obtains an annual WGPA of less than 2.00, but at least 1.50. A student is not permitted to obtain two consecutive conditional standing assessments. Students in conditional standing may not write supplemental examinations and will not be permitted to register for further study until their program has been approved by the appropriate advisor in their Faculty or department. They must obtain acceptable standing at the time of their next assessment.</p> <p><i>Failed standing</i> results when a student obtains an annual WGPA of less than 1.50, or conditional standing in two consecutive periods of assessment. Failed students may not write supplemental examinations. In order to continue in their program, failed students must apply for readmission through Student Academic Services. If readmitted, failed students will be placed on academic probation. In addition, there may be other conditions determined by the Faculty at the time of readmission. Decisions of the relevant authority in the Faculty are final. Failed students wishing to be admitted to another Faculty must apply through the Dean’s Office of the Faculty to which they wish to be admitted. <a href="#">Credits achieved at another institution while on failed standing may not be transferred to a program at Concordia University. These credits, however, may be used to determine a student's potential for readmission. If 24 or more credits are successfully completed at another institution while on failed standing at Concordia, students will be required to submit a new application for program admission and not an application for readmission.</a></p>

<p>requirements of acceptable standing, but meet the requirements of conditional standing, will have the following options:</p> <p>a) register for an additional 12 credits and, at the next assessment, meet the requirements for acceptable standing; or</p> <p>b) register for fewer than 12 additional credits. In this case, standing will be determined on the basis that these extra credits constitute an extension of the last assessment period. For both option a) and option b), the additional courses taken must be selected in consultation with the student's department</p>	<p style="text-align: right;">FFAC-2015-06-D7</p> <p><b>Graduation Requirements</b></p> <p>Students must satisfy all course requirements, be in acceptable standing, and have a minimum final graduation GPA of 2.00. Potential graduates who fail to meet the requirements of acceptable standing, but meet the requirements of conditional standing, will have the following options:</p> <p>a) register for an additional 12 credits and, at the next assessment, meet the requirements for acceptable standing; or</p> <p>b) register for fewer than 12 additional credits. In this case, standing will be determined on the basis that these extra credits constitute an extension of the last assessment period. For both option a) and option b), the additional courses taken must be selected in consultation with the student's department</p>
<p><b>Rationale:</b> This addition reflects the letters from the Registrar that are being sent to students in failed standing. It clarifies conditions around credits earned while on failed standing.</p>	
<p><b>Resource Implications:</b> None.</p>	

**COURSE CHANGE:** FFAR 253      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Fine Arts  
**Program:**  
**Degree:**  
**Calendar Section/Graduate Page Number:**81.30**Type of Change:**

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

Present Text (from 2015/2016) calendar	Proposed Text
<p><del><b>FFAR 253 – Art, Science and Technology: Interactions</b> (3 credits)</del>  <del>An introduction, for non-Fine Arts students, to the rich historical and contemporary relationships between art, science, and technology. Topics range from the scientific and engineering drawings of Leonardo, through to the influence of scientists such as Isaac Newton, the impact of the scientific and industrial revolutions on 19th- and 20th-century aesthetic concerns, to the Internet and “new media.” The course does not require prior knowledge of the visual arts, science, or technology.</del>  <del>NOTE: Students enrolled in a Fine Arts program (BFA specialization, major, or minor) may not take this course for credit.</del>  <del>NOTE: Students who have received credit for this topic under an FFAR 398 number may not take this course for credit.</del></p>	
<b>Rationale:</b> This course has not been offered since 2009. There is no interest in reviving it.	
<b>Resource Implications:</b> There are no resource implications.	
<b>Other Programs within which course is listed:</b>    	

**COURSE CHANGE:** FFAR 257      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Fine Arts  
**Program:**  
**Degree:**  
**Calendar Section/Graduate Page Number:**81.30**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><b>FFAR 257 <i>History and Visual Culture of Gaming</i></b> (3 credits)</p> <p>This lecture course introduces students to digital games, their history and their relationship to contemporary art practices. Digital games are considered as a medium of play, social interaction and artistic expression. The course situates digital games in an (art) historical context in order to better understand concepts of play in a digital age and the relevance of games to current art practices, beginning with examples of earlier games and their role as material culture. Students then reconsider the roles played by the art, the artist and the player/gamer as they are situated at the intersection between art, play and technology. Class discussions address life in virtual spaces and the relationships of power, capital, gender, ethnicity and other identities to both games and contemporary digital media.</p>
<p><b>Rationale:</b> This course was given as a special topics course in 2013 and 2014 with high enrolments of respectively 82 and 83 students out of a capacity of 90 students. The department is making this course permanent because it has been successfully run as a special topics course. Also, it will form part of the program requirements for the Minor in Game Design being approved simultaneously and being put forward by the Department of Design and Computation Arts.</p>	
<p><b>Resource Implications:</b> There are no resource implications.</p>	
<p><b>Other Programs within which course is listed:</b>  Minor in Game Design, Department of Design and Computation Arts.</p>	

**COURSE CHANGE:** FFAR 258      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Fine Arts  
**Program:**  
**Degree:**  
**Calendar Section/Graduate Page Number:** 81.30**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
	<b>FFAR 258 <i>History of 20th-Century Fashion</i></b> (3 credits) This course covers the history of fashion from pre-WWI through the end of the century with emphasis on Paris, London and later New York. Lectures cover important designers from each decade and other influences on fashion such as the impact of the economy, world wars and popular culture. <i>NOTE: This course cannot be applied within any Fine Arts Specialization, Major or Minor program.</i>
<b>Rationale:</b> This course was given as a special topics course in Winter 2014, 2015 and will be given in Winter 2016 with high enrolments of respectively 86, 87 and 87 students out of a capacity of 90 students. The department is making this course permanent because it has been successfully run as a special topics course.	
<b>Resource Implications:</b> There are no resource implications.	
<b>Other Programs within which course is listed:</b>  None.	

**COURSE CHANGE:** FFAR 259      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Fine Arts  
**Program:**  
**Degree:**  
**Calendar Section/Graduate Page Number:**81.30**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
	<b>FFAR 259 Art Forms of Bollywood</b> (3 credits) This course for non-Fine Arts students focuses on one of the world's most popular film genres, Bollywood, which began in the 1930s. Students study the theory, culture and historical development of film in Mumbai as well as the components of a Bollywood film - plot, music and dance, with special emphasis on the films' songs. Screenings are part of the course. <i>NOTE: This course cannot be applied within any Fine Arts Specialization, Major or Minor program.</i>
<b>Rationale:</b> This course was given as a special topics course in 2012 and 2015 with high enrolments of respectively 87 and 89 students out of a capacity of 90 students. The department is making this course permanent because it has been successfully run as a special topics course.	
<b>Resource Implications:</b> There are no resource implications.	
<b>Other Programs within which course is listed:</b>  None.	

**COURSE CHANGE:** FFAR 260      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Fine Arts  
**Program:**  
**Degree:**  
**Calendar Section/Graduate Page Number:**81.30**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
	<b>FFAR 260 The Movie Soundtrack</b> (3 credits) This course focuses on the powerful auditory dimension of moving pictures. Since the late 1920s, a sophisticated discourse has been woven into the voice, sound effect and music recordings that accompany screen images, yet its presence and contribution is still largely unnoticed by the vast majority of viewers. Over the semester, critical and listening skills are developed promoting a fuller appreciation and understanding of cinematic and televisual sound design, as well as teaching students how to use their ears as well as their eyes whenever the moving contents of a screen draw their attention. <i>NOTE: This course cannot be applied within any Fine Arts Specialization, Major or Minor program.</i>
<b>Rationale:</b> This course was given as a special topics course in 2013 and 2014 and is given in 2015 with high enrolments of respectively 89, 89 and 89 students out of a capacity of 90 students. The department is making this course permanent because it has been successfully run as a special topics course.	
<b>Resource Implications:</b> There are no resource implications.	
<b>Other Programs within which course is listed:</b>  None.	

**INTERNAL MEMORANDUM**

**TO:** Rebecca Duclos, Dean, Faculty of Fine Arts

**FROM:** Mark Sussman, Associate Dean, Academic Affairs

**DATE:** September 9, 2015

**SUBJECT:** Curriculum dossier, Department of Design and Computation Arts, DART-13


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The Faculty of Fine Arts Curriculum Committee has reviewed and unanimously approved the DART-13 curriculum dossier from the Department of Design and Computation Arts. We hereby submit this dossier for review at Faculty Council on September 18, 2015.

This dossier introduces a new Minor in Game Design, assembling course offerings from the Department of Design and Computation Arts and the Department of Computer Science and Software Engineering in one cohesive minor. This will allow a focused course of study for students with a strong interest in the creative aspect of game design, and will develop the department's expertise in this burgeoning field.

There are no resource implications involved.

With thanks for your consideration.



Mark Sussman, PhD

Associate Dean, Academic and Student Affairs

Faculty of Fine Arts

[mark.sussman@concordia.ca](mailto:mark.sussman@concordia.ca)

514.848.2424 ext. 4604



INTERNAL MEMORANDUM

To: Mark Sussman, Associate Dean, Academic and Student Affairs  
Faculty Curriculum Committee, Faculty of Fine Arts  
From: pk langshaw, Department of Design and Computation Arts  
Date: August 10, 2015  
Subject: New Minor Program, Game Design

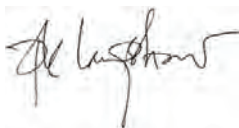
The Department of Design and Computation Arts proposes a new Minor in Game Design. This domain is of primary importance to the Computation Arts programs, helping to advance the existing capacity in terms of pedagogical, research/creation and industry integration. This minor will augment existing course offerings and increase the potential for investigations of games as catalyst for interaction and innovation surrounding themes of culture, identity, representation and human-nonhuman engagement.

The department hired Dr. Jonathan Lessard in 2012 to lead game development within the Computation Arts programs. The department recently hired Dr. Rilla Khaled in 2015 and has also been approved for another tenure-track hire in game design for 2016. These three faculty members will act as the core leaders/educators in the Minor in Game Design, the Computation Art Major with Computer Science and the BFA Specialization [see also attached letter of support from Computer Science in support of the Minor and Course offering].

A maximum of eight students will be admitted per year, so the department will be able to utilize our existing credit base and classroom capacities - thereby avoiding immediate resource implications. The course offerings and course content, the number of student applications and input from the instructors will be assessed each year to ensure the success of the program. These documents will guide the number of students accepted into the program and future resource implications and program growth.

The Department Curriculum Committee approved the minor proposal on the 16<sup>th</sup> of April 2015, with edits on the 17<sup>th</sup> of April 2015. This final document submission with edits as recommended from the Faculty Curriculum Committee has the support of the department.

Should you require clarification of information please contact me at your earliest convenience.  
Sincerely,



pk langshaw  
Professor and Chair  
Department of Design and Computation Arts  
pk.langshaw@concordia.ca

## Minor in Game Design – Executive Summary

[Jonathan.Lessard@concordia.ca](mailto:Jonathan.Lessard@concordia.ca)

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## 1. Rationale for a new Minor in Game Design

### 1.1 Growing and consolidating the field of games

The Department of Design and Computation Arts has targeted video games as a strategic area of growth. This has led to, amongst other things, the hire of a full-time professor in 2012. Additionally, as the result of an ongoing strategic-hire search, a new games specialist will be joining the department in fall 2015. Currently the department offers only two dedicated video games courses. Developing a minor program is an opportunity to grow the department's offerings in games-related courses both for its own students through its specialization and major programs, and for external students through the proposed minor.

Video games have also been targeted as a strategic area of development at the University level. The area is supported by the presence of a Tier-1 Canada Research Chair in Game Studies and Design, the very active Technoculture Art and Games Center (TAG), and the recent strategic hire in video games and learning. However, this growth has not yet substantively impacted curriculum. Although Concordia offers a strong Computer Science video game program, there are no obvious opportunities for students interested in the more creative aspects of game design. This minor will act as a meeting point for students interested in video games across Concordia, a place to acquire foundational skills to contribute to game-related research-creation projects, and as a natural incubator for TAG related graduate recruitment.

### 1.2 Bringing “interaction design” to other fields

The capacity of digital media to afford interaction with content is creating opportunities in many other fields than the obvious digital games. Journalism, filmmaking, education, psychology, medicine, marketing, and others are all investigating interactive ways to engage with audiences; for instance through “newsgames”, interactive documentaries, games for teaching, games for health, and gamified marketing. Students of these fields currently have few opportunities to study the design foundations of meaningful and playful interactions. The game design minor could offer opportunities for a wide variety of students, beyond those aiming for a career in game design.

### 1.3 Communication and recruitment

Although Concordia is increasingly visible as a place for video game research-creation thanks to the high profile of full-time faculty associated with TAG (including the first tier research chair in game design and game studies mentioned earlier) as well as initiatives such as game jams, public arcades, and workshops, there are no obvious entry points for prospective students interested in making games but who are not attracted by a Computer Science career. Computation Arts (CART) is well positioned to be that option but that path is not always clear to students. A visible Minor in Game Design would effectively signal the Computation Arts program's relevance for game-interested students.

Here are some steps that would be taken to publicize the Minor in Game Design:

1. Documentation on the Design and Computation Arts web site
2. Referenced in the TAG “get involved” tab
3. Referenced in the Computer Science “Game Option” information page
4. Announcing through the C2C mailing list.
5. Launching through a high visibility event such as the annual Arcade 11 taking place during the Montréal Joué festival.

## 1.4 Using full-time faculty capacity

In fall 2015, a new strategic hire in “Digital Media, Learning and Games” will join Concordia, bringing to two the number of game design specialists in the department. Both hires were intended to contribute to curriculum innovation and build capacity in the area. As there are currently only two game dedicated courses in Design and Computation Arts, this proposal is the first step towards realizing this potential.

## 2. Program

### 2.1 Program summary

\*Marks new courses

#### 24 Minor in Game Design

3 CART \*215<sup>3</sup>

3 Chosen from CART 253<sup>3</sup>, COMP 218<sup>3</sup>, COMP 248<sup>3,5</sup>

3 Chosen from CART \*315<sup>3</sup>, COMP 376<sup>3</sup>, CART 353<sup>3</sup>,

3 Chosen from FFAR 257<sup>3</sup>, CART 255<sup>3</sup>, DART 261<sup>3</sup>, ENGL 255<sup>3</sup>

3 Chosen from CART 415<sup>3</sup>, 416<sup>3</sup>

3 CART\* or COMP\*\* elective

3 CART\* elective

3 Fine Arts elective

\* Excluding CART 253<sup>3</sup>, and CART 315<sup>3</sup>

\*\* Excluding COMP 218<sup>3</sup>, COMP 248<sup>3,5</sup>, and COMP 376<sup>3</sup>

### 2.2 Advising map

3 year scenario:

Year	Courses
1	CART 215 CART 253 / COMP 218 / COMP 248
2	CART 315 / COMP 376 / CART 353 FFAR 257 / CART 255 / DART 261 / ENGL 255
3	CART 415 / CART 416

2 year scenario:

Year	Courses
1	CART 215 CART 253 / COMP 218 / COMP 248 (FFAR 257 / CART 255 / DART 261 / ENGL 255) (CART 315 / COMP 376 / CART 353)
2	(FFAR 257 / CART 255 / DART 261 / ENGL 255) (CART 315 / COMP 376 / CART 353) CART 415 / CART 416

## 2.3 New course descriptions

### **CART 215 Introduction to Game Design** (3 credits)

This course is an introduction to the design of playful activities and games in particular. Students are introduced to terminology, conceptual frameworks, and critical approaches developing a precise understanding of games' functioning at a formal and pragmatic level. Students acquire and develop tools to conceive, formalize, and communicate game design ideas.

### **CART 315 Digital Game Prototyping** (3 credits)

Prerequisite: CART 253 or COMP 218 or COMP 248, or written permission of the Department. Students study specialized game technology and create a series of digital game prototypes. They are introduced to higher level programming concepts pertaining to graphical interactive applications. Efficient approaches to the design and development of complex interactive software, such as iterative development and rapid prototyping, are experienced.

*NOTE: Students who have received credit for COMP 376 may not take this course for credit.*

## 2.4 Curriculum map

\* Marks new courses

Minor in Game Design – 15 Credits I : Introduction R: Reinforcement E: Emphasis	CART 215*	CART 253 or COMP 218 or COMP 248	CART 315* or COMP 376 or CART 353	FFAR 257 or CART 255 or DART 261 or ENGL 255	CART 415 or CART 416
	Introduction to Game Design	Introduction to Programming	Digital Game Prototyping	History of Games (or theoretical and critical courses)	Game Design Studio
<b>Game design competencies</b>					
Identify elements of games	I		R		E
Analyze games and assess player experience	I		R	R	E
Communicate game design ideas	I		R		E
Design games	I		R		E
Test and improve games (iterative process)	I		R		E
Work in a multidisciplinary team	I		R		E
<b>Game literacy and criticism</b>					
Identify game design patterns and key references	I			R	
Evaluate interactions between games and their social, cultural, technological environment	I			R	
Criticize games as meaning-making artefacts	I			R	
<b>Relevant technical competences</b>					
Identify common structures of programming		I	R		E
Write and test code to solve implementation problems		I	R		E
Identify common structures of digital game engines		I	R		E
Identify and evaluate implementation problems		I	R		E
Implement testable prototypes of game design ideas		I	R		E

### 3. Resource implications

#### 3.1 People

As outlined in Section 1.4 , the current faculty complement of the Department of Design and Computation Arts is sufficient to teach and support this program.

#### 3.2 Space

The current space resources of the department and CDA will be able to host the program.

#### 3.3 Equipment

CDA's current hardware and software offer will provide for the needs of the minor in game design.

#### 3.4 Credits

Although the department's current credit base is already maximized, it has room to support the addition of 5-8 incoming minor students annually (see considerations below). Beyond this number, the department's credit allocation would need to be re-evaluated.

CART 253, as a prerequisite for the proposed CART 315, is normally at capacity. Thus, minor students have the opportunity to take COMP 218 or COMP 248 as substitutes. The department of Computer Science and Engineering have agreed to reserve 8 seats in COMP 248 for the game design minor students every fall (see attached letter).

Both proposed minor courses, CART 215 and CART 315, are being introduced in 2015-16 as special topics courses. They have already filled and have significant waiting lists. This shows high interest for these courses but it is also an effect of being new offerings for all current students; there is thus for this year only a backlog of students who want to register. Enrollments will level out in the 2016-17 academic year. Since these are core courses for the minor students (and not for other CART students), we will make sure they get priority if need be.

#### 3.5 Enrollment projections

	Year 1	Year 2	Year 3
1 <sup>st</sup> year students	8	8	8
2 <sup>nd</sup> year students	0	7	7
3 <sup>rd</sup> year students	0	0	6
Total	8	15	21

#### 4. Feeder programs

As outlined in Section 1.2, students from many fields could be interested by a Minor in Game Design. The following are a few examples:

1. All Computer Science programs
  - a. There is a natural affinity with the Game Option in Computer Science. Students in that program have exactly 15 credits of electives; our program has taken that into account.
2. Major in Film Animation or Film Production, BFA
3. Major in Communications Studies, BA
4. Major in English or Creative Writing, BA
5. Major in Design, BFA

**PROGRAM CHANGE:** Introducing Minor in Game Design**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Design and Computation Arts  
**Program:** Minor in Game Design  
**Degree:**  
**Calendar Section/Graduate Page Number:** 81.90.2**Type of Change:**☐ Editorial      ☐ Requirements      ☐ Regulations      ☐ Program Deletion      ☒ New Program

Present Text (from 2014/2015) calendar	Proposed Text
	<p><b>24 Minor in Game Design</b>  3 CART 215<sup>3</sup>  3 Chosen from CART 253<sup>3</sup>, COMP 218<sup>3</sup>, COMP 248<sup>3.5</sup>  3 Chosen from CART 315<sup>3</sup>, COMP 376<sup>4</sup>, CART 353<sup>3</sup>  3 Chosen from FFAR 257<sup>3</sup>, CART 255<sup>3</sup>, DART 261<sup>3</sup>, ENGL 255<sup>3</sup>  3 Chosen from CART 415<sup>3</sup>, 416<sup>3</sup>  3 CART* or COMP** elective  3 CART* elective  3 Fine Arts elective</p> <p>* Excluding CART 253<sup>3</sup>, and CART 315<sup>3</sup>  ** Excluding COMP 218<sup>3</sup>, COMP 248<sup>3.5</sup>, and COMP 376<sup>4</sup></p>
<p><b>Rationale:</b>  See executive summary for the detailed rationale and curriculum map. The main purpose of this program is to grow the field of game design both at the department and University level; creating a meeting point for game design interested students accross Concordia; and making good use of full-time faculty expertise.</p> <p>FFAR 257 <i>History and Visual Culture of Gaming</i> is being introduced in the FFAR-7 dossier, being approved simultaneously with this dossier.</p>	
<p><b>Resource Implications:</b>  The department's current resources in credits, personnel, space and material are sufficient to host 5-10 annually incoming minor students.</p>	



**PROGRAM CHANGE:** Admission Requirements**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Design and Computation Arts  
**Program:** Minor in Game Design  
**Degree:**  
**Calendar Section/Graduate Page Number:** 81.90.2**Type of Change:**☐ Editorial      ☐ Requirements      ☐ Regulations      ☐ Program Deletion      ☒ New Program

Present Text (from 2015/2016) calendar	Proposed Text
	<p><b>Admission to the Minor in Game Design</b></p> <p>Applicants must submit the following online:</p> <ul style="list-style-type: none"> <li>• letter of intent</li> <li>• unofficial copy of most recent transcripts</li> <li>• online portfolio (recommended)</li> </ul> <p>LETTER OF INTENT</p> <p>1 page stating the student's interest and motivation to pursue the Minor in Game Design and highlighting any relevant experience.</p> <p>ONLINE PORTFOLIO (recommended)</p> <p>Link to a web page showcasing any relevant personal work including (not exclusively):</p> <ul style="list-style-type: none"> <li>• games (digital or not)</li> <li>• game levels, mods or assets</li> <li>• artistic creations (audio, visual, moving picture, <i>etc.</i>)</li> <li>• programs or scripts</li> <li>• game-related writing (design documents, game criticism, scenarios, <i>etc.</i>)</li> </ul> <p>These should be organized in browsable categories and listed in decreasing order of quality and importance (best work shown first).</p> <p>In the case of group work, the personal contribution should be clearly explained.</p>
<p><b>Rationale:</b> This will be a competitive program and these admission requirements will allow the department to select the most suited candidates.</p>	
<p><b>Resource Implications:</b></p>	

None.

FFAC-2015-06-D8

**COURSE CHANGE:** CART 215      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Design and Computation Arts  
**Program:**  
**Degree:**  
**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 2014/2015) calendar	Proposed Text
	<b>CART 215    <i>Introduction to Game Design</i></b> (3 credits) This course is an introduction to the design of playful activities and games in particular. Students are introduced to terminology, conceptual frameworks, and critical approaches in order to develop a precise understanding of games at a formal and pragmatic level. Students acquire and develop tools to conceive, formalize, and communicate game design ideas. <i>NOTE: Students who have received credit for this topic under a CART 398 number may not take this course for credit.</i>
<b>Rationale:</b> This course acts as general introduction to the stream of game design. It serves all current Computation Arts programs and will serve the Minor in Game Design. It is being introduced as a special topics course in 2015/2016.	
<b>Resource Implications:</b> None.	
<b>Other Programs within which course is listed:</b>  None.	

**COURSE CHANGE:** CART 315      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Design and Computation Arts  
**Program:**  
**Degree:**  
**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 2015/2016) calendar	Proposed Text
	<b>CART 315    <i>Digital Game Prototyping</i></b> (3 credits) Prerequisite: CART 253 or COMP 218 or COMP 248; or written permission of the Department. Students study specialized game technology and create a series of digital game prototypes. They are introduced to higher level programming concepts pertaining to interactive applications. Efficient approaches to the design and development of complex interactive software, such as iterative development and rapid prototyping, are experienced. <i>NOTE: Students who have received credit for this topic under a CART 398 number or for COMP 376 may not take this course for credit.</i>
<b>Rationale:</b> This course acts as an introduction to the technical aspects of digital game making. It builds on CART 215 and prepares students for the game studio classes (CART 415 and CART 416). It serves all current Computation Arts programs and will serve the Minor in Game Design. It is being introduced as a special topics course in 2015/2016.	
<b>Resource Implications:</b> None.	
<b>Other Programs within which course is listed:</b>  None.	

**COURSE CHANGE:** CART 415      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Design and Computation Arts  
**Program:**  
**Degree:**  
**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 2014/2015) calendar	Proposed Text
<p><b>CART 415    <i>Game Studio I</i></b> (3 credits)  Prerequisite: <del>48 credits completed in a Computation Arts program;</del> 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></p>	<p><b>CART 415    <i>Game Studio I</i></b> (3 credits)  Prerequisite: <a href="#">CART 215; CART 315 (or COMP 376)</a>; 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.</p>
<b>Rationale:</b> Prerequisites are streamlined to minimize bottlenecks and focus on the game design stream within the department. This studio course will be available to all Computation Arts students who have followed a general introduction to game design, as well as a general introduction to the technical aspects of digital game making.	
<b>Resource Implications:</b> None.	
<b>Other Programs within which course is listed:</b>  BFA Major in Computation Arts BFA Specialization in Computation Arts	

**COURSE CHANGE:** CART 416      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Design and Computation Arts  
**Program:**  
**Degree:**  
**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 2015/2016) calendar	Proposed Text
<b>CART 416    <i>Game Studio II</i></b> (3 credits) Prerequisite: <del>CART 415; 48 credits completed in a Computation Arts program</del> ; 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. <del><i>NOTE: Students who have received credit for this topic under a CART 498 number may not take this course for credit.</i></del>	<b>CART 416    <i>Game Studio II</i></b> (3 credits) Prerequisite: <u>CART 215; CART 315 or COMP 376</u> ; or written permission of the Department. This studio course aims at exploring more advanced game design 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.
<b>Rationale:</b> Prerequisites are streamlined to minimize bottlenecks and focus on the game design stream within the department. This studio course will be available to all Computation Arts students who have followed a general introduction to game design and to the technical aspects of digital game making. The strict CART 415, CART 416 sequence is not maintained to allow more flexibility. The main purpose of these courses is to acquire experience in game making and there is no strict interdependence between them.	
<b>Resource Implications:</b> None.	
<b>Other Programs within which course is listed:</b>  BFA Major in Computation Arts BFA Specialization in Computation Arts	



Department of Computer Science and Software Engineering  
Sudhir Mudur, Professor and Chair

To  
Dr. Jonathan Lessard,  
Department of Design and Computation Arts,  
Faculty of Fine Arts,  
Concordia University

March 4, 2015

*Subject: Support Letter for Introducing a Minor in Game Design*

This is to confirm that you have the support of the department of computer science and software engineering for introducing a "game design minor" which would also be available to our undergraduate students, particularly those who are in the games option. We always find quite a few students who wish to explore the more creative side of games and graphics. This would be a great opportunity for them.

With best wishes,

A handwritten signature in blue ink, appearing to read "Sudhir Mudur", written over a horizontal line.

Sudhir Mudur



Dr. Jonathan Lessard  
Department of Design and Computational Arts  
Faculty of Fine Arts

August 18, 2015

Re: Reserved seats in COMP 248 for Cart Minor students

Dear Dr. Lessard:

The Department of Computer Science and Software Engineering (CSE) is willing to reserve 8 seats in COMP 248/2 (annually, in the Fall term) for students in the CART Minor of Game Design program who are neither COMP nor SOEN students.

Yours sincerely,



Thomas Fevens,  
Acting Chair & Associate Chair  
Department of Computer Science and Software Engineering  
Faculty of Engineering and Computer Science



## Survey of Library Resources Available to Support the Proposed Minor in Game Design at Concordia University

Concordia University Libraries can support the proposed undergraduate Minor in Game Design program. In addition to the Design and Computation Arts budget, the discipline of Game Design is supported by various library budgets including those of Studio Arts, Computer Science, and Communication Studies that collect resources covering various aspects of video games including design.

### Monograph Collection

To evaluate the monograph holdings of Concordia University Libraries in this area, the most relevant Library of Congress Subject Headings for the area of Game Design were used to compare the number of monographs at Concordia University Libraries with those of the library at the Université de Montreal, where a similar program is offered.

The following Library of Congress Subject Headings were used in this evaluation:

Subject Heading		Concordia	U de M
Computer Games Design		93	63
Video Games		330	380
Video Games Design		56	37
<b>Total</b>		<b>479</b>	<b>480</b>

### Journals and Databases

The journals (paper and online) covering the very specific area of video games includes 31 titles at Concordia University Libraries and 39 current journals at the Université de Montreal where there are also approximately 12 journal titles that have ceased publication.

It is important to note that the collection of readily accessible journal databases at Concordia Libraries provides access to leading research journals not necessarily focused exclusively on video game design but covering various aspects of this subject.

### Obtaining materials from other Libraries

Undergraduate students also have access to resources in other university libraries. They can obtain a BCI (former CREPUQ) card which allows for direct borrowing of materials at the three other Montreal university libraries. Materials from other collections outside the geographical area of Montreal are available through the Interlibrary Loans Service.

### Conclusion

The holding of Concordia University Libraries can adequately support the Minor in Game Design proposed by the Design and Computation Arts department if funding for the Design budget in the library is maintained.

Submitted by Melinda Reinhart, Librarian for Design and Computation Arts  
April 17, 2015.



May 1, 2015

Dr. Jonathan Lessard  
Design and Computational Arts  
Computer Science, Engineering and Visual Arts Integrated Complex  
1515 St. Catherine W.

May 1, 2015

Re: Minor in Game Design

Dear Jonathan,

This letter is to indicate the Department of English's enthusiastic support for your proposal to establish a Minor Game Design. The Department of English has recently added a regular course in Computer Games and/as Literature (ENGL 255) to our curriculum, and we have a number of other courses related to game studies in development. We would welcome students registered in this proposed Minor into these courses. The English Department has numerous students at the undergraduate level who are also interested in this area, and who are working with faculty conducting research in game studies through the TAG Research Centre. We anticipate that we will also have students who may be interested in registering for this Minor, assuming that they have the prerequisites that would qualify them for the required courses.

The English Department is extremely supportive of this proposal.

Yours sincerely,

A handwritten signature in black ink, appearing to read "J. Didur".

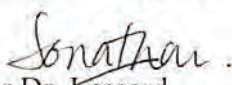
Dr. Jill Didur.  
Chair and Associate Professor  
Department of English  
Concordia University  
1455 de Maisonneuve Blvd. West  
Montreal, Quebec  
H3G 1M8



April 28, 2015

Dr. Jonathan Lessard  
Department of Design & Computational Arts  
Faculty of Fine Arts,  
Concordia University

RE: Game Design Minor

  
Dear Dr. Lessard,

This letter is to confirm the support of the Department of Communication Studies for the launch of a Game Design Minor. The Department holds a CRC in Game Studies (Dr. Mia Consalvo) and enthusiastically supports the facilitation of game studies and game design classes being offered to the students of Concordia. We look forward to continued collaborations with your department in the future.

With my best wishes for a successful launch of the program,

Sincerely,



Dr. Sandra Gabriele  
Interim Chair  
Department of Communication Studies

**INTERNAL MEMORANDUM**

**TO:** Rebecca Duclos, Dean, Faculty of Fine Arts

**FROM:** Mark Sussman, Associate Dean, Academic Affairs

**DATE:** September 9, 2015

**SUBJECT:** Curriculum dossier, Department of Music, MUSI-15

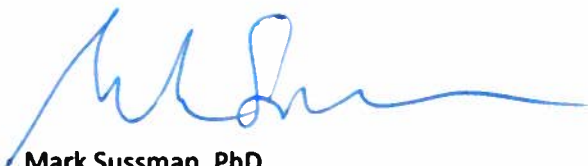
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The Faculty of Fine Arts Curriculum Committee has reviewed and unanimously approved the MUSI-15 curriculum dossier from the Department of Music. We hereby submit this dossier for review at Faculty council on September 18, 2015.

This dossier includes editorial changes to some courses involving pre-requisite corrections, the deletion of a duplicate course, as well as the change of a course title.

There are no resource implications.

Thank you for your consideration.



Mark Sussman, PhD

Associate Dean, Academic and Student Affairs


Faculty of Fine Arts

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### Internal Memorandum

**To: Mark Sussman, Associate Dean and Chair, Faculty Curriculum Committee**

**From: Liselyn Adams, Chair, Department of Music** 

**Date: 3 July 2015**

**Re: MUSI-15 curriculum change proposal**

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The Music Department Curriculum Committee met on April 29, 2015 and recommended MUSI-15 to the Music Department Council. The Department Council passed the document with suggested additions on May 25, 2015. The final version was circulated electronically and approved by both the DCC and the DC.

The changes are editorial and correct small errors that have accumulated over the years. Course numbers for prerequisites have been corrected, a duplicated course has been deleted, and notes have been removed where they are not needed and corrected where inaccurate.

I recommend these changes to the Faculty Curriculum Committee.

**COURSE CHANGE:** MHIS 241      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Music  
**Program:** Major in Electroacoustic Studies  
**Degree:** BFA Major in Electroacoustic Studies  
**Calendar Section/Graduate Page Number:** 81.100**Type of Change:**

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

Present Text (from 2015/2016) calendar	Proposed Text
<b>MHIS 241</b> <del>—Special Topics in Electroacoustics Edison to iPod</del> (3 credits) A lecture course focusing on the history and impact of sound from the loudspeaker. <del>NOTE: Students who have received credit for this topic under a MHIS 398 number may not take this course for credit.</del>	<b>MHIS 241</b> <u>From Phonograph to Streaming</u> (3 credits) A lecture course focusing on the history and impact of sound from the loudspeaker.
<b>Rationale:</b> This is not a special topics course and having the term in the title is confusing. "From Phonograph to Streaming" is a clear title and the course description states that it is dealing with recorded and electronically produced music.  The note is no longer necessary as the course has not been offered as MHIS 398E in more than five years.	
<b>Resource Implications:</b> None.	
<b>Other Programs within which course is listed:</b>  None.	

**COURSE CHANGE:** MHIS 301      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Music  
**Program:**  
**Degree:**  
**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 checked="" type="checkbox"/> Other - Specify: Note		

Present Text (from 2015/2016) calendar	Proposed Text
<b>MHIS 301    <i>Medieval and Renaissance Music</i></b> (3 credits) Prerequisite: MHIS 200; MUSI <del>209</del> , 251, 252. The development of the basic patterns of Western music is traced through the Middle Ages. The resulting musical styles from the mid-15th to the end of the 16th century are examined in the context of the cultural changes which shaped the humanistic age. <i>NOTE: Students who have received credit for MHIS 311 or 312 may not take this course for credit.</i>	<b>MHIS 301    <i>Medieval and Renaissance Music</i></b> (3 credits) Prerequisite: MHIS 200; MUSI <u>211</u> , 251, 252. The development of the basic patterns of Western music is traced through the Middle Ages. The resulting musical styles from the mid-15th to the end of the 16th century are examined in the context of the cultural changes which shaped the humanistic age.
<b>Rationale:</b> The number of the prerequisite course has been changed.  The note is no longer necessary as MHIS 311 or 312 have not been offered in more than five years.	
<b>Resource Implications:</b> None.	
<b>Other Programs within which course is listed:</b>  None.	

**COURSE CHANGE:** MHIS 302      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Music  
**Program:**  
**Degree:**  
**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 checked="" 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 2015/2016) calendar	Proposed Text
<b>MHIS 302    <i>Music of the Baroque</i></b> (3 credits) Prerequisite: MHIS 200; MUSI <del>209</del> , 251, 252. <del>Representative works from the early 17th to the mid-18th century.</del> The evolution of “common practice” is traced in the forms, styles, and performance practices of the great masters and schools.	<b>MHIS 302    <i>Music of the Baroque</i></b> (3 credits) Prerequisite: MHIS 200; MUSI <u>211</u> , 251, 252. The evolution of “common practice” is traced in the forms, styles, and performance practices of the great masters and schools <u>of the early-17th to the mid-18th century.</u>
Rationale: The course number of the prerequisite has been changed.  The course description needed clarification.	
Resource Implications: None.	
Other Programs within which course is listed:  None.	



**COURSE CHANGE:** MHIS 303      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Music  
**Program:**  
**Degree:**  
**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 checked="" type="checkbox"/> Editorial	<input type="checkbox"/> New Course	
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2015/2016) calendar	Proposed Text
<b>MHIS 303    <i>Classical and Early Romantic Music</i></b> (3 credits) Prerequisite: MHIS 200; MUSI <del>209</del> , 251, 252. A study of late-18th- and early-19th-century music. Representative works will be studied from the late Rococo, through the age of Haydn, Mozart, and Beethoven, and into the early Romantic style of Schubert.	<b>MHIS 303    <i>Classical and Early Romantic Music</i></b> (3 credits) Prerequisite: MHIS 200; MUSI <u>211</u> , 251, 252. A study of late-18th and early-19th century music. Representative works will be studied from the late Rococo, through the age of Haydn, Mozart, and Beethoven, and into the early Romantic style of Schubert.
Rationale: The course number of the prerequisite has changed. Two hyphens have been removed.	
Resource Implications: None.	
Other Programs within which course is listed:  None.	

**COURSE CHANGE:** MHIS 304      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Music  
**Program:**  
**Degree:**  
**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 2015/2016) calendar	Proposed Text
<b>MHIS 304    <i>Romanticism in Music</i></b> (3 credits) Prerequisite: MHIS 200; MUSI <del>209</del> , 251, 252. A study of the music of the 19th and early-20th century. Representative works, styles and performance practices are studied as expressions of the romantic consciousness.	<b>MHIS 304    <i>Romanticism in Music</i></b> (3 credits) Prerequisite: MHIS 200; MUSI <del>209</del> , 251, 252. A study of the music of the 19th and early 20th century. Representative works, styles and performance practices are studied as expressions of the romantic consciousness.
Rationale: The course number of the prerequisite has changed.	
Resource Implications: None.	
Other Programs within which course is listed:  None.	

**COURSE CHANGE:** MHIS 305      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Music  
**Program:**  
**Degree:**  
**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 2015/2016) calendar	Proposed Text
<b>MHIS 305    <i>Music from the Post-Romantic to the Present</i></b> (3 credits) Prerequisite: MHIS 200; MUSI <del>209</del> , 251, 252. A study of music from the early-20th century to the present. The roots of current trends in music are followed through their growth into the widely diverse styles of today.	<b>MHIS 305    <i>Music from the Post-Romantic to the Present</i></b> (3 credits) Prerequisite: MHIS 200; MUSI <u>211</u> , 251, 252. A study of music from the early-20th century to the present. The roots of current trends in music are followed through their growth into the widely diverse styles of today.
Rationale: The course number of the prerequisite has changed.	
Resource Implications: None.	
Other Programs within which course is listed:  None.	

**COURSE CHANGE:** MPER 201      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Music  
**Program:** Major in Music  
**Degree:** BFA Major in Music  
**Calendar Section/Graduate Page Number:** 81.100**Type of Change:**

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

Present Text (from 2015/2016) calendar	Proposed Text
<b>MPER 201    <i>Orchestra I</i></b> (3 credits) Prerequisite: Written permission of the Department of Music. Students enrolled in this course participate in a large orchestral ensemble. For evaluation, a supervising full-time professor will observe a minimum of two rehearsals and/or performances, and may consult with the ensemble director. <i><del>NOTE: This is a full-year course.</del></i>	<b>MPER 201    <i>Orchestra I</i></b> (3 credits) Prerequisite: Written permission of the Department of Music. Students enrolled in this course participate in a large orchestral ensemble. For evaluation, a supervising full-time professor will observe a minimum of two rehearsals and/or performances, and may consult with the ensemble director.
Rationale: This note is no longer accurate.	
Resource Implications: None.	
Other Programs within which course is listed:  None.	

**COURSE CHANGE:** MPER 251      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Music  
**Program:** Major in Music  
**Degree:** BFA Major in Music  
**Calendar Section/Graduate Page Number:** 81.100**Type of Change:**

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

Present Text (from 2015/2016) calendar	Proposed Text
<b>MPER 251    <i>Private Study I</i></b> (3 credits) Prerequisite: Written permission of the Department of Music. This course offers individual vocal or instrumental instruction in an approved area of music coordinated with the student's program. <i>NOTE: Students are required to assume part of the cost of private lessons.</i> <del><i>NOTE: Upon the recommendation of the individual instructor, public performance may be required as part of the course.</i></del> <i>NOTE: Students who have received credit for JPER 251, MUSI <del>230 or</del> 231 may not take this course for credit.</i>	<b>MPER 251    <i>Private Study I</i></b> (3 credits) Prerequisite: Written permission of the Department of Music. This course offers individual vocal or instrumental instruction in an approved area of music coordinated with the student's program. <i>NOTE: Students are required to assume part of the cost of private lessons.</i> <i>NOTE: Students who have received credit for JPER 251 <u>or</u> MUSI 231 may not take this course for credit.</i>
Rationale: Public performance is not required as part of this course. MUSI 230 has not been offered since 2005.	
Resource Implications: None	
Other Programs within which course is listed:  Specialization in Music Performance and Specialization in Music Composition.	

**COURSE CHANGE:** MPER 301      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Music  
**Program:**  
**Degree:**  
**Calendar Section/Graduate Page Number:** 81.100**Type of Change:**

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

Present Text (from 2015/2016) calendar	Proposed Text
<b>MPER 301    <i>Orchestra II</i></b> (3 credits) Prerequisite: MPER 201 or written permission of the Department of Music. A continuation of MPER 201. Students enrolled in this course participate in a large orchestral ensemble. For evaluation, a supervising full-time professor will observe a minimum of two rehearsals and/or performances, and may consult with the ensemble director. <i>NOTE A/See §200.3</i> <del><i>NOTE: This is a full-year course.</i></del> <i>NOTE: Students who have received credit for this course as MPER 300 or 498 or may not take this course for credit.</i>	<b>MPER 301    <i>Orchestra II</i></b> (3 credits) Prerequisite: MPER 201 or written permission of the Department of Music. A continuation of MPER 201. Students enrolled in this course participate in a large orchestral ensemble. For evaluation, a supervising full-time professor will observe a minimum of two rehearsals and/or performances, and may consult with the ensemble director. <i>NOTE A/See §200.3</i> <i>NOTE: Students who have received credit for this course as MPER 300 or 498 or may not take this course for credit.</i>
Rationale: This note is no longer accurate.	
Resource Implications: None.	
Other Programs within which course is listed:  None.	

**COURSE CHANGE:** MPER 321      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts**Department:** Music**Program:****Degree:****Calendar Section/Graduate Page Number:**81.100**Type of Change:**☐ Course Number☐ Course Title☐ Credit Value☐ Prerequisite☐ Course Description☐ Editorial☐ New Course☐ Course Deletion☒ Other - Specify: Note

Present Text (from 2015/2016) calendar	Proposed Text
<b>MPER 321    <i>Chamber Ensemble I</i></b> (3 credits) A study, through performance, of selected works from a broad range of repertoires. The works studied are determined by class needs and the particular skills of each student. Participation in public performances is required. NOTE A/See §200.3 <del>NOTE: This is a full-year course.</del>	<b>MPER 321    <i>Chamber Ensemble I</i></b> (3 credits) A study, through performance, of selected works from a broad range of repertoires. The works studied are determined by class needs and the particular skills of each student. Participation in public performances is required. NOTE A/See §200.3
Rationale: This note is no longer accurate.	
Resource Implications: None.	
Other Programs within which course is listed:  None.	

**COURSE CHANGE:** MPER 322      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Music  
**Program:**  
**Degree:**  
**Calendar Section/Graduate Page Number:** 81.100**Type of Change:**

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

Present Text (from 2015/2016) calendar	Proposed Text
<b>MPER 322    <i>Chamber Ensemble II</i></b> (3 credits) Prerequisite: MPER 321. A continuation of MPER 321. <i>NOTE A/See §200.3</i> <i><del>NOTE: This is a full-year course.</del></i>	<b>MPER 322    <i>Chamber Ensemble II</i></b> (3 credits) Prerequisite: MPER 321. A continuation of MPER 321. <i>NOTE A/See §200.3</i>
Rationale: This note is no longer accurate.	
Resource Implications: None.	
Other Programs within which course is listed:  None.	



COURSE CHANGE: MPER 331 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum ChangesCalendar for academic year: 2016/2017  
Implementation Month/Year: September 2016Faculty/School: Fine Arts  
Department: Music  
Program:  
Degree:  
Calendar Section/Graduate Page Number: 81.100

## Type of Change:

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

Present Text (from 2015/2016) calendar	Proposed Text
<p><b>MPER 331 Classical Vocal Repertoire I</b> (3 credits)</p> <p>Prerequisite: MPER 251 in voice previously or concurrently. A <del>chronological</del> study of <del>the</del> repertoire <del>available to the solo singer</del>. Vocal repertoire from the late Renaissance to the present is examined and performed by students. This seminar/workshop <del>is based on a bibliography of selected readings, covering</del> such topics as stylistic features, treatment of poetry and text, recital preparation, programming, vocal ornamentation, and <del>recitative</del>.</p> <p><del>NOTE: This is a full-year course.</del></p> <p><del>NOTE: Students who have received credit for this topic under a MPER 498 number may not take this course for credit.</del></p>	<p><b>MPER 331 Classical Vocal Repertoire I</b> (3 credits)</p> <p>Prerequisite: MPER 251 in voice previously or concurrently. A study of <u>solo vocal</u> repertoire. Vocal repertoire from the late Renaissance to the present is examined and performed by students. This seminar/workshop <u>covers</u> such topics as stylistic features, treatment of poetry and text, recital preparation, programming, vocal ornamentation, and current trends in vocal performance.</p>
<p>Rationale:</p> <p>The course description was excessively specific and did not reflect the current pedagogical direction of the department.</p> <p>This note is no longer accurate, and the course has not run as MPER 498 in more than five years.</p>	
<p>Resource Implications:</p> <p>None.</p>	
<p>Other Programs within which course is listed:</p> <p>None.</p>	

**COURSE CHANGE:** MPER 351      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Music  
**Program:**  
**Degree:**  
**Calendar Section/Graduate Page Number:** 81.100**Type of Change:**

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

Present Text (from 2015/2016) calendar	Proposed Text
<b>MPER 351    <i>Private Study III</i></b> (3 credits) Prerequisite: MPER 252; second-year standing*; written permission of the Department of Music. A continuation of MPER 252. <i>NOTE: Students are required to assume part of the cost of private lessons.</i> <del><i>NOTE: Upon the recommendation of the individual instructor, public performance may be required as part of the course.</i></del> <i>NOTE: Students who have received credit for JPER 351, <b>MUSI 330</b> or 331 may not take this course for credit.</i> <i>*66 or fewer credits remaining in degree program.</i>	<b>MPER 351    <i>Private Study III</i></b> (3 credits) Prerequisite: MPER 252; second-year standing*; written permission of the Department of Music. A continuation of MPER 252. <i>NOTE: Students are required to assume part of the cost of private lessons.</i> <i>NOTE: Students who have received credit for JPER 351, <a href="#">MPER 390</a> or 331 may not take this course for credit.</i> <i>*66 or fewer credits remaining in degree program.</i>
<b>Rationale:</b> There is no public performance required for this course. MPER 390 is the equivalent level course to MPER 351-352 in the performance specialization. Students may not take both 390 and 351-352. MUSI 330 has not been offered in more than five years.	
<b>Resource Implications:</b> None.	
<b>Other Programs within which course is listed:</b>  None.	

**COURSE CHANGE:** MPER 390      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Music  
**Program:** Specialization in Music Performance  
**Degree:** BFA  
**Calendar Section/Graduate Page Number:** 81.100**Type of Change:**

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

Present Text (from 2015/2016) calendar	Proposed Text
<b>MPER 390    <i>Advanced Private Study I</i></b> (6 credits) Prerequisite: MPER 251, 252; enrolment in the Specialization in Music Performance; written permission of the Department of Music. This course offers intensive vocal or instrumental instruction for students specializing in performance. A juried examination is required. <i>NOTE A/See §200.3</i> <i>NOTE: Students are required to <b>bear</b> part of the cost of private lessons.</i> <i>NOTE: Students who have received credit for <b>MUSI 330</b> may not take this course for credit.</i>	<b>MPER 390    <i>Advanced Private Study I</i></b> (6 credits) Prerequisite: MPER 251, 252; enrolment in the Specialization in Music Performance; written permission of the Department of Music. This course offers intensive vocal or instrumental instruction for students specializing in performance. A juried examination is required. <i>NOTE A/See §200.3</i> <i>NOTE: Students are required to <u>assume</u> part of the cost of private lessons.</i> <i>NOTE: Students who have received credit for <u>JPER 351, 352, MPER 351, 352, or MUSI 331, 332</u> may not take this course for credit.</i>
<b>Rationale:</b> Some equivalent courses were left out of the note.  This course is exclusively for students in the Specialization in Music Performance, and replaces the equivalent 300-level private study course in both the Music and Jazz programs. Students are limited to 6 credits of private study at the 300 level.  MUSI 330 has not been offered in more than five years.	
<b>Resource Implications:</b> None.	
<b>Other Programs within which course is listed:</b>  None.	

**COURSE CHANGE:** MPER 401      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Music  
**Program:**  
**Degree:**  
**Calendar Section/Graduate Page Number:** 81.100**Type of Change:**

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

Present Text (from 2015/2016) calendar	Proposed Text
<b>MPER 401    <i>Orchestra III</i></b> (3 credits) Prerequisite: MPER 301; written permission of the Department of Music. A continuation of MPER 301. Students enrolled in this course participate in a large orchestral ensemble. For evaluation, a supervising full-time professor will observe a minimum of two rehearsals and/or performances, and may consult with the ensemble director. <i>NOTE A/See §200.3</i> <del><i>NOTE: This is a full-year course.</i></del> <del><i>NOTE: Students who have received credit for this course as MPER 400 or 498 may not take this course for credit.</i></del>	<b>MPER 401    <i>Orchestra III</i></b> (3 credits) Prerequisite: MPER 301; written permission of the Department of Music. A continuation of MPER 301. Students enrolled in this course participate in a large orchestral ensemble. For evaluation, a supervising full-time professor will observe a minimum of two rehearsals and/or performances, and may consult with the ensemble director. <i>NOTE A/See §200.3</i>
Rationale: This note is no longer accurate. This course has not run as MPER 400 or 498 in more than five years.	
Resource Implications: None.	
Other Programs within which course is listed:  None.	

**COURSE CHANGE:** MPER 421      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Music  
**Program:**  
**Degree:**  
**Calendar Section/Graduate Page Number:** 81.100**Type of Change:**

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

Present Text (from 2015/2016) calendar	Proposed Text
<b>MPER 421    <i>Chamber Ensemble III</i></b> (3 credits) Prerequisite: MPER 322. A continuation of MPER 322. <i>NOTE A/See §200.3</i> <del><i>NOTE: This is a full-year course.</i></del>	<b>MPER 421    <i>Chamber Ensemble III</i></b> (3 credits) Prerequisite: MPER 322. A continuation of MPER 322. <i>NOTE A/See §200.3</i>
Rationale: This note is no longer accurate.	
Resource Implications: None.	
Other Programs within which course is listed:  None.	

**COURSE CHANGE:** MPER 422      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Music  
**Program:**  
**Degree:**  
**Calendar Section/Graduate Page Number:** 81.100**Type of Change:**

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

Present Text (from 2015/2016) calendar	Proposed Text
<b>MPER 422    <i>Chamber Ensemble IV</i></b> (3 credits) Prerequisite: MPER 421. A continuation of MPER 421. <i>NOTE A/See §200.3</i> <i><del>NOTE: This is a full-year course.</del></i>	<b>MPER 422    <i>Chamber Ensemble IV</i></b> (3 credits) Prerequisite: MPER 421. A continuation of MPER 421. <i>NOTE A/See §200.3</i>
Rationale: This note is no longer accurate.	
Resource Implications: None.	
Other Programs within which course is listed:  None.	

**COURSE CHANGE:** MPER 431      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Music  
**Program:**  
**Degree:**  
**Calendar Section/Graduate Page Number:** 81.100**Type of Change:**

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

Present Text (from 2015/2016) calendar	Proposed Text
<b>MPER 431    <i>Classical Vocal Repertoire II</i></b> (3 credits) Prerequisite: MPER 331. A continuation of MPER 331. <del><i>NOTE: This is a full-year course.</i></del> <del><i>NOTE: Students who have received credit for this topic under a MPER 498 number may not take this course for credit.</i></del>	<b>MPER 431    <i>Classical Vocal Repertoire II</i></b> (3 credits) Prerequisite: MPER 331. A continuation of MPER 331.
Rationale: This note is no longer accurate. This course has not run as MPER 498 in more than five years.	
Resource Implications: None.	
Other Programs within which course is listed:  None.	

**COURSE CHANGE:** MPER 451      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Music  
**Program:**  
**Degree:**  
**Calendar Section/Graduate Page Number:** 81.100**Type of Change:**

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

Present Text (from 2015/2016) calendar	Proposed Text
<b>MPER 451    <i>Private Study V</i></b> (3 credits) Prerequisite: MPER 352; third-year standing in one of the Music specializations; and written permission of the Department of Music. A continuation of MPER 352. <i>NOTE: Students are required to assume part of the cost of private lessons.</i> <del><i>NOTE: Upon the recommendation of the individual instructor, public performance may be required as part of the course.</i></del> <i>NOTE: Students who have received credit for JPER 451, MUSI 430 or 431 may not take this course for credit.</i> <i>*33 or fewer credits remaining in degree program.</i>	<b>MPER 451    <i>Private Study V</i></b> (3 credits) Prerequisite: MPER 352; third-year standing in one of the Music specializations; and written permission of the Department of Music. A continuation of MPER 352. <i>NOTE: Students are required to assume part of the cost of private lessons.</i> <i>NOTE: Students who have received credit for JPER 451, <a href="#">MPER 490</a>, or MUSI 431 may not take this course for credit.</i> <i>*33 or fewer credits remaining in degree program.</i>
<b>Rationale:</b> Public performance is not required in MPER 451. Students may not take both MPER 451 and MPER 490. This was left off the list in error. MUSI 430 has not been offered in more than five years.	
<b>Resource Implications:</b> None.	
<b>Other Programs within which course is listed:</b>  None.	



**COURSE CHANGE:** MPER 490      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Music  
**Program:** Specialization in Music Performance  
**Degree:** BFA  
**Calendar Section/Graduate Page Number:** 81.100**Type of Change:**

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

Present Text (from 2015/2016) calendar	Proposed Text
<b>MPER 490    <i>Advanced Private Study II</i></b> (6 credits) Prerequisite: MPER 351, 352 or MPER 390; enrolment in the Specialization in Music Performance; third-year standing*; written permission of the Department of Music. A continuation of MPER 390. An approved public recital may be substituted for the juried examination. <i>NOTE A/See §200.3</i> <i>NOTE: Students are required to <del>bear</del> part of the cost of private lessons.</i> <i>*33 or fewer credits remaining in degree program.</i>	<b>MPER 490    <i>Advanced Private Study II</i></b> (6 credits) Prerequisite: MPER 351, 352 or MPER 390; enrolment in the Specialization in Music Performance; third-year standing*; written permission of the Department of Music. A continuation of MPER 390. An approved public recital may be substituted for the juried examination. <i>NOTE A/See §200.3</i> <i>NOTE: Students are required to <u>assume</u> part of the cost of private lessons.</i> <i><u>NOTE: Students who have received credit for JPER 451, 452 or MPER 451, 452 may not take this course for credit.</u></i> <i>*33 or fewer credits remaining in degree program.</i>
<b>Rationale:</b> Course equivalencies were left out of the calendar.	
<b>Resource Implications:</b> None.	
<b>Other Programs within which course is listed:</b> None.	

**COURSE CHANGE:** MUSI 223      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Music  
**Program:**  
**Degree:**  
**Calendar Section/Graduate Page Number:** 81.100**Type of Change:**

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

Present Text (from 2015/2016) calendar	Proposed Text
<b>MUSI 223    <i>Understanding Music</i></b> (3 credits) A course in analytical listening for the student who has little or no musical background. The works studied represent the major styles and idioms of Western music. <i>NOTE A/See §200.3</i> <i>NOTE: Students in a major, minor, or specialization program in the Department of Music may not take this course for credit towards their degree.</i> <del><i>NOTE: Students are limited to a maximum of 18 credits in Private Study.</i></del>	<b>MUSI 223    <i>Understanding Music</i></b> (3 credits) A course in analytical listening for the student who has little or no musical background. The works studied represent the major styles and idioms of Western music. <i>NOTE A/See §200.3</i> <i>NOTE: Students in a major, minor, or specialization program in the Department of Music may not take this course for credit towards their degree.</i>
<b>Rationale:</b> There is no reason for this note to appear here, and the rules of credit limit on private study have changed.	
<b>Resource Implications:</b> None.	
<b>Other Programs within which course is listed:</b>  None.	

**COURSE CHANGE:** MUSI 264      New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2016/2017  
**Implementation Month/Year:** September 2016**Faculty/School:** Fine Arts  
**Department:** Music  
**Program:**  
**Degree:**  
**Calendar Section/Graduate Page Number:** 81.100**Type of Change:**

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

Present Text (from 2014/2015) calendar	Proposed Text
<b>MUSI 264   <i>Songwriting II</i></b> (3 credits) Prerequisite: MUSI 263. A continuation of MUSI 263. This course allows students to further explore the development of a personal approach to songwriting and to prepare and present a portfolio of their work.	
Rationale: This course was mistakenly given two numbers: MUSI 264 and MUSI 363. This one is incorrect.	
Resource Implications: None.	
Other Programs within which course is listed:  None.	

Report for Faculty Council – September 18, 2015  
Ana Cappelluto, Associate Dean, Planning and Academic Facilities

**Facilities projects**

- **Ongoing/Active (Project Management)**
  - #2012-109 VA Building Air Conditioning (Summer 2015)
    - Interior installation is complete
    - Balancing of system continues – temperature issues should be reported to 2400 and any other issues should be reported to Angela Tsafaras or Joel Taylor.
  - #2012-113 MFA Gallery Visibility Project (Fall 2015)
    - Project has commenced and is expected to be completed in December 2015.
    - Majority of work will be to the exterior on Bishop Street and René-Levesque Blvd. façade.
    - The work schedule is being coordinated with students exhibiting in the gallery.
  - Refurbishment of VA323 including upgrade to equipment (Summer 2016)
    - Initial stage of project – creation of estimate
  - **Announcing opening of The Art Consignment Shop on November 11, 2015**
    - located on the Hall Building mezzanine H224
    - newly renovated space for Fine Arts students to sell their art
  - **Funding received for Fine Arts Capital Investment Proposals**
    - AV installations at VA, lab computers, employee computers
- **Ongoing/Active (Maintenance)**
  - VA 2<sup>nd</sup> floor roof repair – extensive repairs executed this summer. Facilities Management will continue to monitor possibility of further leaks prior to completing repairs on interior spaces.
- **Completed**
  - Cinema Film Animation FB430 – (Summer 2015)
    - reconfiguration of animation lab
  - Faculty of Fine Arts Display Case – Dean's office
    - Installation complete April 2015
  - VA 433 Seminar room renovations completed. New painted, replacement of carpet and new furniture. – Summer 2015

### **Fine Arts Research Facilities**

- Ongoing/Active
  - Equipment (laser cutter, 3D printer) now located on 8<sup>th</sup> floor and part of CTC Rapid Prototyping and Maquette shop. We expect to be in operation by October 1, 2015 (exact date to be confirmed)

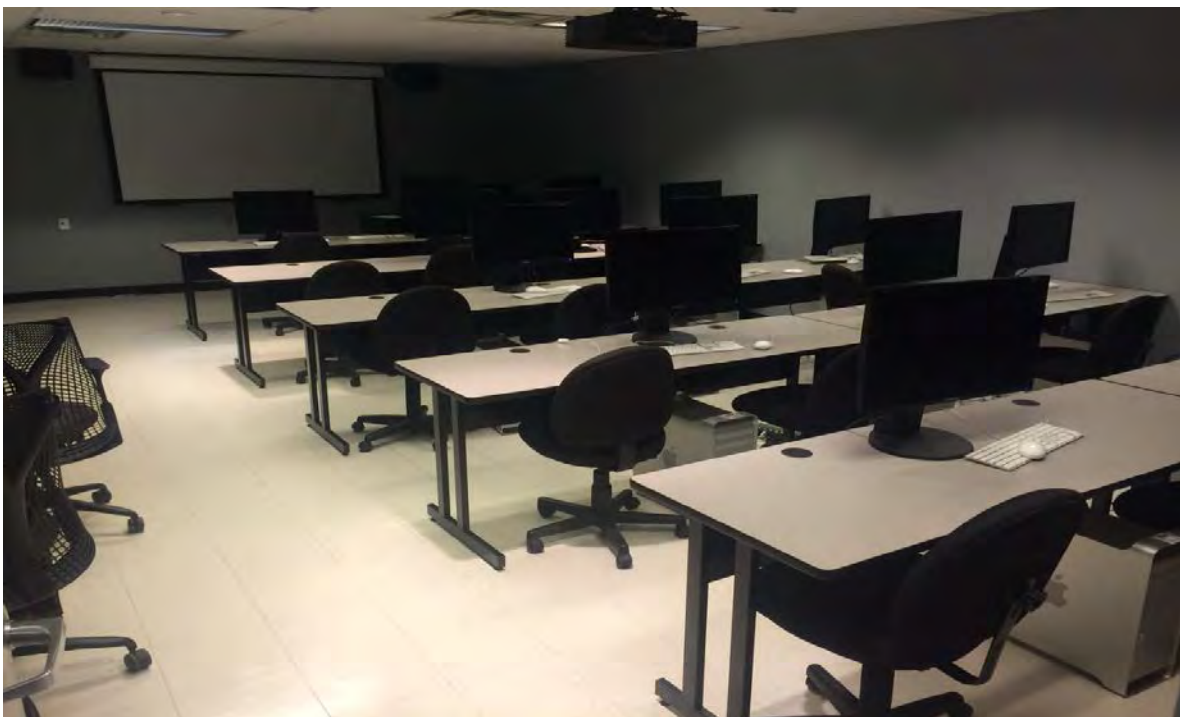
### **CDA projects**

- Completed
  - AV Projects (Summer 2015)
    - York Amphitheatre EV 1.605 – installation all components
    - Dean's office conference rooms EV 2.773 and EV 2.776 AV upgrade
  - 58 new lab computers were purchased and installed in CDA labs
- In Progress
  - Contemporary Dance, MB 7.265, AV upgrade in December
  - New AV fixed installations in the VA - 2 CATS and 3 Studio Arts spaces by March 2016, five more for Studio Arts by August 2016.
  - CDA Hybrid Lab EV S2.625 – upgrade computers and presentation system

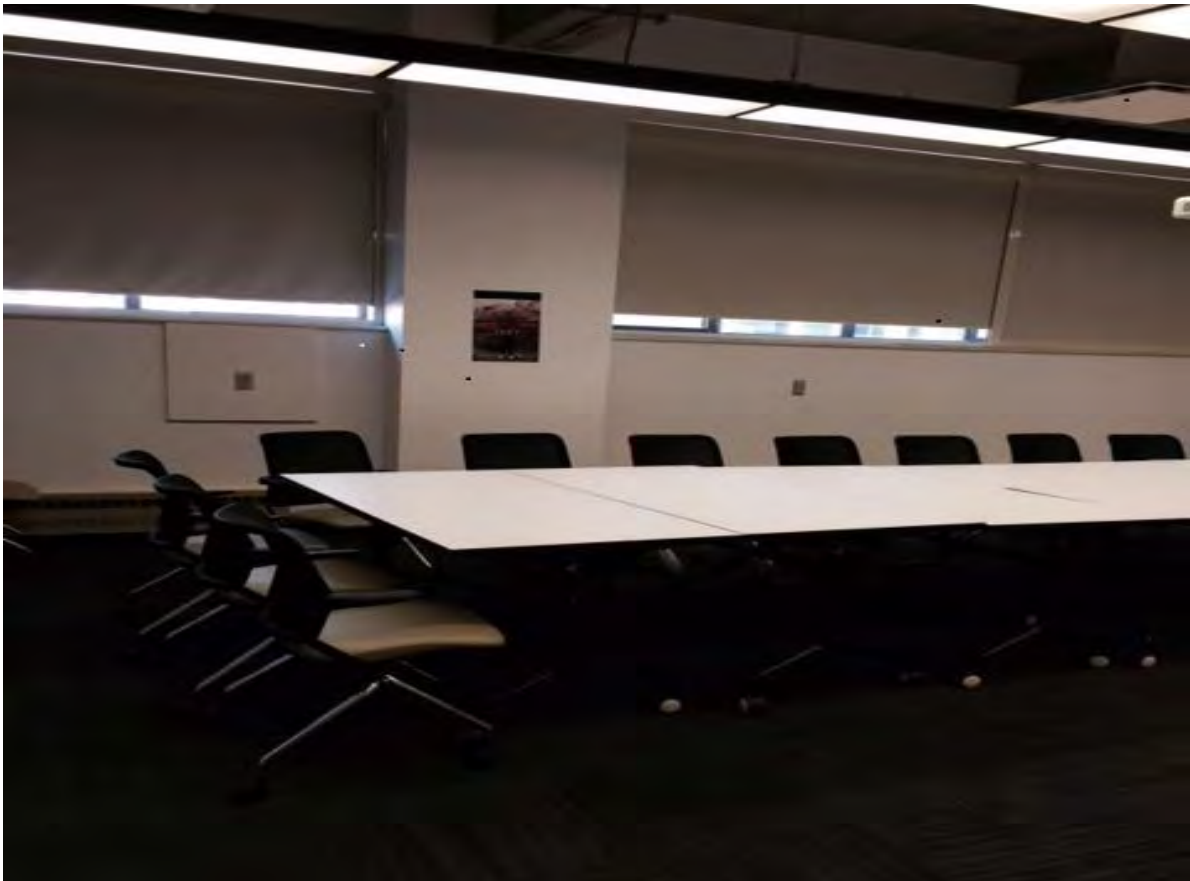
Cinema Animation Lab – before



After ..



Newly renovated VA433 MFA Seminar room



Faculty Display Cabinet



**Report of the Associate Dean, Research**

**September 18, 2015**

**Prepared by Anne Whitelaw with Lyse Larose and Donna Caputo**

## **I. OVPRGS Internal Funding Programs**

### **Fall 2015 Round of Internal Funding Programs**

The deadline for Researchers to submit an application for the ARRE competition is **Monday, September 21, 2015**.

Please note that researchers can only hold one awarded ARRE at any given time. If you received an ARRE award in Spring 2015, you will not be eligible to submit a new application for this Fall 2015 competition. You will however be able to apply for the next Spring 2016 competition (see Eligibility and Requirement section in the prospectus).

The *2015-16 ARRE Program* prospectus and *Guide to ConRAD* are posted on the OVPRGS' *Internal Funding Opportunities* Cspace website:

<https://cspace.concordia.ca/resources/research/funding/internal-funding-awards.html>

Applications can only be submitted through **ConRAD** (accessible through the *Research and Innovation* link on [MyConcordia](#)). If you are trying to access ConRAD off-campus, you must login to Concordia's [VPN service](#).

Note: The Faculty of Fine Art's internal deadlines for the 2015-16 OVPRGS *Internal Funding Programs* are posted on the [Faculty of Fine Arts' Cspace Internal Funding Deadline](#) page.

### **Ethics Review**

Please remember that any research involving human/animal subjects whether funded or non-funded needs to go through an ethics review process. For full information kindly consult:

<http://www.concordia.ca/research/for-researchers/ethics.html>



## 2. External Grants

Another grant season is upon us and we look forward to working with you again in developing your grant proposals. As the fall months are particularly busy with various grant deadlines, please be mindful that all external grant applications must be submitted internally and approved by faculties and the Office of Research, before they can be sent on to agencies. We have recently circulated information from Graham Carr, VP Research and Graduate Studies and from Lyse Larose, the faculty's Research Facilitator, detailing the internal review and approval process. For your convenience, a chart with internal and external deadlines for upcoming programs has been added to this report.

## 3. Research Chairs

### CURC

We are pleased to announce that the Faculty has two new Concordia University Research Chairs: Carmela Cucuzzella (Design and Computation Arts) is the CURC (New Scholar) in Integrated Design, Ecology and Sustainability (IDEAS) for the Built Environment; Daniel Cross (Mel Hoppenheim School of Cinema) is the CURC (Tier II) in Interactive Documentary Filmmaking. We wish both well in their research over the next five years.

### CRC

The search for a Canada Research Chair (Tier 2) in Indigenous Arts Practice – to be housed in the Department of Studio Arts – is currently up and running. The deadline for applications is November 1, 2015 and we are getting inquiries from artists from all parts of the globe. The posting can be found at: <http://www.concordia.ca/finearts/about/jobs/canada-research-chair-indigenous-arts-practice.html>

## 4. Faculty Awards

At a ceremony celebrating research at Concordia on September 4, 2015, Haidee Wasson (Mel Hoppenheim School of Cinema) was presented with the University Research Award (category B) in the Strategic Research Cluster 'The Person and Society'.

By this date, please e-mail Lyse Larose a full copy of the application (form part and word documents of all attachments) if you want a full review of your grant.

By this final internal deadline, you must do three things: 1) while in the agency's portal, validate the application, preview it and save it as a PDF doc on your desktop; 2) finalize and submit the application through the agency site; 3) go into the ConRAD system and fill out the Grant Submission Form to which you will attach the saved PDF copy of the application for the internal submission process.

## 2015-2016 EXTERNAL GRANTS – IMPORTANT DEADLINES

<u>AGENCY</u>	<u>PROGRAM</u>	<u>REVIEW BY RF*</u>	<u>OOR final DEADLINE**</u>	<u>EXT. ON-LINE DEADLINE</u>
FRQ SC	Établissement de nouveau chercheur/nouveau chercheur créateur	Wednesday, Sept. 16, 2015	9am, Friday, Sept. 25, 2015	4pm, Wednesday, Sept. 30, 2015
SSHRC	Insight Grant	Thursday, Oct. 1, 2015	9am, Friday, Oct 9, 2015	5pm, Thursday, Oct. 15, 2015
FRQ SC	Appui à la recherche-création	Wednesday, Oct. 7, 2015	9am, Friday, Oct. 16, 2015	4pm, Wednesday, Oct. 21, 2015
FRQ SC	Soutien aux équipes de recherche (application)	Friday, Oct. 9, 2015	9am, Friday, Oct. 16, 2015	4pm, Friday, Oct. 23, 2015
SSHRC	Partnerships Grants (application)	Monday, Oct. 19, 2015	9am, Wednesday, Oct. 28, 2015	5pm, Monday, Nov. 2, 2015
SSHRC	Connection	Monday, Oct. 19, 2015	9am, Wednesday, Oct. 28, 2015	5pm, Monday, Nov. 2, 2015
SSHRC	Partnership Development Grants	Monday, Nov. 16, 2015	9am, Wednesday, Nov. 25, 2015	5pm, Monday, Nov. 30, 2015
SSHRC	Connection	Monday, Jan. 18, 2016	9am, Wednesday, Jan. 27, 2016	5pm, Monday, Feb. 1, 2016
SSHRC	Insight Development Grants	Monday, Jan. 18, 2016	9am, Wednesday, Jan. 27, 2016	5pm, Monday, Feb. 1, 2016
SSHRC	Partnership Grants (Letter of Intent)	Monday, Feb. 1, 2016	9am, Wednesday, Feb.10, 2016	5pm, Monday, Feb. 15, 2016
SSHRC	Connection	Monday, April 18, 2016	9am, Wednesday, April 27, 2016	5pm, Monday, May 2, 2016
FRQ SC	Soutien aux équipes de recherche (LOI)	Friday, April 6, 2016	9am, Tuesday, May 17, 2016	4pm, Friday, May 20, 2016

\* Date for review by your Faculty Research Facilitator.

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