

FACULTY OF FINE ARTS

TO: Members, Fine Arts Faculty Council

FROM: Helen Athanassiadis, Secretary, Fine Arts Faculty Council

DATE: May 4, 2016

Please be advised that the next meeting of Fine Arts Faculty Council will be held on **Wednesday, May 11, 2016 at 10:00 a.m.** in EV 2-776.

AGENDA**Closed Session at 10:00 a.m. (Faculty Council Ratified Members Only)**

- I. Approval of Graduation Lists (Spring 2016 Convocation)

Open Session will follow

- I. Call to Order
2. Approval of the Agenda
3. Approval of the Minutes of the Meeting of April 15, 2016
4. Business arising from the Minutes
5. Presentation: Student Success Centre (10:30 a.m.)
Laura Mitchell, Director, Student Success Centre
6. Chair's Remarks
7. Question Period
8. Appointments (FFAC-2016-05-D1)
9. Academic Affairs
 - 9.1. Curriculum Changes for the Department of Cinema (Dossier: CINE-20) (FFAC-2016-05-D2)
 - 9.2. Curriculum Changes for the Department of Cinema (Dossier: CINE-21) (FFAC-2016-05-D3)
 - 9.3. Curriculum Changes for the Department of Cinema (Dossier: CINE-23) (FFAC-2016-05-D7)
 - 9.4. Report of the Associate Dean, Academic Affairs (FFAC-2016-05-D4)*
10. Planning and Academic Facilities
 - 10.1. Report of the Associate Dean, Planning and Academic Facilities (FFAC-2016-05-D5)*
11. Research
 - 11.1. Report of the Associate Dean, Research (FFAC-2016-05-D6)*
12. Committee Reports
 - 12.1. Board of Governors Report – Prof. Haidee Wasson
 - 12.2. Senate Report – Prof. Eliza Griffiths



FACULTY OF FINE ARTS

13. Other business

14. Next Meeting – September 2016

15. 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
April 15, 2016
9:30 am – 12 pm
EV2.776

Present: R. Duclos (Chair), A. G. Aghdam, B. Bartolomé Herrera, J. Blinkhorn, J. Butler, A. Cappelluto, K. Caruso, M. Corwin, C. Cucuzzella, G. Dionne, C. Hammond, S. Johnston, I. Kraulis, E. Little, E. Mongerson, E. Murphy, L. Oades, S. Panet-Raymond, D. Pariser, J. Potvin, C. Russell, D. Saenz, G. Schwartz, Y. Silverman, E. Simon, M. Sussman, M. J. Thompson, P. Visentin, A. Zhao-Djokic

Regrets: L. Adams, H. Athanassiadis, pk Langshaw, E. Regler, A. Whitelaw

Guest: J. Stong, A. Hauer, M. Ashe, M.-J. Blanchard

1. Call to Order

The Chair called the meeting to order at 9:40 a.m.

2. Approval of the Agenda

MOTION: (E. Simon / E. Mongerson)

“that the agenda for the meeting of April 15, 2016, be approved.”

CARRIED

3. Approval of the Minutes of the Meeting of March 11, 2016

MOTION: (D. Pariser / Y. Silverman)

“that the minutes of the meeting of March 11, 2016, be approved.”

CARRIED

4. Business Arising from the Minutes

There was no business arising from the minutes.

5. Chair’s Remarks

- The students have been influential in the EV Junction being re-designated and rethought as a student space and the faculty is working on a donation to obtain furniture. Foyer is being opened up to allow for scheduled activities.
- FASA is looking for a new, more visible space. Student groups are requesting that there be a block of time when no classes are scheduled, so that students are available to attend meetings, workshops, and activities. Discussions to address this request, are ongoing at Deans and Chairs meetings.
- The faculty recognizes the importance of professional development for the students and discussions are ongoing about what can be done to provide training.
- The release of the strategic directions plan to the community, by the Office of the President, is forthcoming.
- The Dean will introduce Peggy Killeen, Principal Director of Development, Fine Arts, Advancement and External Relations, at the next Faculty Council meeting.

6. Question Period

There were no questions.

7. Presentation: Jeremy Blinkhorn and Avery Zhao-Djokic from FASA

The FASA representatives presented an overview of the alliance and its clubs' structure, activities, project funding, budget and financing:

- FASA is looking for a new more recognizable and visible space and it is requesting that a 2-hour block of time be cut out of the curriculum schedule, on Tuesdays, Wednesdays, or Thursdays, to facilitate student attendance at meetings, workshops and activities.
- The club structure is being reviewed to reflect departmental representation.
- The alliance is restructuring its process for refunding students for project expenses.
- The Dean requested that FASA submit a digest of its best and major projects at the end of the year, so that she can act as the alliance's representative before the university's governing bodies.

8. Presentation: Fine Arts Graduate Student Association Representatives

- The following graduate student associations were represented and gave an overview of their structure, events, projects and future initiatives:
 - Art Education Graduate Student Association - represented by Jesse Stong
 - Art History Graduate Student Association (AHGSA) - represented by Katrina Caruso, current Faculty Council GSA representative and Alyssa Hauer
 - Concordia Graduate Film Studies Student Association - represented by Melanie Ashe
 - Huma PhD Graduate Student Association – represented by Marie-Josée Blanchard
 - Graduate Student Association (GSA) – represented by Beatriz Bartolomé Herrera, current Faculty Council GSA representative
- Information regarding the FB-630 graduate study space is to be re-circulated to student associations for them to spread the news.
- A. Cappelluto, Associate Dean, and A. Tsafaras, Manager, Planning and Academic Facilities, are to visit student association lounge spaces to discuss space and furniture needs.
- E. Murphy is to circulate a reminder to all associations about the availability of EV Junction and Foyer for the students' use.
- The Dean is to ask R. Dunk to prepare a poster of all upcoming graduate student association symposia.
- The Dean is to ask Marina Polosa to look into a Dean's Office sponsored event that will link the FASA and GSA student communities.
- The Dean is looking for students who would be interested in helping with the recruitment of new students, recognizing that this may already be taking place in an informal setting.
- The Faculty of Fine Arts is working with World University Services Canada to sponsor a refugee from Syria. A new refugee center was recently passed by the CSU and J. Blinkhorn is to provide the Dean with contact information.

9. Appointments (FFAC-2016-04-D1)

MOTION: (J. Blinkhorn / M. Sussman)

“that the appointments listed in document FFAC-2016-04-D1 be approved.”

CARRIED

10. Academic Affairs

10.1 Curriculum Changes

There were no curriculum changes to approve.

10.2 Report of the Associate Dean, Academic Affairs (FFAC-2016-04-D4)

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

10.3 Approval of the Graduation Lists – new process

A new process for the approval of the graduation lists has been put in place with the object of reducing paper consumption and expediting the approvals process. Graduation lists will now be posted in the small conference room of the Dean’s Office (EV2.773) the day before the meeting from 9:00 a.m. to 5:00 p.m. and on the morning of the Faculty Council closed session from 9:00 a.m. to 10:00 a.m., so that council members can review them.

11. Planning and Academic Facilities

10.1 Report of the Associate Dean, Planning and Academic Facilities (FFAC-2016-04-D5)

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

12. Research

11.1 Report of the Associate Dean, Research (FFAC-2016-04-D6)

Report distributed. Questions/comments may be directed to Anne Whitelaw at anne.whitelaw@concordia.ca

13. Committee Reports

13.1 Senate Report (no report was submitted)

14. Other business

- G. Schwartz shared a touching story about Paul Tshuma, a Music student, and the industry’s support in providing a music-writing program.
- S. Panet-Raymond is asking Fine Arts students to collaborate on Dance projects.
- FASA announced that it will be starting a digital archive of all its publications.
- The Dean announced eArtext, a virtual bookshop, and invited FASA to include its publications.
- The Dean announced Poetic Prescriptions, an event in conjunction with Creating Space, that will be taking place in the Black Box on April 15th.
- Joan Jonas and Jason Moran will be performing at the D.B. Clarke on May 27th.

15. Next Meeting – May 11, 2016 at 10 a.m. with a closed session. Graduation lists will be made available for review in EV.2.773 as of 9:30 a.m.

16. Adjournment

The meeting was adjourned at 11:45 a.m.

Submitted by E. Murphy

April 19, 2016

Appointments

Faculty of Fine Arts Council (FFAC) Voting Members

FFAC Ex-Officio Members

- Pk Langshaw, Chair, Department of Design and Computation Arts
- Mark Corwin, Chair, Department of Music

FFAC Department Representatives

- Kevin Austin, Department of Music (June 1, 2016 – May 31, 2019)
- Kelly Thompson, Department of Studio Arts (June 1, 2016 – May 31, 2019)

FFAC Part-Time Faculty Representatives

- David Douglas, Mel Hoppenheim School of Cinema (June 1, 2016 – May 31, 2018)
- Erwin Regler, Department of Design and Computation Arts (June 1, 2016 – May 31, 2017)
- Rachael Van Fossen, Department of Theatre (June 1, 2016 – May 31, 2018)

Faculty of Fine Arts Council Steering Committee Members

Full-Time Faculty

- Yehudit Silverman, Department of Creative Arts Therapies (June 1, 2016 – May 31, 2017)
- Rilla Khaled, Department of Design and Computation Arts (June 1, 2016 – May 31, 2017)
- Kevin Austin, Department of Music (June 1, 2016 – May 31, 2017)
- TBC (June 1, 2016 – May 31, 2017)

Part-Time Faculty

- David Douglas, Mel Hoppenheim School of Cinema (June 1, 2016 – May 31, 2018)

Faculty Personnel and Tenure Committee (FPTC)

- Kit Brennan, Department of Theatre (June 1, 2016 – May 31, 2018)
- Ricardo Dal Farra, Department of Music (June 1, 2016 – May 31, 2018)
- TBC (June 1, 2016 – May 31, 2018)



FACULTY OF FINE ARTS

Internal Memorandum

To: Rebecca Duclos, Dean, Faculty of Fine Arts
From: Mark Sussman, Associate Dean, Academic Affairs
Date: April 18, 2016
Re: Curriculum dossier, Mel Hoppenheim School of Cinema –CINE-20

The Faculty of Fine Arts Curriculum Committee has reviewed and unanimously approved the CINE -20 curriculum dossier from the Mel Hoppenheim School of Cinema. We hereby submit this file for review at Faculty Council on May 11, 2016.

The curriculum dossier for the Film Production program proposes editorial changes to their current offering in order to clarify content as well as the addition of a new course FMPR *Expanded Cinema*.

There are no resource implications involved.

With thanks for your consideration.

A handwritten signature in black ink, appearing to read "Mark Sussman".

Mark Sussman, PhD

Associate Dean, Academic Affairs

Faculty of Fine Arts

mark.sussman@concordia.ca

To: Mark Sussman, Associate Dean, Academic Affairs, Faculty of Fine Arts

From: Catherine Russell, Chair, Mel Hoppenheim School of Cinema

Date: April 14, 2016

Subject: Film Production Curriculum Changes

Changes outlined in the attached documents are indicative of present departmental practices. Many of the proposed changes are editorial, i.e. eliminating outdated notes or replacing them with new information that reflects updated departmental resources and equipment. A new course has been added into the regular curriculum: FMPR 444 *Expanded Cinema* (taught each academic year since 2000–2001 as FMPR 498J special topics course). The sequence of some required courses has also been restructured.

Course titles, descriptions and prerequisites have been amended to clarify course content and to reflect changes in technology. The changes also reflect updated content of courses taught within the past ten years.

The major change in course sequences comes in the first year of study. We have determined that new realities of post-production in the filmmaking milieu must reflect the complexities of new technologies, making it crucial to move Montage I into the list of first year recommended courses. This move will help lay a strong foundation of the complex fundamental processes for post-production that students employ throughout their study at MHSoC. Film Production recommends that students continue taking FMST 211 and 212 and FFAR 250 in their first year of study; all three are intensive writing classes that serve first year students with general introductions to cinema history and contemporary art theory.

Changes to prerequisites include FMPR 239 *Montage I* (formerly 339) for several courses which provides critical knowledge as well as a requirement within FMPR 432 *Filmmaking III* which states that students must have 30 or fewer credits remaining in their degree to register in the course.

First year courses provide a basis in writing and cinema history through FMST 211 and 212 and FFAR 250. FMPR 239 (formerly 339) is a post-production course that provides a technical foundation built upon and utilized throughout the BFA Film Production.

Second year courses expand on foundational theories, creative process strategies and workflows and allow students to further develop their knowledge and skill base. FMPR 332 is an advanced filmmaking core class in which students further develop and learn to employ professional standards in their filmmaking practices. FMPR 338 and 340 are technical aspect courses in Image and Sound, respectively, that complement the core filmmaking course, FMPR 332.

The third and fourth years of study include recommended courses that compliment required core courses and permit students to pursue specific, individual interests.

There are no resource implications associated with the proposed changes.

This rationale was clearly explained and unanimously supported by Departmental Council at its meeting on February 19, 2016 and approved with quorum via email on March 01, 2016.

Thank You,

Catherine Russell

Chair, Mel Hoppenheim School of Cinema
Faculty of Fine Arts, Concordia University
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Montreal, Quebec, Canada H3G 1M8
Tel.: 514 848 2424 ext. 4798
Fax: 514 848 4255



PROGRAM CHANGE: Change to program requirements in Film Production**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017

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

Type of Change:

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

Present Text (from 2016/2017) calendar	Proposed Text
66 BFA Specialization in Film Production NOTE: It is strongly recommended that students in the Specialization in Film Production have, or acquire, a knowledge of French. *12 FMST 211 ⁶ , 212 ⁶ 18 FMPR 231 ⁶ , 332 ⁶ , 432 ⁶ 12 FMPR 336 ³ , 338 ³ , 339 ³ , 340 ³ 9 Chosen from FMPR 335 ³ , 341 ³ , 343 ³ , 350 ³ , 398 ³ , 435 ³ , 438 ³ , 439 ³ , 440 ³ , 441 ³ , 442 ³ , 450 ³ , 498 ³ 9 Film Studies electives** (excluding FMST 200) 6 Cinema electives***** or credits outside of Cinema selected in consultation with the head of Film Production	66 BFA Specialization in Film Production NOTE: It is strongly recommended that students in the Specialization in Film Production have, or acquire, a knowledge of French. *12 FMST 211 ⁶ , 212 ⁶ 18 FMPR 231 ⁶ , 332 ⁶ , 432 ⁶ 12 FMPR 336 ³ , 338 ³ , <u>239</u> ³ , 340 ³ 9 Chosen from FMPR 335 ³ , 341 ³ , 343 ³ , 350 ³ , 398 ³ , 435 ³ , 438 ³ , 439 ³ , 440 ³ , 441 ³ , 442 ³ , 450 ³ , 498 ³ , <u>444</u> ³ 9 Film Studies electives** (excluding FMST 200) 6 Cinema electives***** or credits outside of Cinema selected in consultation with the head of Film Production
54 BFA Major in Film Production *12 FMST 211 ⁶ , 212 ⁶ 21 FMPR 231 ⁶ , 332 ⁶ , 338 ³ , 339 ³ , 340 ³ 6 Film Studies elective(s)** (excluding FMST 200) 15 Cinema electives** ****	54 BFA Major in Film Production *12 FMST 211 ⁶ , 212 ⁶ 21 FMPR 231 ⁶ , 332 ⁶ , 338 ³ , <u>239</u> ³ , 340 ³ 6 Film Studies elective(s)** (excluding FMST 200) 15 Cinema electives** ****
Rationale: Changes to the program requirements within the Specialization and Major in Film Production reflect the addition of the new course FMPR 444 and FMPR 339 to FMPR 239.	
Resource Implications: There are no resource implications.	

COURSE CHANGE: FMPR 231 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA Major in Film Production
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**☐ Course Number☐ Course Title☐ Credit Value☐ Prerequisite☒ Course Description☒ Editorial☐ New Course☐ Course Deletion☐ Other - Specify:

Present Text (from 2016/2017) calendar	Proposed Text
FMPR 231 <i>Filmmaking I</i> (6 credits) Prerequisite: Enrolment in the Major in Film Production; or enrolment in the Specialization in Film Studies and written permission of the School of Cinema. A comprehensive course introducing students to the art of making films . This course stresses the individual student's creative efforts in filmmaking . Students are expected to master basic technique and theory. Students will also be using digital post-production systems to edit their works. The course requires attendance at mandatory workshops outside of class time. NOTE A/See §200.3 NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.	FMPR 231 <i>Filmmaking I</i> (6 credits) Prerequisite: Enrolment in the Major in Film Production; or enrolment in the Specialization in Film Studies and written permission of the School of Cinema. A comprehensive course introducing students to the art of making <u>motion pictures</u> . This course stresses the individual student's creative efforts <u>and expression through filmmaking</u> . Students are expected to master basic technique and theory. <u>Students use digital resources for acquisition and post-production.</u> The course <u>may require mandatory</u> workshops outside of class time. NOTE A/See §200.3 NOTE: Students are required to bear <u>the production costs of all aspects of their course projects and supply their own means of storing media for editing and back-up.</u>
Rationale: Proposed changes to the course description and <i>Note</i> for FMPR 231 include updates to language that reflects the use of additional digital equipment and expenses incurred by students. The inclusion of "may" in the description allows instructors the flexibility to include or not include mandatory workshops in their syllabi.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course is also listed within the BFA Specialization in Film Production.	

COURSE CHANGE: FMPR 332 New Course Number:

Proposed ☒ Undergraduate or ☐ Graduate Curriculum ChangesCalendar for academic year: 2017/2018
Implementation Month/Year: September 2017

Faculty/School: Fine Arts
 Department: Mel Hoppenheim School of Cinema
 Program: Film Production
 Degree: BFA
 Calendar Section/Graduate Page Number: 81.60.1

Type of Change:

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

Present Text (from 2016/2017) calendar	Proposed Text
<p>FMPR 332 <i>Filmmaking II</i> (6 credits) Prerequisite: Enrolment in the Major in Film Production; FMPR 231; FMST 211, 212; FMPR 338 and 340 concurrently. An intermediate course in the theory, practice and technique of filmmaking. The course emphasizes idea development, creative process, methods of production, and production planning. Projects are made with a crew or individually, using film and/or digital technology, and digital post-production software. NOTE A/See §200.3 NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials. NOTE: Students who have received credit for FMPR 331 may not take this course for credit.</p>	<p>FMPR 332 <i>Filmmaking II</i> (6 credits) Prerequisite: Enrolment in the Major in Film Production, <u>FMST 211 and 212; FMPR 231 and 239. Must be concurrently enrolled in FMPR 338 and FMPR 340.</u> An intermediate course <u>that explores the theory, technique and practice</u> of filmmaking. The course emphasizes idea development, creative process, <u>production planning, methods of production and post-production. Diverse course sections include approaches to fiction and non-fiction. Students use digital resources for acquisition and post-production.</u> NOTE A/See §200.3 NOTE: Students are required to bear <u>the production costs of all aspects of their course projects and supply their own means of storing media for editing and back-up.</u></p>
<p>Rationale: Proposed changes to the FMPR 332 course description and Note include updates reflecting the use of digital processes beyond "film" as strictly celluloid as well as respective equipment used and expenses incurred by students.</p> <p>Proposed changes to the Prerequisite for this course include the addition of FMPR 239 <i>Montage I</i> (formerly 339), a post-production course that provides a technical foundation built upon and utilized throughout the BFA Film Production.</p>	
<p>Resource Implications: There are no resource implications.</p>	
<p>Other Programs within which course is listed:</p> <p>This course is also listed within the BFA Specialization in Film Production.</p>	

COURSE CHANGE: FMPR 336 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**☐ Course Number☐ Course Title☐ Credit Value☐ Prerequisite☒ Course Description☒ Editorial☐ New Course☐ Course Deletion☐ Other - Specify:

Present Text (from 2016/2017) calendar	Proposed Text
FMPR 336 <i>Introduction to Film Producing (3 credits)</i> Prerequisite: FMPR 231 or written permission of the School of Cinema. A comprehensive course introducing students to the art of production methods. This implies exposure to the creative and technical aspects of the total production experience, and includes both independent and industry strategies and methods for fundraising, preparation of the project, production budgeting and scheduling techniques, legal and monetary involvement, and post-production, distribution, and exhibition strategies. <i>NOTE: Students who have received credit for FMPR 334 may not take this course for credit.</i>	FMPR 336 <i>Introduction to Film Producing (3 credits)</i> Prerequisite: FMPR 231 or written permission of the School of Cinema. A comprehensive course introducing students to the <u>creative and administrative challenges of producing. This includes strategies for fundraising, pre-production, budgeting and scheduling techniques, legal, financial and insurance concerns, post-production, distribution, and exhibition. A broad range of genres and platforms are covered.</u>
Rationale: Proposed changes to the course description for FMPR 336 include updated language that reflects new models of independent motion picture production brought about by new technology and means of fundraising as well as changes to exhibition and distribution options. Deletion of the <i>NOTE</i> for FMPR 334 is as a result of FMPR 334 not being offered for over ten years and no longer appearing in the academic calendar.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course is also listed within the BFA Specialization in Film Production.	

COURSE CHANGE: FMPR 338 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**☐ Course Number☐ Course Title☐ Credit Value☒ Prerequisite☒ Course Description☒ Editorial☐ New Course☐ Course Deletion☐ Other - Specify:

Present Text (from 2016/2017) calendar	Proposed Text
FMPR 338 <i>Image I</i> (3 credits) Prerequisite: Enrolment in the Major in Film Production; FMPR 231; FMST 211, 212; FMPR 332 and 340 previously or concurrently. This is a comprehensive course about the equipment and technologies available to the contemporary filmmaker. Traditional technical aspects of filmmaking remain fundamental in this course, while digital technologies are also explored. Students learn about different cameras, image formats, lenses, lighting and grip equipment, film stocks, electronic image support systems and laboratory procedures. Students must attend compulsory workshops in addition to classes. NOTE: Students who have received credit for FMPR 342 may not take this course for credit.	FMPR 338 <i>Image I</i> (3 credits) Prerequisite: Enrolment in the Major in Film Production; FMPR 231 <u>and 239 and FMST 211 and 212. Concurrent enrolment in 332 and 340. A comprehensive course on the equipment and technology available to the contemporary filmmaker with a focus on the tools used by students in FMPR 332 <i>Filmmaking II</i>. Present-day technology is explored through the foundations of traditional camera and photographic theory toward an in-depth understanding of digital cinema. Extensive hands-on studio practice provides training in basic camera technique, lighting, and gripping. The course may require mandatory workshops outside of class time.</u>
Rationale: Proposed changes to the course description for FMPR 338 include language that directly links the course to FMPR 332 and reflects new technology and resources being used in the professional milieu and within the equipment base of the Department of Cinema. Proposed changes to the Prerequisite for this course include the addition of FMPR 239 <i>Montage I</i> (formerly 339), a new required course in the first year of the BFA Film Production that provides essential knowledge in the development of moving images and skills in post-production. Concurrent enrollment in FMPR 332 and 340 remains. Taken together, these courses are ideal compliments to FMPR 338.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course is also listed within the BFA Specialization in Film Production.	

COURSE CHANGE: FMPR 339 New Course Number: FMPR 239**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**

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

Present Text (from 2016/2017) calendar	Proposed Text
FMPR 339 Montage I (3 credits) Prerequisite: Enrolment in the Major in Film Production; FMPR 231; FMST 211, 212; FMPR 332, 338 and 340 previously or concurrently. An introduction to methods, approaches and techniques of editing used by editors working in various genres of film—drama, documentary, experimental. Editing image, sound and preparation and supervision or re-recording are included. Analog and digital post-production platforms will be included. Attendance is required at mandatory laboratory sessions outside of class time. <i>NOTE A/ See §200.3</i>	FMPR 239 Montage I (3 credits) Prerequisite: Enrolment in the Major in Film Production; concurrent enrolment in FMPR 231 and FMST 211 and 212. Students who have received credit for FMPR 339 may not take this course for credit. An introduction to the technical workflows and software applications used in the film production program. Students explore the theory and technique of editing as it applies to different genres of filmmaking. The course may require mandatory workshops outside of class time. <i>NOTE A/See §200.3</i> <i>NOTE: Students who have received credit for FMPR 339 may not take this course for credit.</i>
Rationale: The change to the number of this course from 339 to 239 reflects it as a course taken concurrently with the first-year core course FMPR 231 <i>Filmmaking I</i> . Changes to the course description include updated language that reflects more broad post-production and digital workflow components now covered in the course. Changes to the Prerequisite include concurrent enrolment in FMPR 231, which provides knowledge and skill essential to FMPR 239 <i>Montage I</i> . The deletion of FMPR 332, 338 and 340 is as a result of FMPR 239 becoming a first year required course. As such, it will now be the prerequisite for FMPR 332, 338 and 340.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course is also listed within the BFA Specialization in Film Production.	

COURSE CHANGE: FMPR 340 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**

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

Present Text (from 2016/2017) calendar	Proposed Text
FMPR 340 <i>Sound I</i> (3 credits) Prerequisite: Enrolment in the Major in Film Production; FMPR 231; FMST 211, 212. An introductory course in the aesthetics of sound and music design, and the techniques of location and studio recording and post-production. Analog and digital platforms and technologies will be included. Weekly mandatory laboratory sessions. NOTE: Students who have received credit for FMPR 242 may not take this course for credit.	FMPR 340 <i>Sound I</i> (3 credits) Prerequisite: Enrolment in the Major in Film Production; <u>FMST 211 and 212; FMPR 231 and 239; FMPR 332 concurrently.</u> An introductory course in the <u>technical aspects of designing sound for cinema in support of projects undertaken in Filmmaking II (FMPR332).</u> <u>The course focuses on location recording, studio recording, and multi-track editing for layered sound design. The course may require mandatory workshops outside of class time.</u>
Rationale: Changes to the course description for FMPR 340 include updated language that reflects a direct link to FMPR 332 <i>Filmmaking II</i> as well as new technology employed by the School of Cinema and the overall autonomous role of sound designers in the process of producing sound for film. Changes to the Prerequisite include concurrent enrolment in FMPR 332 <i>Filmmaking II</i> and the addition of FMPR 239 <i>Montage I</i> , a new required course in the first year of the BFA Film Production program. FMPR 239 (together with FMPR 340) provide essential skill and knowledge that serve students in their concurrent enrolment in FMPR 332 <i>Filmmaking II</i> .	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course is also listed within the BFA Specialization in Film Production.	

COURSE CHANGE: FMPR 341 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
FMPR 341 <i>Writing for Film I</i> (3 credits) Prerequisite: Enrolment in the Major in Film Production; FMPR 231; FMST 211, 212 . An introduction to writing for film, with special emphasis on the relation of the script to filmmaking. Students are expected to submit work of their own for discussion, analysis, and possible production in filmmaking courses. Students will also use special computer software to write scripts. <i>NOTE A/See §200.3</i>	FMPR 341 <i>Writing for Film I</i> (3 credits) Prerequisite: Enrolment in the Major in Film Production; FMPR 231 <u>and 239; FMST 211 and 212</u> ; An introduction to writing for film. <u>Students explore the written word as a means to convey and clarify visual ideas and cinematic stories. Synopses, treatments, and scenarios for various genres are explored. Students are required to submit their own writing for discussion and analysis.</u> <i>NOTE A/See §200.3</i>
Rationale: Updates to the course description for FMPR 341 include the removal of "special computer software", also known as "digital software", which is now ubiquitously in use. The course description has been generalised to include multiple modes of writing for film. Updates to the Prerequisite for this course include the addition of FMPR 239 <i>Montage I</i> , which is now a required course within the first year of the BFA Film Production program.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course is also listed within the BFA Specialization in Film Production.	

COURSE CHANGE: FMPR 350 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
FMPR 350 <i>Ways of Seeing in Film Production (3 credits)</i> Prerequisite: Enrolment in a Film Production program; FMPR 231; FMST 211, 212 . A forum of ideas intended to increase the student's awareness of cinema as a visual medium. Aspects of our visual culture are presented and discussed: work by painters, photographers, sculptors, architects, and artists working with digital media. A relationship is made between the work of such artists and the work of the filmmaker. Students work on individual visual projects. NOTE A/See §200.3 NOTE: Students who have received credit for this topic under a FMPR 498 number may not take this course for credit.	FMPR 350 <i>Ways of Seeing in Film Production (3 credits)</i> Prerequisite: Enrolment in the Major in Film Production ; FMPR 231 and 239 ; FMST 211 and 212 ; A forum of ideas intended to increase the student's awareness of cinema as a visual medium. Aspects of our visual culture are presented and discussed: work by painters, photographers, sculptors, architects, and artists working with digital media. A relationship is made between the work of such artists and the work of the filmmaker. Students work on individual visual projects. NOTE A/See §200.3 NOTE: <i>Students who have received credit for this topic under a FMPR 498 number may not take this course for credit.</i>
Rationale: Updates to the Prerequisite for this course include the addition of FMPR 239 <i>Montage I</i> , which is now a required course within the first year BFA Film Production program.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course is also listed within the BFA Specialization in Film Production.	

COURSE CHANGE: FMPR 361 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**

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

Present Text (from 2016/2017) calendar	Proposed Text
FMPR 361 <i>Documentary Approaches in Film Production</i> (3 credits) Prerequisite: Enrolment in a Film Production program; FMPR231; FMST211, 212. This course deals with aesthetic and conceptual issues surrounding the subject of documentary as a form. All issues in the production of a documentary film are treated, including budget, production, and post-production, and the changes brought by new technologies. This course also analyzes the shift in production away from film to digital technologies, in the field of the documentary. <i>NOTE: Students who have received credit for this topic under a FMPR 498 number may not take this course for credit.</i>	FMPR 361 <i>Approaches to Non-fiction - Selected Topics</i> (3 credits) Prerequisite: Enrolment in <u>the Major Film Production</u> ; FMPR 231 <u>and 239; FMST 211 and 212</u> . This course <u>explores aesthetic, conceptual and methodological</u> issues surrounding <u>non-fiction film production. Topics include research methods, non-scripted approaches, ethics of presentation, archival or ethnographic practices in light of current platforms and technologies.</u> <i>NOTE: Students who have received credit for this topic under a FMPR 498 number may not take this course for credit.</i>
Rationale: Updates to the title and description of this course reflect the evolution and expansion of practices in documentary over the last decade (since the course was introduced in 2001), removal of what is currently covered in other courses and outdated language referenceing "new" and "digital" technologies now ubiquitously in use. Updates to the Prerequisite for this course include the addition of FMPR 239 <i>Montage I</i> , which is now a required course within the first year BFA Film Production program.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course is not listed within other programs.	

COURSE CHANGE: FMPR 432 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**☐ Course Number☐ Course Title☐ Credit Value☒ Prerequisite☒ Course Description☒ Editorial☐ New Course☐ Course Deletion☐ Other - Specify:

Present Text (from 2016/2017) calendar	Proposed Text
FMPR 432 <i>Filmmaking III</i> (6 credits) Prerequisite: FMPR 332, 338, 340; written permission of the School of Cinema. A progression of FMPR 332, with students working on more advanced filmmaking projects. Students will edit projects using digital technologies. The development of concepts introduced in FMPR 332 is continued. NOTE A/See §200.3 NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials. NOTE: Students who have received credit for FMPR 431 may not take this course for credit.	FMPR 432 <i>Filmmaking III</i> (6 credits) Prerequisite: FMPR 332, 338, 340; written permission of the School of Cinema. <u>30 or fewer credits remaining in the degree. An advanced course building on practices established in Filmmaking II. Diverse course sections include approaches to fiction and non-fiction. Students use digital resources for acquisition and post-production.</u> NOTE A/See §200.3 NOTE: : Students are required to bear the <u>production costs of all aspects of their course projects and supply their own means of storing media for editing and back-up.</u> NOTE: Students who have received credit for FMPR 431 may not take this course for credit.
Rationale: Change to the Prerequisite for FMPR 432 to indicate 30 or fewer credits remaining will enable out-of-province students completing 120 credits to sync with Qubec students completing 90-credits. Proposed changes to the course description and NOTE include updates to language that reflect the use of digital processes beyond "film" as celluloid, approaches to fiction and non-fiction, and equipment used and expenses incurred by students.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course is also listed within the BFA Specialization in Film Production.	

COURSE CHANGE: FMPR 438 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**☐ Course Number☐ Course Title☐ Credit Value☒ Prerequisite☒ Course Description☐ Editorial☐ New Course☐ Course Deletion☐ Other - Specify:

Present Text (from 2016/2017) calendar	Proposed Text
FMPR 438 <i>Image II</i> (3 credits) Prerequisite: Enrolment in the Specialization in Film Production or the Major in Film Production; FMPR 332, 338, 340; FMPR 339 previously or concurrently; written permission of the School of Cinema. Building on the technical knowledge acquired in <i>Image I</i>, this course focuses on the art of cinematography. Advanced lighting and camera techniques are treated, emphasizing their aesthetic function. Students in this course will have mastered basic technical concerns, and are expected to develop interesting visual approaches for films made in <i>Filmmaking III</i>. Exercises are shot on film, digital and 35mm stills. Film excerpts and rushes are analyzed from a cinematographer's point of view.	FMPR 438 <i>Image II</i> (3 credits) Prerequisite: Enrolment in the Specialization in Film Production or the Major in Film Production; FMPR 332, 338, 340, 239; written permission of the School of Cinema. This course builds on the technical knowledge acquired in FMPR 338 <i>Image I</i> and focuses on the art and technology of image creation for cinema in support of projects in FMPR 432 <i>Filmmaking III</i> . Students explore advanced topics in lighting and camera technology.
Rationale: Proposed changes to the course description for FMPR 438 include updated language that links the course to FMPR 432 and broadens course content to include lighting and camera technology. Proposed changes to the Prerequisite for FMPR 438 include FMPR 239 <i>Montage I</i> , which is now a required course within the first year BFA Film Production program and a prerequisite for FMPR 338 <i>Image I</i> , the foundation course in digital workflows.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course is also listed within the BFA Specialization in Film Production.	

COURSE CHANGE: FMPR 439 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**☐ Course Number☐ Course Title☐ Credit Value☐ Prerequisite☒ Course Description☐ Editorial☐ New Course☐ Course Deletion☐ Other - Specify:

Present Text (from 2016/2017) calendar	Proposed Text
FMPR 439 <i>Montage II</i> (3 credits) Prerequisite: FMPR 339. A continuation of FMPR 339. This course is taught utilizing digital post-production editing systems.	FMPR 439 <i>Montage II</i> (3 credits) Prerequisite: FMPR <u>239. An exploration of advanced methods, approaches and techniques used by editors working in various genres of film: drama, documentary and expanded cinema. A continuation of FMPR 239.</u>
Rationale: Proposed changes to FMPR 439 include more specific language and details related to "workflows" within post-production continuity (a concept established in FMPR 239) and reference to FMPR 239 (formerly FMPR 339).	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course is also listed within the BFA Specialization in Film Production.	

COURSE CHANGE: FMPR 440 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input 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 2016/2017) calendar	Proposed Text
FMPR 440 Sound II (3 credits) Prerequisite: Enrolment in the Specialization in Film Production or the Major in Film Production; FMPR 338, 340. The central focus of the course is the creative designing of the soundtrack . The course emphasizes the interaction between sound and image in film and includes both individual and collective sound projects. This course is also taught on digital sound post-production platforms, and stresses the use of digital editing systems.	FMPR 440 Sound II (3 credits) Prerequisite: Enrolment in the Specialization in Film Production or the Major in Film Production; FMPR 338, 340. The central focus of the course is <u>creative sound design. Emphasis is on</u> the interaction between sound and image in film and includes both individual and collective sound projects.
Rationale: Proposed changes to the course description for FMPR 440 include updated language reflecting the nature of sound design in the digital age wherein individual creators are often responsible for the shape of sound in a film.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course is also listed within the BFA Specialization in Film Production.	

COURSE CHANGE: FMPR 441 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input 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 2016/2017) calendar	Proposed Text
FMPR 441 <i>Writing for Film II</i> (3 credits) Prerequisite: FMPR 341. A continuation of FMPR 341 on a more advanced level. Students will also use special computer software to write scripts.	FMPR 441 <i>Writing for Film II</i> (3 credits) Prerequisite: FMPR 341. An advanced exploration of topics covered in FMPR 341. Additional topics include adaptations of existing work for the screen and developing longer film projects. Three-act structures as well as new narrative formats and documentary approaches are explored. Students are required to <u>submit their own writing for discussion and analysis.</u>
Rationale: Proposed changes to the course description for FMPR 441 include the removal of "special computer software", also known as "digital software", which is now ubiquitously in use, and the replacement of "continuation" with "advanced" to reflect the course as a deeper exploration of concepts and skills begun in FMPR 341 <i>Writing for Film I</i> .	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course is also listed within the BFA Specialization in Film Production.	

COURSE CHANGE: FMPR 444 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Film Production
Degree: BFA
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**

<input type="checkbox"/> Course Number	<input type="checkbox"/> Course Title	<input type="checkbox"/> Credit Value	<input type="checkbox"/> Prerequisite
<input checked="" 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 2016/2017) calendar	Proposed Text
	FMPR 444 <u>Expanded Cinema</u> (3 credits) <u>Prerequisite: FMPR 231, FMPR 339, FMST 211. An advanced course introducing students to historical and current practices in expanded cinema practice. Expanded cinema emphasises an approach to moving image making that situates spectatorship and viewer engagement out of the confines of the traditional cinema exhibition. Students are encouraged to develop creative approaches in work that engages viewers in non-restricted spatial environments. Strong emphasis is placed on means of production and presentation that depart from established methods and models of film production.</u>
Rationale: FMPR 444 is unique in the Film Production curriculum. It provides students with an unlimited environment in which they familiarize and experiment with cinema as a spatially deployed medium, an interactive and participatory medium, and a digital and computational medium. Students are asked to challenge and review established notions of cinema as an "old medium" and reclaim its potential as "new medium" from the stand point of cinematic tradition. The course has been offered each academic year since 2000-2001 as a Special Topics course (FMPR 498) and has consistently met or exceeded its maximum enrolment number of 16.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course will also be listed within the BFA Specialization in Film Production.	



FACULTY OF FINE ARTS

Internal Memorandum

To: Rebecca Duclos, Dean, Faculty of Fine Arts
From: Mark Sussman, Associate Dean, Academic Affairs
Date: April 18, 2016
Re: Curriculum dossier, Mel Hoppenheim School of Cinema –CINE-21

The Faculty of Fine Arts Curriculum Committee has reviewed and unanimously approved the CINE -21 curriculum dossier from the Mel Hoppenheim School of Cinema. We hereby submit this file for review at Faculty Council on May 11, 2016.

The curriculum dossier for the Film Studies program mainly proposes the changes to their offering of upper-level seminar courses.

There are no resource implications involved.

With thanks for your consideration.

A handwritten signature in black ink, appearing to read "Mark Sussman".

Mark Sussman, PhD

Associate Dean, Academic Affairs

Faculty of Fine Arts

mark.sussman@concordia.ca

To: Mark Sussman, Associate Dean, Academic Affairs, Faculty of Fine Arts

From: Catherine Russell, Chair, Mel Hoppenheim School of Cinema

Date: April 14, 2016

Subject: Film Studies Curriculum Changes

Proposed changes to the Film Studies program curriculum are designed to reflect changes in the discipline and the broad range of scholarly interests among current faculty members. Changes to third-year seminars will provide greater continuity between the introductory and 300-level courses and the 400-level seminars; whereby upper level seminars will provide more in depth, intensive analysis of several intellectual strands introduced in the lower-level courses.

Toward this, four new seminars have been created: FMST 410 *Seminar in Gender, Sexuality and Media*, FMST 411 *Seminar in Screen Cultures*, FMST 412 *Seminar in Geographies of Cinema*, and FMST 420 *Seminar in Critical Media Practices*. To eliminate content overlap, FMST 422 and 425 have been collapsed into one course: FMST 422, the title and description of which remains *Seminar in Film Theory and Criticism*. FMST 421 *Seminar in Film Script Analysis* has been deleted as a result of not being offered in the past ten years. The titles of FMST 418 and 423 have been changed to provide a more broad and flexible approach to the topics.

Proposed changes to the titles of FMST 391 and FMST 392 reflect an evolution related to the stigma surrounding queer studies. The description of FMST 216 *Methods in Film Studies* has changed to clarify the high workload of the course and dissuade non-Film Studies students from enrolling and invariably dropping the course.

There are no resource implications related to these changes.

This rationale was clearly explained and unanimously supported by Departmental Council at its meeting on March 18, 2016.

Sincerely,

Catherine Russell

Chair, Mel Hoppenheim School of Cinema
Faculty of Fine Arts, Concordia University
1455 de Maisonneuve Blvd. West, Suite FB 319
Montreal, Quebec, Canada H3G 1M8
Tel.: 514 848 2424 ext. 4798
Fax: 514 848 4255



COURSE CHANGE: FMST 216 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major and BFA Minor in Film Studies
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
FMST 216 <i>Methods in Film Studies</i> (3 credits) This course develops students' critical thinking and writing skills about cinema and the moving image. It supplements the formal and aesthetic approaches to film analysis with broader questions about seeing, interpreting and understanding cinema. Students become acquainted with different methodologies of the study of film history and criticism and a wider range of methods of film analysis. <i>NOTE: Students in the Major in Film Studies program should complete this course as part of their first 30 credits.</i>	FMST 216 <i>Methods in Film Studies</i> (3 credits) <u>Prerequisite: Enrolment in the Major or Minor in Film Studies.</u> This <u>writing intensive course focuses on developing discipline-specific skills for the study of cinema and</u> the moving image. It supplements the formal and aesthetic approaches to film analysis with broader questions about seeing, interpreting and understanding cinema. <u>By completing a broad range of assignments designed to test various academic approaches to film analysis, students become acquainted with different methodologies that are currently in use within the discipline.</u> <i>NOTE: Students in the Major in Film Studies program should complete this course as part of their first 30 credits.</i>
Rationale: Many non-Film Studies students make special requests to enrol in this class, thinking it is an introductory class in film appreciation. The majority of these students drop the course before the add/drop deadline due to the high workload and specific attention to disciplinary methodologies. A change in course description clarifies what is presented and required in this course and will encourage students to enrol instead in FMST 200, the actual introductory Film Studies course.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course also appears within the BFA Specialization in Film Studies.	

COURSE CHANGE: FMST 392 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major Film Studies
Calendar Section/Graduate Page Number: 81.60.1**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 type="checkbox"/> Other - Specify:		

Present Text (from 2016/2017) calendar	Proposed Text
FMST 392 Representation and Sexuality ; Queer Cinema I (3 credits) An interdisciplinary, cross-cultural survey of queer cinema and video. Selected phases in the historical trajectory of lesbian and gay film are highlighted, both underground and mainstream, including studies of representative major artists from Jean Cocteau and Dorothy Arzner to Patricia Rozema and Derek Jarman. Problems in the depiction of sexual minorities are analyzed, and a selection of the principal aesthetic, theoretical and socio-political issues raised by queer theory and cultural production is introduced. NOTE A/See §200.3	FMST 392 Queer Cinema I (3 credits) An interdisciplinary, cross-cultural survey of queer cinema and video. Selected phases in the historical trajectory of LGBTQ film are highlighted, both underground and mainstream, including studies of representative major artists from Jean Cocteau and Dorothy Arzner to Patricia Rozema and Derek Jarman. Problems in the depiction of sexual minorities are analyzed, and a selection of the principal aesthetic, theoretical and socio-political issues raised by queer theory and cultural production is introduced. NOTE A/See §200.3
Rationale: This change will also eliminate confusion with the title for FMST 391 <i>Representation and Sexuality</i> , a general course rather than a specifically queer course.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course also appears within the Minor in Interdisciplinary Studies in Sexuality.	

COURSE CHANGE: FMST 393 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major Film Studies
Calendar Section/Graduate Page Number: 81.60.1**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 type="checkbox"/> Other - Specify:		

Present Text (from 2016/2017) calendar	Proposed Text
FMST 393 Representation and Sexuality : Queer Cinema II (3 credits) Prerequisite: FMST 392. An extension of FMST 392. An in-depth focus on selected historical, aesthetic, and theoretical issues, which vary from year to year according to the expertise of faculty. NOTE A/See §200.3	FMST 393 Queer Cinema II (3 credits) Prerequisite: FMST 392. An extension of FMST 392. An in-depth focus on selected historical, aesthetic, and theoretical issues, which vary from year to year according to the expertise of faculty. NOTE A/See §200.3
Rationale: Proposed changes to the titles of FMST 391 and FMST 392 reflect an evolution related to the stigma surrounding queer studies. When these courses were inaugurated over two couple of decades ago, it was well before the decriminalization of sodomy in most U.S. states (2003) and the legalization of same-sex marriage in Canada (2005). At that time it was felt that the appearance of the course title <i>Queer Cinema</i> on transcripts -particularly for international students- could be stigmatizing and a disincentive for enrolment. The short form transcript fields for course titles normally show only the first three words of the title: <i>Representation and Sexuality</i> . This change will also eliminate confusion with the title for FMST 391 <i>Representation and Sexuality</i> , a general course rather than a specifically queer course.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course also appears within the Minor in Interdisciplinary Studies in Sexuality.	

COURSE CHANGE: FMST 398 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major Film Studies
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
FMST 398 <i>Special Topics in Film Studies</i> (3 credits) Prerequisite: Written permission of the School of Cinema. A course which provides an opportunity for the study of limited and more specialized aspects of film studies. <i>NOTE C/See §200.3</i>	FMST 398 <i>Special Topics in Film Studies</i> (3 credits) Prerequisite: <u>Second-year standing.*</u> A course which provides an opportunity for the study of limited and more specialized aspects of film studies. <i>NOTE C/See §200.3</i> <u>*66 or fewer credits remaining in degree program.</u> <u>NOTE: Specific topics for this course, and prerequisites relevant in each case, are stated in the Undergraduate Class Schedule.</u>
Rationale: Change to the prerequisite for FMST 398 clarifies it as a lecture course, which do not require written permission.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course is not listed within other programs.	

COURSE CHANGE: FMST 399 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major Film Studies
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
FMST 399 <i>Special Topics in Film Studies</i> (6 credits) Prerequisite: Written permission of the School of Cinema. A course which provides an opportunity for the study of specialized aspects of film studies outside the scope of existing courses. <i>NOTE C/See §200.3</i>	FMST 399 <i>Special Topics in Film Studies</i> (6 credits) Prerequisite: <u>Second-year standing.*</u> A course which provides an opportunity for the study of specialized aspects of film studies outside the scope of existing courses. <i>NOTE C/See §200.3</i> <u>*66 or fewer credits remaining in degree program.</u> <u><i>NOTE: Specific topics for this course, and prerequisites relevant in each case, are stated in the Undergraduate Class Schedule.</i></u>
Rationale: Change to the prerequisite for FMST 399 clarifies it as a lecture course, which do not require written permission.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course does not appear within other programs.	

COURSE CHANGE: FMST 410 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Studies
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
	FMST 410 Seminar in Gender, Sexuality and Media (3 credits) Prerequisite: Written permission of the School of Cinema. An advanced interdisciplinary course in gender, identity and politics in cinema and media. Topics may vary from year to year, drawing on approaches from feminist, masculinity, queer, sexuality and gender/transgender studies. Sexuality is approached as an art, a form of communication and socio-cultural phenomenon, focusing on cinema and other moving image and sound-based media. Regular screenings accompany theoretical, historical and critical readings.
Rationale: Sexuality is an area of emphasis in the Film Studies program. While lecture courses on this subject are offered, an upper-level seminar that allows for focused and in depth analysis of specific topics is needed.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course will not be listed within other programs.	

COURSE CHANGE: FMST 412 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major Film Studies
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
	FMST 412 Seminar in Geographies of Cinema (3 credits) Prerequisite: Written Permission of the School of Cinema. An advanced study of cinema and the ways in which space, place and geo-political borders shape aesthetic, industrial, cultural and political dynamics of moving images and sound. This course may include national, regional, local, urban, rural and international and transnational approaches. Regular screenings accompany theoretical, historical and critical readings.
Rationale: Film Studies does not currently offer upper level coverage that takes geography as a starting point, save for courses in Canadian cinema. Given the centrality of this perspective to the discipline, national and regional course offerings at the 200 and 300-levels, and the research interests of much of the department, there is a necessity to expand curriculum in this direction.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course will not be listed within other programs.	

COURSE CHANGE: FMST 413 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major Film Studies
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
	FMST 413 Seminar in Screen Cultures (3 credits) Prerequisite: Written permission of the School of Cinema. An advanced, interdisciplinary approach to the study of cinema and media cultures which draws on historical and theoretical approaches to old and new screen-based forms. Topics include issues of exhibition, distribution, industry, art institutions and other socio-cultural and historical issues related to moving image cultures. Regular screenings accompany theoretical, historical and critical readings.
Rationale: This course acknowledges more recent developments in the field of Film Studies and offers students an opportunity to engage in advanced study in screen cultures.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course will not be listed within other programs.	

COURSE CHANGE: FMST 418 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major Film Studies
Calendar Section/Graduate Page Number: 81.60.1**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 checked="" type="checkbox"/> Course Deletion	<input type="checkbox"/> Other - Specify:		

Present Text (from 2016/2017) calendar	Proposed Text
FMST 418 Seminar in English-Canadian-Film (3 credits) Prerequisite: FMST 214 or COMS 316, and written permission of the School of Cinema. A seminar in which selected aspects of English -Canadian film are examined and discussed. The areas chosen for study vary from year to year according to the instructor's field of specialization.	FMST 418 Seminar in <u>Canadian Cinema</u> (3 credits) Prerequisite: FMST 214 or COMS 316, and written permission of the School of Cinema. A seminar in which selected aspects of <u>Canadian film</u> are examined and discussed. The areas chosen for study vary from year to year according to the instructor's field of specialization.
Rationale: Proposed change to the title and description of FMST 418 indicates the multicultural and multi-linguistic material under analysis in this course.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course also appears within the BFA Specialisation in Film Studies.	

COURSE CHANGE: FMST 420 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major Film Studies
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
	FMST 420 Seminar in Critical Media Practices (3 credits) Prerequisite: Written permission of the School of Cinema. This course brings together critical readings and practices across media forms with an emphasis on blending theory and creative work. Topics may include curating practices, video essays, collaborative media practices and web journalism.
Rationale: While many students in Film Studies are engaged in various forms of creative media practices, there is currently no course that provides a focused critical analysis geared toward understanding the bringing together of “thinking about” and “making of” media objects. As research creation emerges as an important critical practice in Film Studies, this course aims at examining various forms of such projects.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course will not appear within other programs.	

COURSE CHANGE: FMST 421 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major Film Studies
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
<p>FMST 421 Seminar in Film Script Analysis (3 credits)</p> <p>Prerequisite: Written permission of the School of Cinema. A study of the film script both as a basis for the construction of a film and as literature in its own right. Film scripts serving as illustrations of a variety of issues are used. Among these are point of view, voice over, adaptation from novel and theatre to film, character development, multi-story narratives, and uses of dialogue. Several scripts by the same screenwriter are examined, as well as different drafts of the same script. The course requirement includes an oral presentation to be given in conjunction with one or more students in the class.</p> <p>NOTE: Students who have received credit for FMST 324 may not take this course for credit.</p>	
<p>Rationale: FMST 421 has not been taught in nearly ten years. Current faculty do not have expertise in this area and it is highly unlikely the course will be taught again in the future.</p>	
<p>Resource Implications: There are no resource implications.</p>	
<p>Other Programs within which course is listed: This course does not appear within other programs.</p>	

COURSE CHANGE: FMST 422 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major Film Studies
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
FMST 422 Seminar in Film Theory and Criticism (3 credits) Prerequisite: FMST 212 and written permission of the School of Cinema. Theories including those of Sergei Eisenstein and André Bazin are studied both as explanations of the effects of films and as foundations for film criticism. The relation of contemporary theoretical writings, such as those in film semiology, to film criticism is discussed. Weekly screenings.	FMST 422 Seminar in Film Theory and Criticism (3 credits) Prerequisite: Written permission of the School of Cinema. This seminar provides an in depth and focused engagement with discourses on cinema from different cultural traditions and theoretical perspectives. Specific topics may vary from year to year and will be placed in dialogue with a range of film and media materials.
Rationale: Changes to the prerequisite and description of FMST 422 reflect its merge with FMST 425 <i>Seminar In Contemporary Film Theory</i> . The merge eliminates an overlap in content in two courses that have never been offered in the same year. FMST 422 is the advanced course that follows FMST 315 <i>Introduction to Film Theory</i> . Removal of specific theoretical perspectives that will be studied in the course (i.e. <i>Theories including those of Sergei Eisenstein and André Bazin</i>) allows content to remain open to a range of possible topics.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course does not appear within other programs.	

COURSE CHANGE: FMST 423 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major Film Studies
Calendar Section/Graduate Page Number: 81.60.1**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 type="checkbox"/> Other - Specify:		

Present Text (from 2016/2017) calendar	Proposed Text
FMST 423 Seminar in Comparative Stylistic and Formal Analysis (3 credits) Prerequisite: Written permission of the School of Cinema. An intensive course in the analysis of film style. Films are examined using an analytical projector in order to discover their formal and thematic structures. The contribution of cinematographers, editors, scriptwriters, directors, and performers to the development of a style are discussed. Weekly screenings.	FMST 423 <u>Seminar in Stylistic and Formal Analysis</u> (3 credits) Prerequisite: Written permission of the School of Cinema. An intensive course in the analysis of film style. Films are examined using an analytical projector in order to discover their formal and thematic structures. The contribution of cinematographers, editors, scriptwriters, directors, and performers to the development of a style are discussed. Weekly screenings.
Rationale: Proposed change to the title of FMST 423 expands the scope of course content. Film Studies no longer sees a need for exclusive concentration on comparative analysis within this approach to film and media. The new title allows for a focus on comparative analysis but removes the imperative to do so.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course does not appear within other programs.	

COURSE CHANGE: FMST 425 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major Film Studies
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
<p>FMST 425 Seminar in Contemporary Film Theory (3-credits) Prerequisite: Written permission of the School of Cinema. A survey and analysis of major recent theoretical approaches to film. Among the topics discussed are auteurism, semiotics, textual analysis, ideological criticism, psychoanalysis, feminism, and neo-formalism. The seminar includes screenings, discussions of weekly readings, and oral presentations by the students. NOTEA/See\$200.3</p>	
Rationale: Deletion of FMST 425 reflects the collapse of the course into FMST 422 due to an overlap in course content now included within the purview of FMST 422 in its new orientation.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course does not appear within other programs.	



FACULTY OF FINE ARTS

Internal Memorandum

To: Rebecca Duclos, Dean, Faculty of Fine Arts
From: Mark Sussman, Associate Dean, Academic Affairs
Date: April 18, 2016
Re: Curriculum dossier, Mel Hoppenheim School of Cinema –CINE-23

The Faculty of Fine Arts Curriculum Committee has reviewed and unanimously approved the CINE -23 curriculum dossier from the Mel Hoppenheim School of Cinema. We hereby submit this dossier for review at Faculty Council on May 11, 2016.

The curriculum changes for the Film Animation program proposes a reorganization of their core courses and the addition of upper-level courses and newly designed electives.

There are no resource implications involved.

With thanks for your consideration.

A handwritten signature in black ink, appearing to read "Mark Sussman".

Mark Sussman, PhD

Associate Dean, Academic Affairs

Faculty of Fine Arts

mark.sussman@concordia.ca

To: Mark Sussman, Associate Dean, Academic Affairs, Faculty of Fine Arts

From: Catherine Russell, Chair, Mel Hoppenheim School of Cinema

Date: April 14, 2016

Subject: Film Animation Curriculum Changes

Proposed curriculum changes for the Film Animation Program comprise a broad re-thinking of the core course structure.

Through the careful reorganization of our core courses, as well as the addition of some upper-level courses and newly-designed electives, the FMAN program will be increasing flexibility and access to first-choice courses for students in the FMAN Major and FMAN Minor. These changes will allow us to adapt to new technology, pedagogical, and workplace evolution. They will increase flexibility as well as better accommodate International, Visiting and non-Animation students. The changes will additionally permit us to follow University guidelines regarding interdisciplinarity and cross-faculty exchanges, while strengthening our unique position as one of the only auteur-driven Film Animation Programs in Canada.

The fundamental reorganization takes place within the Animation I and Animation II core classes. These two formerly 6-credit core classes have been modified into four 3-credit core classes. This change is in keeping with the objective of increasing flexibility in programming classes, allowing for better and more versatile teaching methods, and a smoother student flow within the two first years in the program. In order to accommodate ongoing changes in animation technology and its effect on animation pedagogy, the Film Animation Program needs to modify mandatory classes for first-year students. The basic content and objectives of the program will be modified, but now we will be able to maintain better control over enrolment and student successes in the first year. The mandatory classes have been modified as follows:

- *Animation I*, previously one 6-credit class, becomes two 3 credit classes re-titled *Introduction to Animation I and II*.

- *Animation II*, previously one 6-credit class, becomes two 3 credit classes titled *Exploring Animation Filmmaking I and II*.
- *Technical Aspects of Animated Filmmaking*, previously one 6-credit class, becomes two 3-credit classes titled *Technical Aspects for Animation I and II*.
- *Analytical Drawing for Animated Filmmaking*, previously one 6 credit class, becomes two 3 credit classes titled *Analytical Drawing and Design for Animation* and *Advanced Analytical drawing and Design for Animation*.

We are also introducing a new 3-credit second-year course designed for students in Fine Arts who are not enrolled in the Animation Program.

In second year, "Sound for Animation Film" has been made a mandatory class, consistent with the pedagogical mandate of the Film Animation program to facilitate all aspects of independent filmmaking, including sound. This proposed change was precipitated by student demand, as well as the dramatic increase in quality of student work by students who took this class as an elective.

Other modifications have been made to provide more versatility in scheduling classes, and to implement a rotation system for elective and advanced elective classes by offering them only every second or third year.

Keeping in mind that elective classes will now be alternating regularly over the years, the following modifications are proposed:

- *Stop Motion Animation*, previously one 3-credit class, will be offered at an introductory level and an advanced level. The courses will be titled *Introduction to Stop Motion* and *Advanced Stop Motion*.
- *3D Digital Animated filmmaking*, previously a 6-credit class, will be divided into two 3 credit sections: *Introduction to 3D Digital Animation* and *Advanced 3D Digital Animation*.

Three new elective classes have been added to the curriculum:

- *Under Camera Animation*, a technique very much in demand by our students, has been rendered more accessible due to new technology. This course will fill a curricular content gap in the program, and encourage in-depth exploration of a wide variety of direct animation techniques.

- *Digital Animation and Creative Composition* will fill a curricular content gap in the program and strengthen practices in contemporary advanced digital animation exploration.
- *Film Animation Expanded and Explored* introduces a platform for collaborative animation projects in a cross-disciplinary context. Designed to offer flexibility for cross posting and cross-faculty exchanges, the course allows non-Animation students to be introduced to independent/auteur driven Animation filmmaking to further their own art practice in collaboration with film animation students.

Various modification to other courses in the curriculum have been made to update prerequisites, nomenclature, and technologies.

Resource implications supporting the proposed curriculum shift have been met by the recent implementation of paperless animation workflows. This includes the extension of digital areas through the purchase of supplemental digital equipment. All technology and equipment changes and their installation are scheduled to be completed by September 2016.

This rationale was clearly explained and unanimously supported by Departmental Council at its meeting on March 18, 2016.

Sincerely,

Catherine Russell

Chair, Mel Hoppenheim School of Cinema
Faculty of Fine Arts, Concordia University
1455 de Maisonneuve Blvd. West, Suite FB 319
Montreal, Quebec, Canada H3G 1M8
Tel.: 514 848 2424 ext. 4798
Fax: 514 848 4255



PROGRAM CHANGE: Degree Program Requirements for BFA Major and Minor in Film Animation**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major and Minor in Film Animation
Calendar Section/Graduate Page Number: 81.60**Type of Change:**☐ Editorial ☒ Requirements ☐ Regulations ☐ Program Deletion ☐ New Program

Present Text (from 2016/2017) calendar	Proposed Text
60 BFA Major in Film Animation 48 FMAN 202⁶, 224⁶, 254⁶ 9 FMST 212 ⁶ , 323³ 9 FMAN 305⁶ , 315 ³ 9 Film Animation electives 9 FMAN 402 ⁹ 3 Film Studies electives 3 Fine Arts electives (exclusive of Cinema)	60 BFA Major in Film Animation 12 FMAN 203³, 204³, 225³, 255³ 9 FMST 212 ⁶ , 218³ 6 FMAN 325³, 256³ 12 FMAN 307³, 308³, 340³ , 315 ³ 9 Film Animation electives 9 FMAN 402 ⁹ 3 Fine Arts electives (exclusive of Cinema)
30 Minor in Film Animation 42 FMAN 202⁶, 224⁶ 6 FMAN 254⁶ 9 FMST 212 ⁶ , 323³ 3 Cinema electives	30 Minor in Film Animation 15 FMAN 203³, 204³, 225³, 255³, 256³ 9 FMST 212 ⁶ , 218³ 6 Cinema electives
Rationale: Changes to the degree requirements for the BFA Major and Minor Film Animation reflect course number changes and the addition of new courses within these programs. The Film Animation program is modifying its course structure and course layout. Through reorganization of core courses, as well as the addition of some upper-level courses and newly-designed electives, the FMAN program will be increasing flexibility and access to first-choice courses for students in the FMAN Major and FMAN Minor, Essential changes will be reflected in the first and second year 6-credit core classes by dividing them into sequential, interrelated 3 credit core courses, by implementing advanced levels for some of the already existing elective courses, and by designing new elective courses considered essential in order to enhance contemporary Fine Arts-based, auteur driven animation filmmaking practices. All changes are made without compromising first-choice access for students in the FMAN Major, and take into account the recent drastic credit cuts the program has suffered.	
Resource Implications: There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.	

COURSE CHANGE: FMAN 202

New Course Number: FMAN 203 AND 204

Proposed ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**☒ Course Number☒ Course Description☐ Course Deletion☒ Course Title☐ Editorial☐ Other - Specify:☐ Credit Value☒ New Course☒ Prerequisite

Present Text (from 2016/2017) calendar	Proposed Text
<p>FMAN 202-Animation I (6-credits) Prerequisite: Enrolment in the Major in Film Animation or the Minor in Film Animation; FMAN 254 concurrently; or written permission of the School of Cinema, with either FMPPR 231 or six credits in a Studio Art course. A studio course introducing the study and practice of film animation. Students are taught the fundamentals of motion analysis and frame-by-frame filmmaking, basic character animation, camera layouts, exposure sheets, and character design. NOTE A/See §200.3 NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials, as well as some digital equipment.</p>	<p>FMAN 203 Introduction to Animation I (3 credits) Prerequisite: Enrolment in the Major in Film Animation or the Minor in Film Animation; FMAN 255 concurrently; or written permission of the School of Cinema. A studio course introducing the study and practice of film animation. Students are taught the fundamentals of motion analysis and frame-by-frame filmmaking, basic character animation, camera layouts, exposure sheets and character design. NOTE A/See §200.3 NOTE: <u>Students who have received credit for FMAN 202 may not take this course for credit.</u> NOTE: <u>Students are required to bear the cost of all aspects of their course projects and supply their own necessary digital equipment and software including their own means of storing media for editing and back-up.</u></p>
<p>Rationale: FMAN 202 was a 6-credit course that was mandatory for all animation students. Course title change reflects modified course content and allows for clarification regarding levels of core animation classes. FMAN 202 has been separated into two 3-credit sections. FMAN 203 has similar course content to the first semester of the previous FMAN 202 class, modified and adapted to recent technology shifts and program priorities. It remains mandatory for FMAN Majors and FMAN Minors, while allowing International and non-FMAN students the possibility of taking a one-semester course in animation fundamentals. The program wishes to reach out to a more diverse student population in Fine Art and the international community by encouraging opportunities for exchange and cross-pollination.</p>	
<p>Resource Implications: There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.</p>	
<p>Other Programs within which course is listed: This course is also listed within the Minor in Film Animation.</p>	

COURSE CHANGE: FMAN 204 New Course Number: FMAN 204**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**☒ Course Number☐ Course Title☐ Credit Value☐ Prerequisite☐ Course Description☐ Editorial☒ New Course☐ Course Deletion☐ Other - Specify:

Present Text (from 2016/2017) calendar	Proposed Text
	FMAN 204 Introduction to Animation II (3 credits) Prerequisite: Enrolment in the Major in Film Animation or the Minor in Film Animation; FMAN 203; FMAN 251 concurrently or previously or written permission of the School of Cinema. A continuation on a more advanced level of FMAN 203. Students produce their first animated film project. <i>NOTE: Students who have received credit for FMAN 202 may not take this course for credit.</i> <i>NOTE: Students are required to bear the cost of all aspects of their course projects including related equipment and software as well as post-production expenses (as outlined in the course syllabus).</i>
Rationale: FMAN 204 is the continuation of FMAN 203, and maintains similar course content to the second semester of the previous FMAN 202 class, modified and adapted to recent technology shifts and program priorities. It remains mandatory for FMAN Majors and FMAN Minors. FMAN 204 allows students to build upon the fundamental skills acquired in FMAN 204, and is the first course where students work on a filmmaking exercise.	
Note about requirements clarifies possible expenses due to technological changes and the nature of this studio course.	
Resource Implications: There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.	
Other Programs within which course is listed: This course will also be listed within the Minor in Film Animation.	

COURSE CHANGE: FMAN 224 New Course Number: FMAN 225**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**☒ Course Number☒ Course Description☐ Course Deletion☒ Course Title☐ Editorial☐ Other - Specify:☐ Credit Value☐ New Course☐ Prerequisite

Present Text (from 2016/2017) calendar	Proposed Text
<p>FMAN 224 <i>Analytical Drawing and Design for Animated Filmmaking</i> (6 credits) Prerequisite: Enrolment in the Major in Film Animation or the Minor in Film Animation; or written permission of the School of Cinema. An analytical approach to various elements supporting the concept of representation, including character design, virtual space, and perception, among others. The concept of drawing is expanded beyond observational drawing.</p>	<p>FMAN 225 <i>Analytical Drawing and Design for <u>Animation</u></i> (3 credits) Prerequisite: Enrolment in the Major in Film Animation or the Minor in Film Animation; or written permission of the School of Cinema. An analytical approach to various elements supporting the concept of representation, including character design, virtual space, and perception, among others. The concept of drawing is expanded beyond observational drawing. <u>NOTE: Students who have received credit for FMAN 224 may not take this course for credit.</u> <u>NOTE: Students are required to bear the cost of all necessary equipment, software, and production materials for the course.</u></p>
<p>Rationale: The title has been slightly modified to reflect a better description of course content. Previously, FMAN 224 was a 6-credit course. It has been changed to a 3-credit class, mandatory for all Film Animation students, and remains a required course. While drawing remains an essential skill in animation film production, technological advances offer numerous alternatives to the drawn animation process. An advanced elective drawing class (FMAN 325 – please see below) will be offered to students wishing to strengthen their drawing skills and pursue 2D drawn animation on an advanced level. Students with different objectives will be allowed more choices for alternative animation elective courses.</p> <p>Note about requirements clarifies possible expenses due to technology changes and the nature of this studio course.</p>	
<p>Resource Implications: There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.</p>	
<p>Other Programs within which course is listed: This course is also listed within the Minor in Film Animation.</p>	

COURSE CHANGE: FMAN 254 New Course Number: FMAN 255 AND 256**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**

<input checked="" type="checkbox"/> Course Number	<input checked="" type="checkbox"/> Course Title	<input checked="" type="checkbox"/> Credit Value	<input 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 2016/2017) calendar	Proposed Text
<p>FMAN 254 Technical Aspects of Animated Filmmaking (6 credits) Prerequisite: Enrolment in the Major in Film Animation or the Minor in Film Animation, FMAN 202 concurrently; or written permission of the School of Cinema. A studio course introducing students to the use of digital and analog equipment in the production of frame-by-frame films. Students learn the technical aspects of animation software and analog animation production equipment. <i>NOTE: Students are required to bear the cost of film stock, printing, processing, and other materials, as well as some digital equipment.</i></p>	<p>FMAN 255 <i>Technical Aspects for Animation I</i> (3 credits) Prerequisite: Enrolment in the Major in Film Animation or the Minor in Film Animation, FMAN 203 concurrently; or written permission of the School of Cinema. A studio course introducing students to the use of <u>software and</u> equipment in the production of frame-by-frame films. Students learn the technical aspects of animation software and analog animation production equipment. <u>NOTE: Students who have received credit for FMAN 254 may not take this course for credit.</u> <u>NOTE: Students are required to bear the cost of <i>all necessary equipment, software, and production materials for the course as described in the syllabus.</i></u></p>
<p>Rationale: Course title has been slightly modified to reflect a better description of the course content and media, the division into two discrete classes, as well as to highlight its essential relationship with the FMAN 203 and FMAN 204 core courses. FMAN 254 was originally a 6-credit course that has been separated into two 3-credit sections, which remain mandatory for all animation students. FMAN 255 maintains similar course content to the first semester of the previous FMAN 254 class, modified and adapted to recent technology shifts and program priorities, while FMAN 255 maintains similar course content to the second semester of the previous FMAN 254 class. Technical Aspects remains mandatory for FMAN Majors and FMAN Minors, while the separation of the course into two 3-credit sections allows FMAN Minors, International and non-FMAN students the possibility of taking a one-semester course in animation technical fundamentals. The program wishes to reach out to a more diverse student population in Fine Art and the international community by encouraging opportunities for exchange and cross-pollination.</p> <p>FMAN 255 is a mandatory technical foundation class, introducing students to basic animation software and animation equipment, designed to be taken concurrently with FMAN 203. Exercises in FMAN 203 and in FMAN 255 are built to complement each other.</p> <p>FMAN 256 is a mandatory advanced technical class, introducing students to compositing and post-production software as well as to the advanced use of professional animation equipment, designed to be taken concurrently with FMAN 204. FMAN 256 allows students to build upon the fundamental skills acquired in FMAN 255, and supports students working on their first animation film in FMAN 204.</p> <p>Note about requirements clarifies possible expenses due to technology changes and the nature of this studio course.</p>	
Resource Implications:	

There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.

FFAC-2016-05-D7

Other Programs within which course is listed:

This course is also listed within the Minor in Film Animation.

COURSE CHANGE: FMAN 256 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
	<p>FMAN 256 <i>Technical Aspects for Animation II</i> (3 credits) Prerequisite: Enrolment in the Major in Film Animation or the Minor in Film Animation. FMAN 203, 255 previously. FMAN 204 previously or concurrently or written permission of the School of Cinema. A continuation on a more advanced level of FMAN 250. Students further explore the use of software and equipment for the production of frame-by-frame film. NOTE: Students who have received credit for FMAN 254 may not take this course for credit. NOTE: Students are required to bear the cost of all aspects of their course projects including related equipment and software as well as post-production expenses (as outlined in the course syllabus).</p>
<p>Rationale: Course title has been slightly modified to reflect a better description of the course content and media, the division into two discrete classes, as well as to highlight its essential relationship with the FMAN 203 and FMAN 204 core courses. FMAN 254 was originally a 6-credit course that has been separated into two 3-credit sections, which remain mandatory for all animation students. FMAN 255 maintains similar course content to the first semester of the previous FMAN 254 class, modified and adapted to recent technology shifts and program priorities, while FMAN 256 maintains similar course content to the second semester of the previous FMAN 254 class. Technical Aspects remains mandatory for FMAN Majors and FMAN Minors, while the separation of the course into two 3-credit sections allows FMAN Minors, International and non-FMAN students the possibility of taking a one-semester course in animation technical fundamentals. The program wishes to reach out to a more diverse student population in Fine Art and the international community by encouraging opportunities for exchange and cross-pollination.</p> <p>FMAN 255 is a mandatory technical foundation class, introducing students to basic animation software and animation equipment, designed to be taken concurrently with FMAN 203. Exercises in FMAN 203 and in FMAN 255 are built to complement each other.</p> <p>FMAN 256 is a mandatory advanced technical class, introducing students to compositing and post-production software as well as to the advanced use of professional animation equipment, designed to be taken concurrently with FMAN 204. FMAN 256 allows students to build upon the fundamental skills acquired in FMAN 255, and supports students working on their first animation film in FMAN 204.</p> <p>Note about requirements clarifies possible expenses due to technology changes and the nature of this studio course.</p>	

Resource Implications:

FFAC-2016-05-D7

There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.

Other Programs within which course is listed:

This course is not listed within other programs.

COURSE CHANGE: FMAN 300 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
	<p>FMAN 300 Under-Camera Animation (3 credits)</p> <p>Prerequisite: Enrolment in the Major in Film Animation or Minor in Film Animation; FMAN 204, 225, 256 or written permission of the School of Cinema. An intensive, hands-on introduction to the art, practice, and multiple techniques of direct animation, creating, photographing, and erasing original images directly under the animation camera. Through a series of short exercises, guest lectures, and hands-on workshops, students explore the immediacy of a direct mark-making animation practice.</p> <p><i>NOTE: Students are required to bear the cost of all necessary equipment, software, and production materials for the course as described in the syllabus.</i></p>
<p>Rationale:</p> <p>Under-camera animation provides filmmakers with the freedom to experiment with animation methods such as paint-on-glass, clay-on-glass, sand, charcoal, cutout animation, collage, object animation, and other techniques created and photographed directly under the camera. Current curriculum offerings only allow for short projects in under-camera animation, while this new course will offer the opportunity for longer duration projects and more in-depth exploration of an intensive, hands-on technique. This course pursues the advancement of principles introduced in core Film Animation classes, but can alternately be adapted to accommodate non-animation students and could potentially be cross-listed with a Studio Arts elective.</p> <p>Note about requirements clarifies possible expenses due to technological changes and the nature of this studio course.</p>	
<p>Resource Implications:</p> <p>There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.</p>	
<p>Other Programs within which course is listed:</p> <p>This course is not listed within other programs.</p>	

COURSE CHANGE: FMAN 301 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
	<p>FMAN 301 <i>Explorations in Film Animation</i> (3 credits)</p> <p>Prerequisite: Enrolment the Major in Film Animation or the Minor in Film Animation; FMAN 204, 256 or enrolment in the Faculty of Fine Arts; Second-year standing with 66 or fewer credits remaining in degree program and written permission of the School of Cinema. Non-animation students may be required to submit a portfolio and undergo an interview. A studio course experimenting with the art of Film Animation through short group projects informed by individual student interests in Fine Arts practices. This course introduces students from Film Animation and other Fine Arts disciplines to the collaborative exploration of a variety of direct animation techniques. Enhanced by field trips and guest lectures, students are introduced to the unique language of film animation and independent /auteur driven expressions of animation filmmaking.</p> <p><i>NOTE: Students are required to bear the cost of all necessary equipment, software, and production materials for the course as described in the syllabus.</i></p>
<p>Rationale:</p> <p>Film Animation is a multi-faceted art form and the combined result of multiple art practices most commonly using photography, painting & drawing, puppetry and music. But it also encompasses the wider range of the Visual Arts and Performing Arts. To illustrate and enhance this reality, Film Animation wishes to introduce a cross-disciplinary course as a meeting ground for young artists within the Faculty of Fine Arts.</p> <p>The structure o this course allows non-Animation students to be introduced to independent/auteur driven Animation filmmaking, and to learn some animation basics to further and enhance their own particular art practice. It aims to invite approximately 50% non-animation students into its structure and encourages exploration and production of collaborative short animation projects with animation students.</p> <p>Yearly calendar course scheduling, resources and event availabilities will determine the offering and nature of field trips and guest lecturers to enhance and widen the theoretical and philosophical learning experience.</p> <p>The final course objectives are focused on the production of short, interdisciplinary, animation based projects such as films, installations, or other kinds of cross disciplinary visual art experiences.</p>	

Note about Portfolio and interview: clarifies requirement for non-animation students to come with a sufficient and appropriate artistic skill set to allow collaboration and a smooth transition into this animation class.

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Note about requirements: clarifies possible expenses due to technology changes and the nature of this studio course.

Resource Implications:

There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.

Other Programs within which course is listed:

This course will not be listed within other programs.

COURSE CHANGE: FMAN 305 New Course Number: FMAN 307 AND 308**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**☒ Course Number☒ Course Title☒ Credit Value☒ Prerequisite☒ Course Description☐ Editorial☒ New Course☐ Course Deletion☐ Other - Specify:

Present Text (from 2016/2017) calendar	Proposed Text
<p>FMAN 305-Animation II (6 credits) Prerequisite: Enrolment in the Major in Film Animation; FMAN 202, 224, 254. A continuation on a more advanced level of FMAN 202. During the production of short animation exercises and films, students enhance their knowledge of film planning strategies and various frame-by-frame filmmaking techniques. Students explore film language, sound design and editing. NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials as well as some digital equipment.</p>	<p>FMAN 307 Exploring Animation Filmmaking I (3 credits) Prerequisite: Enrolment in the Major in Film Animation; FMAN <u>204, 225, 256; or written permission of the School of Cinema</u>. A continuation of FMAN <u>204, with emphasis on exploring the art of animation filmmaking</u>. <u>Students explore film language, sound design, and editing, and</u> enhance their knowledge of film planning strategies and various frame-by-frame filmmaking techniques. <u>Note: It is recommended that students take FMAN 340 and 315 previously or concurrently.</u> <u>NOTE: Students who have received credit for FMAN 305 may not take this course for credit.</u> <u>NOTE: Students are required to bear the cost of all necessary equipment, software, and production materials for the course as described in the syllabus.</u></p>
<p>Rationale: FMAN 305 was a 6-credit course mandatory for all animation students. Course title change reflects modified course content and allows for clarification regarding levels of core animation classes. FMAN 305 has been separated into two 3-credit sections, and remains mandatory for all animation students in the Major. FMAN 307 maintains a curriculum similar to the first semester of the previous FMAN 305 class, modified and adapted to recent technological shifts and program priorities, while FMAN 308 maintains a similar structure to the second semester of the previous FMAN 305 course.</p> <p>Separating FMAN 305 into two 3-credit sections gives flexibility to students in the FMAN major and permits the program to diversify teaching and content. It allows International and non-Animation students to occasionally access a more advanced animation class based upon assessment of their portfolio and skills. FMAN 307 is an exploratory class into the art of animation filmmaking. Specific themes will be explored following a rigorous program to develop a better understanding of film genre. FMAN 308 is an exploratory class with supplemental challenges for the junior filmmaker, introducing the students to advanced film language, editing and animation techniques. Focus will be on enhancing productivity, quality of work and professionalism.</p> <p>Note about requirements clarifies possible expenses due to technological changes and the nature of this studio course.</p>	
<p>Resource Implications: There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.</p>	
<p>Other Programs within which course is listed:</p>	

This course is not listing within other programs.

FFAC-2016-05-D7

COURSE CHANGE: FMAN 308 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
	<p>FMAN 308 Exploring Animation Filmmaking II (3 credits)</p> <p>Prerequisite: Enrolment in the Major in Film Animation; FMAN 307 or written permission of the School of Cinema. A continuation of FMAN 307. This course allows students to further explore the planning and production of frame-by-frame animation filmmaking.</p> <p><i>Note: It is recommended that students take FMAN 340 and 315 previously or concurrently</i></p> <p><i>NOTE: Students are required to bear the cost of all necessary equipment, software, and production materials for the course as described in the syllabus.</i></p> <p><i>NOTE: Students who have received credit for FMAN 305 may not take this course for credit.</i></p>
<p>Rationale:</p> <p>FMAN 305 was a 6-credit course that was mandatory for all animation students. Course title change reflects modified course content and allows for clarification regarding levels of core animation classes. FMAN 305 has been separated into two 3-credit sections, and remains mandatory for all animation students in the Major. FMAN 307 maintains a curriculum similar to the first semester of the previous FMAN 305 class, modified and adapted to recent technological shifts and program priorities, while FMAN 308 maintains a similar structure to the second semester of the previous FMAN 305 course.</p> <p>Separating FMAN 305 into two 3-credit sections gives flexibility to students in the FMAN major and permits the program to diversify teaching and content. It allows International and non-Animation students to occasionally access a more advanced animation class based upon assessment of their portfolio and skills.</p> <p>FMAN 307 is an exploratory class into the art of animation filmmaking. Specific themes will be explored following a rigorous program to develop a better understanding of film genre. FMAN 308 is an exploratory class with supplemental challenges for the junior filmmaker, introducing the students to advanced film language, editing and animation techniques. Focus will be on enhancing productivity, quality of work and professionalism.</p> <p>Note about requirements clarifies possible expenses due to technological changes and the nature of this studio course.</p>	
<p>Resource Implications:</p> <p>There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.</p>	
<p>Other Programs within which course is listed:</p> <p>This course is not listed within other programs.</p>	

COURSE CHANGE: FMAN 311 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
	<p>FMAN 311 <i>Digital Animation and Compositing</i> (3 credits) Prerequisite: Enrolment in the Major in Film Animation or MInor in Film Animation; FMAN 204, 225, 256 or written permission of the School of Cinema. This course is designed to permit an in-depth exploration of various digital mediums by animating, editing and compositing animated media following the spirit of contemporary animated film. Exercises will include, but are not limited to, exploration of digitally drawn or scanned elements, digital cut outs, green-screen, and innovative stop-motion animation techniques. Emphasis will be put on personal expression, motion graphics and enhancement of professional animation skills. <i>NOTE: Students are required to bear the cost of all necessary equipment, software, and production materials for the course as described in the syllabus.</i></p>
<p>Rationale: A continuation at an advanced level of paperless techniques and principles introduced in core Film Animation classes and the learning of film animation software taught in Technical Aspects classes. Contemporary independent film animation practices require advanced and evolving digital exploration and experimentation. The creation of this FMAN elective will expose students to in-depth digital animation and technical experimentation, while developing their knowledge of mainstream digital postproduction and effects software and equipment. Focus will be on enhancing productivity, quality of work and creativity using professional digital tools. Through a series of exercises combining artistic and technical challenges, students will discover the true potential of animation, compositing and post-production software. Techniques explored may include green screen, motion capture, compositing, digital cut outs, a combination of 2D and 3D techniques, tracking and stabilizing, and the study of specific digital plug-ins.</p> <p>Note about requirements clarifies possible expenses due to technology changes and the nature of this studio course.</p>	
<p>Resource Implications: There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.</p>	
<p>Other Programs within which course is listed: This course is not listed within other programs.</p>	

COURSE CHANGE: FMAN 315 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**

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

Present Text (from 2016/2017) calendar	Proposed Text
FMAN 315 <i>From Idea to Storyboard</i> (3 credits) Prerequisite: Enrolment in the Major in Film Animation; FMAN 202, 224 and 254 ; or written permission of the School of Cinema. Exploration of the visual and written development of ideas and scripts in a storyboard form. Students engage in creative and experimental exercises; including timing, planning the soundtrack, and creating animatics.	FMAN 315 <i>From Idea to Storyboard</i> (3 credits) Prerequisite: Enrolment in the Major in Film Animation; FMAN <u>204, 225, 256</u> ; or written permission of the School of Cinema. An exploration of the visual and written development of ideas and scripts <u>in storyboard</u> form. Students engage in creative and experimental <u>exercises</u> including timing, planning the soundtrack and creating animatics. <u><i>NOTE: Students are required to bear the cost of all necessary equipment, software, and production materials for the course as described in the syllabus.</i></u>
Rationale: The course number change for pre-required courses is to adapt to previous changes in course name and numbers. Pre-required skills and course descriptions remain the same. Note about requirements clarifies possible expenses due to technology changes and the nature of this studio course.	
Resource Implications: There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.	
Other Programs within which course is listed: This course is not listed within other programs.	

COURSE CHANGE: FMAN 319 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
FMAN 319 Character Animation (3 credits) Prerequisite: Enrolment in the Major in Film Animation; FMAN 202, 224 and 254 ; or written permission of the School of Cinema. An examination of the fundamentals of character animation, its theory, techniques, and application to studio situations. Exercises in character creation, design and dramatization are directed towards the students' particular interests and styles. <i>NOTE A/See §200.3.</i> <i>NOTE: Previous drawing experience is recommended.</i>	FMAN 319 Character Animation (3 credits) Prerequisite: Enrolment in the Major <u>or Minor</u> in Film Animation; FMAN <u>204, 225 and 256</u> ; or written permission of the School of Cinema. An examination of the fundamentals of character animation, its theory, techniques, and application to <u>contemporary</u> studio situations. Exercises in character creation, design and dramatization are directed towards the students' particular interests and styles. <i>NOTE A/See §200.3.</i> <i>NOTE: Previous drawing experience is recommended.</i> <u><i>NOTE: Students are required to bear the cost of all necessary equipment, software, and production materials for the course as described in the syllabus.</i></u>
Rationale: The course number change for pre-required courses is to adapt to previous changes in course name and numbers. Pre-required skills and course descriptions remain the same. In order to encourage cross program exchanges and collaboration with the Fine Art Faculty, the FMAN program wishes to include students from the FMAN minor and will welcome a limited number of non-animation students into this class. Changes in course description reflect contemporary 2D animation practices in the fundamental shift toward paperless drawn animation versus traditional drawn-on-paper animation techniques. Note about requirements clarifies possible expenses due to technological changes and the nature of this studio course.	
Resource Implications: There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.	
Other Programs within which course is listed: This course is not listed within other programs.	

COURSE CHANGE: FMAN 325 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**☐ Course Number☒ Course Title☐ Credit Value☒ Prerequisite☒ Course Description☐ Editorial☐ New Course☐ Course Deletion☐ Other - Specify:

Present Text (from 2016/2017) calendar	Proposed Text
FMAN 325 Advanced Analytical Drawing (3 credits) Prerequisite: FMAN 202, 204 . A continuation on a more advanced level of FMAN 224 .	FMAN 325 Advanced Analytical Drawing and Design for Animation (3 credits) Prerequisite: Enrolment in the Major in Film Animation or the Minor in Film Animation; FMAN 225 or written permission of the School of Cinema upon presentation of a portfolio . A continuation on a more advanced level of FMAN 225 . An in-depth focus on drawing for animation film . <i>NOTE: Previous drawing experience is recommended.</i> <i>NOTE: Students who have received credit for FMAN 224 may not take this course for credit.</i> <i>NOTE: Students are required to bear the cost of all necessary equipment, software, and production materials for the course as described in the syllabus.</i>
Rationale: Course title change is necessary to position FMAN 325 as the natural continuation of FMAN 225. The title modification clarifies course content and standardizes it with the Introductory drawing class. Change in course numbers of pre-required courses are in order to adapt to proposed changes in course title. The changes in pre-required courses permit flexibility in course choices and encourage cross program exchanges, collaborations and interdisciplinarity. The FMAN program wishes to welcome a limited number of non-animation students into this class. Advanced Analytical Drawing and Design for Animation may be offered to first- and second-year students in the Major or Minor in FMAN as well as to non-Animation students with the necessary drawing skills. Students can decide to take this class as an elective and may choose to take it later in the program to improve drawing skills. Note about requirements clarifies possible expenses due to technological changes and the nature of this studio course.	
Resource Implications: There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.	
Other Programs within which course is listed: This course is not listed within other programs.	

COURSE CHANGE: FMAN 340 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**☐ Course Number☒ Course Title☐ Credit Value☒ Prerequisite☒ Course Description☐ Editorial☐ New Course☐ Course Deletion☐ Other - Specify:

Present Text (from 2016/2017) calendar	Proposed Text
FMAN 340 Sound for Animated Film (3 credits) Prerequisite: Enrolment in the Major in Film Animation; FMAN 202, 224 and 254 ; or written permission of the School of Cinema. An introduction to sound production theory, techniques and applications specific to animation films. Starting from the fundamentals of audio recording and mixing, students progress through a series of hands-on workshops and exercises culminating in a fully realized soundtrack for an animation film.	FMAN 340 Sound for <u>Animation</u> Film (3 credits) Prerequisite: Enrolment in the Major in Film Animation; <u>FMAN 204, 225 and 256</u> ; or written permission of the School of Cinema. An introduction to sound production theory, techniques and applications specific to animation films. Starting from the fundamentals of audio recording and <u>multi-channel</u> mixing, students progress through a series of hands-on workshops and exercises culminating in a fully realized soundtrack for an animation film. <u>NOTE: Students are required to bear the cost of all necessary equipment, software, and production materials for the course as described in the syllabus.</u>
Rationale: Change in number of pre-required courses is to adapt to the previous changes in course names and numbers. The pre-required skills are the same. A small modification in the description has been made to reflect contemporary technical and digital practices. Note about requirements clarifies possible expenses due to technology changes and the nature of this studio course.	
Resource Implications: There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.	
Other Programs within which course is listed: This course does not appear within other programs.	

COURSE CHANGE: FMAN 352 New Course Number: FMAN 350**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**☒ Course Number☒ Course Title☐ Credit Value☒ Prerequisite☒ Course Description☐ Editorial☐ New Course☐ Course Deletion☐ Other - Specify:

Present Text (from 2016/2017) calendar	Proposed Text
<p>FMAN 352 Stop-Motion Animation (3 credits) Prerequisite: FMAN 202; or written permission of the School of Cinema. An intensive hands-on seminar/workshop in the art and craft of animation. This course is designed to acquaint the student with photographic techniques, model, puppet, and set construction, materials, motion control, and lighting, as it applies to animation filmmaking. Recent developments and a study of international styles and techniques are included. <i>NOTE: Students who have received credit for this topic under a FMAN 498 number may not take this course for credit</i></p>	<p>FMAN <u>350</u> Introduction to Stop-Motion Animation (3 credits) Prerequisite: <u>Enrolment in the Major or Minor Film Animation; FMAN 204, 225 and 256</u>; or written permission of the School of Cinema. An intensive hands-on seminar/workshop in the art and craft of <u>stop-motion</u> animation. This course is designed to acquaint the student with photographic <u>and animation techniques in stop-motion. Puppets, clay and other techniques will be explored. Emphasis is placed on animation skills within the stop-motion process. Basic model, puppet, and set construction are introduced, as well as use of materials and lighting. Study of recent developments in international styles and techniques are included.</u> <i>NOTE: Students who have received credit for <u>FMAN 352</u> may not take this course for credit.</i> <i><u>NOTE: Students are required to bear the cost of all necessary equipment, software, and production materials for the course as described in the syllabus.</u></i></p>
<p>Rationale: Change in number of pre-required courses is to adapt to the previous changes in course names and numbers. Pre-required skills remain the same. To encourage cross-program exchanges and collaboration, the FMAN program wishes to include students from the FMAN minor and will welcome a limited number of non-animation students with the necessary pre-required courses into this class. Stop-Motion animation provides a rich platform for collaborative projects with other Fine Art programs. The course description has been revised with the objective to clarify course content, putting emphasis on the process of animation for stop-motion.</p> <p>Note about requirements clarifies possible expenses due to technology changes and the nature of this studio course.</p>	
<p>Resource Implications: There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.</p>	
<p>Other Programs within which course is listed: This course does not appear within other programs.</p>	

COURSE CHANGE: FMAN 353 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
FMAN 353-Principles of 3D Digital Film Animation (3 credits) Prerequisite: FMAN 202 previously or concurrently; or written permission of the School of Cinema. An introduction to the principles and practices of the 3D digital approach to frame-by-frame filmmaking. NOTE: Students who have received credit for FMAN 354 may not take this course for credit.	
Rationale: FMAN 353 is replaced by FMAN 355 introduction to 3D Digital Animation. FMAN 353 is deleted because it was an introductory digital animation class, and its course content would have been a duplication of FMAN 355.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course does not appear within other programs.	

COURSE CHANGE: FMAN 354 New Course Number: FMAN 355/440**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**☒ Course Number☒ Course Title☐ Credit Value☒ Prerequisite☒ Course Description☐ Editorial☐ New Course☐ Course Deletion☐ Other - Specify:

Present Text (from 2016/2017) calendar	Proposed Text
<p>FMAN 354—3D Digital Animated Filmmaking (6 credits) Prerequisite: Enrolment in the Major in Film Animation or the Minor in Film Animation, and FMAN 202, 224, 254; or written permission of the School of Cinema. An intensive technical course in the art and creation of 3D computer graphics. Students learn to use 3D software and related applications for modelling, rigging, lighting, and texture. Students are encouraged to explore the aesthetic combinations of digital 3D, 2D, and other animation techniques in exercises and projects. <i>NOTE: Students who have received credit for FMAN 353 may not take this course for credit.</i></p>	<p><u>FMAN 355 Introduction to 3D Digital Animation</u> (3 credits) Prerequisite: Enrolment in the Major in Film Animation or the Minor in Film Animation, and FMAN <u>204 and 256</u>; or written permission of the School of Cinema. An <u>introductory</u> technical course in the art and creation of 3D computer graphics. Students learn to use 3D software and related applications for <u>3D computer animation</u>, modelling, rigging, lighting, and texture. <i>NOTE: Students who have received credit for FMAN 353 <u>or 354</u> may not take this course for credit.</i> <i><u>NOTE: Students are required to bear the cost of all necessary equipment, software, and production materials for the course as described in the syllabus.</u></i> <i><u>NOTE: Specific topics for this course, and prerequisites relevant in each case, are stated in the Undergraduate Class Schedule.</u></i></p>
<p>Rationale: Class FMAN 354 was a 6-credit course and will now be separated into two 3-credit sections. Course title change reflects course content and allows clarification regarding levels of both sections. FMAN 354 will now be divided into two, 3-credit sections (FMAN 355 and 440), which will maintain similar course content to the original course, modified and adapted to recent technological shifts and changes in program priorities. This course was a particularly intensive technical course, and many students found it difficult to complete two semesters of FMAN 354 concurrently with their core classes. To allow for more flexibility in both scheduling and course content, as well as increase course retention, the existing 6-credit course will be divided into two sections. FMAN 355 remains an introduction to 3D computer animation, and will allow students to acquire basic skills in this medium, while FMAN 440 (see below) will provide advanced content. This course is taken as an FMAN elective.</p>	
<p>Resource Implications: There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.</p>	
<p>Other Programs within which course is listed: This course does not appear within other programs.</p>	

COURSE CHANGE: FMAN 398 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**☐ Course Number☐ Course Title☐ Credit Value☐ Prerequisite☒ Course Description☐ Editorial☐ New Course☐ Course Deletion☐ Other - Specify:

Present Text (from 2016/2017) calendar	Proposed Text
FMAN 398 <i>Special Topics in Film Animation</i> (3 credits) Prerequisite: Written permission of the School of Cinema. An opportunity for study of limited and more specialized aspects of film animation. NOTE C/See \$200.3 NOTE: Students are required to bear the cost of materials .	FMAN 398 <i>Special Topics in Film Animation</i> (3 credits) Prerequisite: Written permission of the School of Cinema. An opportunity for study of limited and more specialized aspects of film animation. NOTE: Students are required to bear the cost of <u>all necessary equipment, software, and production materials for the course as described in the syllabus.</u>
Rationale: Note about requirements clarifies possible expenses due to technological changes and the nature of this studio course.	
Resource Implications: There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.	
Other Programs within which course is listed: This course does no appear within other programs.	

COURSE CHANGE: FMAN 402 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**☐ Course Number☒ Course Title☐ Credit Value☒ Prerequisite☒ Course Description☐ Editorial☐ New Course☐ Course Deletion☐ Other - Specify:

Present Text (from 2016/2017) calendar	Proposed Text
FMAN 402 Animation III (9 credits) Prerequisite: Enrolment in the Major in Film Animation; FMST 212, 323; FMAN 305; FMAN 315 previously or concurrently . A continuation on a more advanced level of Animation II . Students produce a major animated film project using the medium of their choice. NOTE A/See §200.3 NOTE: Students are required to bear the cost of film stock, printing, processing, and other materials, as well as some digital equipment.	FMAN 402 <u>Advanced Animation Filmmaking</u> (9 credits) Prerequisite: Enrolment in the Major in Film Animation; <u>FMAN 308; FMAN 315 and 340 previously or concurrently; FMST 212, 218 previously</u> . A continuation on a more advanced level of <u>FMAN 307</u> . Students produce a major <u>animation</u> film project using the medium of their choice. NOTE A/See §200.3 NOTE: <u>Students are required to bear the cost of all necessary equipment, software, and production materials for the course as described in the syllabus.</u>
Rationale: Title modification allows a better description of course content and situates the course as an advanced course. Change in number of pre-required courses is to adapt to the previous changes in course names and numbers and assures that student entering this course have completed most of their mandatory courses. Note about requirements clarifies possible expenses due to technological changes and the nature of this studio course.	
Resource Implications: There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.	
Other Programs within which course is listed: This course does not appear within other programs.	

COURSE CHANGE: FMAN 436 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: S 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
<p>FMAN 436 <i>Digital Post-Production for Animation</i> (3 credits) Prerequisite: FMAN 305 <i>previously or concurrently</i>; or written permission of the School of Cinema. This course is both technical and aesthetically oriented, designed to develop an understanding of montage in terms of pacing, rhythm, transitions, and continuity. Working on a series of exercises, students are introduced to the digital postproduction process in film and animation. Topics include such elements as video signals, digital video formats, colour correction, codecs, and compression.</p> <p><i>NOTE: Students who have received credit for FMAN 336 may not take this course for credit.</i></p>	<p>FMAN 436 <i>Digital Post-Production for Animation</i> (3 credits) Prerequisite: FMAN 203.256; or written permission of the School of Cinema. This course is both technical and aesthetically oriented, designed to develop an understanding of montage in terms of pacing, rhythm, transitions, and continuity. Working on a series of exercises, students are introduced to the digital postproduction process in film and animation. Topics include such elements as video signals, digital video formats, colour correction, codecs, and compression.</p> <p><i>NOTE: Students who have received credit for FMAN 336 may not take this course for credit.</i></p> <p><u><i>NOTE: Students are required to bear the cost of all necessary equipment, software, and production materials for the course as described in the syllabus.</i></u></p>
<p>Rationale: The number change of pre-required courses is to adapt to previous changes in course name and numbers. Pre-required skills are the same.</p> <p>Note about requirements clarifies possible expenses due to technological changes and the nature of this studio course.</p>	
<p>Resource Implications: There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.</p>	
<p>Other Programs within which course is listed:</p> <p>This course does not appear within other programs.</p>	

COURSE CHANGE: FMAN 437 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
FMAN 437 <i>Animated Special Effects</i> (3 credits) Prerequisite: FMAN 352 or 353 or 354 ; or written permission of the School of Cinema. Through a series of short exercises, students are introduced to the art of special effects creation, learning digital animated effects and practical special effects.	FMAN 437 <i>Animated Special Effects</i> (3 credits) Prerequisite: Enrolment in the Major or Minor in Film Animation ; FMAN 351 ; or written permission of the School of Cinema. Through a series of short exercises, students are introduced to the art of special effects creation, learning digital animated effects and practical special effects. <u><i>NOTE: Students are required to bear the cost of all necessary equipment, software, and production materials for the course as described in the syllabus.</i></u>
Rationale: The number change of pre-required courses is to adapt to previous changes in course name and numbers. Pre-requirements modification will permit a limited number of students in the minor to take this class. Pre-required skills are the same. Note about requirements clarifies possible expenses due to technological changes and the nature of this studio course.	
Resource Implications: There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.	
Other Programs within which course is listed: This course does not appear within other programs.	

COURSE CHANGE: FMAN 440 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
	<p>FMAN 440 Advanced 3D Digital Animation (3 credits) Prerequisite: Enrolment in the Major in Film Animation; FMAN 355, or written permission of the School of Cinema. A continuation on a more advanced level of FMAN 355. An intensive technical course in the art and creation of 3D computer graphics. Students work with 3D software and related applications for advanced 3D computer animation, modeling, rigging, lighting, and texture. Students are encouraged to explore the aesthetic combinations of digital 3D, 2D, and other animation techniques in exercises and projects. <i>NOTE: Students who have received credit for FMAN 354 may not take this course for credit.</i> <i>NOTE: Students are required to bear the cost of all necessary equipment, software, and production materials for the course as described in the syllabus.</i></p>
<p>Rationale: Class FMAN 354 was a 6-credit course <u>and will now be</u> separated into two 3-credit sections. FMAN 440 is part 2. FMAN 440 functions as the natural continuation of FMAN 355, and is a more advanced version of the previous course. Its course content, while similar to the second semester of FMAN 354, has been modified and adapted to recent technological shifts and changes in program priorities. FMAN 440 will be offered to students interested in developing advanced skills in computer animation and gaming. This course will be a 3 credit elective.</p> <p>Note about requirements clarifies possible expenses due to technological changes and the nature of this studio course.</p>	
<p>Resource Implications: There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.</p>	
<p>Other Programs within which course is listed: This course does not appear within other programs.</p>	

COURSE CHANGE: FMAN 446 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**Type of Change:**☐ Course Number☐ Course Title☐ Credit Value☒ Prerequisite☒ Course Description☐ Editorial☐ New Course☐ Course Deletion☐ Other - Specify:

Present Text (from 2016/2017) calendar	Proposed Text
FMAN 446 Professional Internship I (3 credits) Prerequisite: FMAN 202, 224, 254 ; written permission of the School of Cinema. A Film Animation student who will be employed within the film industry during the same calendar year may seek permission to apply three credits towards the Film Animation degree program. A written proposal describing the project must be submitted prior to the work taking place in order to determine the appropriateness of the level and scope of the project. The School of Cinema must be satisfied that the work will be done under the joint supervision of a qualified professional and a full-time Cinema faculty member.	FMAN 446 Professional Internship I (3 credits) Prerequisite: FMAN <u>203, 225, 256</u> ; written permission of the School of Cinema. A Film Animation student who will be employed within the film industry during the same calendar year may seek permission to apply three credits towards the Film Animation degree program. A written proposal describing the project must be submitted prior to the work taking place in order to determine the appropriateness of the level and scope of the project. The School of Cinema must be satisfied that the work will be done under the joint supervision of a qualified professional and a full-time Cinema faculty member. <u>NOTE: Students are required to bear the cost of all necessary equipment, software, and production materials for the course.</u>
Rationale: The number change of pre-required courses is to adapt to previous changes in course name and numbers. Pre-required skills are the same.	
Note about requirements clarifies possible expenses due to technological changes and the nature of this studio course.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course does not appear within other programs.	

COURSE CHANGE: FMAN 448 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
FMAN 448 <i>Independent Study I</i> (3 credits) Prerequisite: 24 credits completed in Film Animation; written permission of the Department. A minimum cumulative GPA of 3.5 is required. This course offers a limited number of students the opportunity to pursue advanced research under the supervision of a full-time Cinema faculty member. A written agreement between the student and the supervisor shall clearly state the nature of the student's research, the scope of the project, and the work schedule. The study workload should be equivalent to a three-credit course in the program. Independent study may not duplicate curriculum offerings. NOTE A,C/See §200.3	FMAN 448 <i>Independent Study I</i> (3 credits) Prerequisite: 24 credits completed in Film Animation; written permission of the School of Cinema. A minimum cumulative GPA of 3.5 is required. This course offers a limited number of students the opportunity to pursue advanced research under the supervision of a full-time Cinema faculty member. A written agreement between the student and the supervisor shall clearly state the nature of the student's research, the scope of the project, and the work schedule. The study workload should be equivalent to a three-credit course in the program. Independent study may not duplicate curriculum offerings. NOTE A,C/See §200.3
Rationale: Standardizing text.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course is not listed within other programs.	

COURSE CHANGE: FMAN 449 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
FMAN 449 <i>Independent Study II</i> (3 credits) Prerequisite: FMAN 448; 24 credits completed in Film Animation; written permission of the Department . A minimum cumulative GPA of 3.5 is required. This course offers a limited number of students the opportunity to pursue advanced research under the supervision of a full-time Cinema faculty member. A written agreement between the student and the supervisor shall clearly state the nature of the student's research, the scope of the project, and the work schedule. The study workload should be equivalent to a three-credit course in the program. Independent study may not duplicate curriculum offerings. <i>NOTE A/See §200.3</i>	FMAN 449 <i>Independent Study II</i> (3 credits) Prerequisite: FMAN 448; 24 credits completed in Film Animation; written permission of the School of Cinema . A minimum cumulative GPA of 3.5 is required. This course offers a limited number of students the opportunity to pursue advanced research under the supervision of a full-time Cinema faculty member. A written agreement between the student and the supervisor shall clearly state the nature of the student's research, the scope of the project, and the work schedule. The study workload should be equivalent to a three-credit course in the program. Independent study may not duplicate curriculum offerings. <i>NOTE A/See §200.3</i>
Rationale: Standardizing text.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed: This course is not listed within other programs.	

COURSE CHANGE: FMAN 450 New Course Number:**Proposed** ☒ Undergraduate or ☐ Graduate Curriculum Changes**Calendar for academic year:** 2017/2018
Implementation Month/Year: September 2017**Faculty/School:** Fine Arts
Department: Mel Hoppenheim School of Cinema
Program: Cinema
Degree: BFA Major in Film Animation
Calendar Section/Graduate Page Number: 81.60.1**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 2016/2017) calendar	Proposed Text
	<p>FMAN 450 <i>Advanced Stop-Motion Animation</i> (3credits)</p> <p>Prerequisite: Enrolment in the Major in Film Animation; FMAN 350, or written permission of the School of Cinema. A continuation on a more advanced level of FMAN 350. An in-depth, hands-on course in the art and craft of stop-motion animation. Emphasis will be on fine-tuning animation skills within the stop-motion process.</p> <p><i>NOTE: Students are required to bear the cost of all necessary equipment, software, and production materials for the course as described in the syllabus.</i></p>
<p>Rationale: FMAN 450 provides the natural continuation of FMAN 350 on a more advanced level. A widely used and popular process, stop-motion animation is comprised of multiple techniques and is in itself a complex and rich discipline comprised of object animation, puppet and clay animation, pixilation and much more. Due to changes in the animation art scene and popular access to cameras and frame-by-frame software, stop-motion animation has become accessible to a greater pool of independent animators and small production houses. This advanced class is designed to give students the opportunity to develop professional skills and explore the medium in depth. Advanced Stop-Motion will be a 3 credit elective open to all FMAN students and to a limited number of non-animation students who have completed the pre-required courses.</p>	
<p>Resource Implications: There are no resource implications. In-part facilitated by the implementation of new digital equipment for paperless animation.</p>	
<p>Other Programs within which course is listed: This course does not appear within other programs.</p>	

Report for Faculty Council – May 11, 2016
Ana Cappelluto, Associate Dean, Planning and Academic Facilities

Facilities projects

- **Ongoing/Active (Project Management)**
 - #2015-047 May 2nd start date of refurbishment of VA323 including upgrade to equipment.
 - #2015-007 Retrofit of MB9 – Effect on MB8 (Music department) and MB7 (Theatre and Dance department) Construction scheduled to begin October 2016

Facilities general

- **Core Technical Centres –**

The CTC Shops Hours for Summer 2016

Students should be contacting technicians now about planning and scheduling their final projects.

Faculty are encouraged to contact technicians with any details about scope and expectations regarding student projects.

Fine Arts Research Facilities

- Ongoing/Active
 - **Announcement: FB630 expanded access to Graduate Student Study Space** – effective March 14, 2016, all Fine Arts graduate students can access the study space located in the Faubourg building FB630. For more information and to request a new access card or to have programming changed on an existing card please follow the link: <http://www.concordia.ca/finearts/student-life/graduate-study-space.html>

CDA projects

- Ongoing/Active
 - **Documentation Camera** - The purchase of a camera and tripod for documentation purposes, colloquia, guest speakers, FOFA gallery events, is in process, and will be available on loan from the EV depot in April.
 - **AV fixed installations in the VA** – 5 new ones, 2 for CATS and 3 for Studio Arts spaces are completed. Five additional Studio Arts spaces will be upgraded by August 2016.
 - **Student Fee Payment Reporting** - Requirements gathering for student fee payment status reporting to enable department administrators to better track payments by student, by course. Launch is expected in the summer and in time for the fall semester
 - **Lab & edit suites computers** – A consolidated request to Financial Services is in process to fund an upgrade of lab and edit suite computers across Fine Arts departments.

Report of the Associate Dean, Research

May 11, 2016

Prepared by Anne Whitelaw with Lyse Larose and Donna Caputo

1. External Grants

The FRQ SC results have been come in and 5 FA researchers were successful--one more than last year: 1 in the Etablissement de Nouveaux Chercheurs-Createurs program, which accounts for a 20% increase in success rate; 3 in the Appui a la recherche creation program—maintaining our 50% success rate, and yet another in the Soutien aux equipes program, which was an increase of 50%.

We have also just received news that our application to the CRC program for a Chair in Oral History Performance (located in the Department of Theatre) was also successful.

Still to be announced are the results from SSHRC's Insight Development Grant program, expected in June 2016.

2. OVRGS Internal Funding Programs

We received positive results for the Internal Funding Competitions from the OVRGS. All applications forwarded by the Faculty Research Committee were awarded. They consisted of 3 ARRE, 6 Individual Seed/Accelerator, 1 Team Start Up/Accelerator and 3 for the Facility Optimization. Congratulations to all the award recipients!

3. 2016 Claudine and Stephen Bronfman Fellowship in Contemporary Art

The announcement of Yannick Desranleau as the Concordia recipient of the 2016 Bronfman Fellowship in Contemporary Art was made on April 21. As part of that celebration, the Faculty organized a panel discussion for fine arts students entitled "And Now What? Managing the transition from student to professional artist." This is the first of a number of professional development sessions that the Faculty will be organizing over the next year – stay tuned for more details!

4. Concordia Undergraduate Student Research Award (CUSRA)

Our Office received a total of 17 applications from students seeking to undertake research projects over the course of the summer. The Faculty forwarded the 8 top ranked applications along with a ranked list for 8 additional applications (one application did not meet the award's eligibility). The OVRG sent out the first round of results to recipients during the week of April 4th. We are still waiting to hear if more awards will be made available to students currently on the waiting list.

WISHING EVERYONE A PRODUCTIVE SUMMER OF RESEARCH AND CREATION!!!

Senate meeting report

Meeting held: April 22, 2016

Report by Eliza Griffiths, Studio Art

Email: eliza.griffiths@concordia.ca

April 22 Senate meeting was an Open session meeting only.

- In his opening remarks President Shepard commented that the admissions process is going more smoothly than last year, and that SIS is functioning more effectively. He stated that there are improved numbers after the decline of the past few years.

President Shepard informed the Senate that the federal government has announced a \$2 billion strategic investment fund for research and innovation projects, \$500 million of which is estimated to be made available for Quebec institutions and that the Board approved that the University apply for four projects.

The President reported that the search for the new Provost is going well and he noted with enthusiasm the launch by the Faculty of Fine Arts of the Urban Futures Institute in Mile End, as well as highlighting the accomplishment of Concordia MFA student Whitefeather Hunter, who was selected as the FRQSC Étudiante-Chercheur Étoile for March 2016 for her project "Crafting Biotextiles". Dr Shepard noted that April 22 was Earth Day and mentioned that a variety of activities were to be held on the Concordia Campus.

- The second phase of the Webster library is complete and Phase three has already begun. It is on budget and potentially slightly under budget. The phase three renovations will take place from May 9 until late 2016.
- Brad Tucker reported that there have been improvements in the grading and registration processes of SIS.
- Benoit Bacon gave his last report as Provost and provided brief highlights of the Academic Report saying that if all goes well, thirty new faculty will be joining the University in the Fall.
- Dr. Ostiguy gave an update on the Policy regarding Sexual Violence. A full update on how the recommendations of the Sexual Assault Policy Review Working Group Report will be implemented will be presented at the May Senate meeting.
- CSU representatives proposed amendments to the student eligibility rules and a long discussion was held resulting in a vote against changing the proposed amendment.
- Dr. Guylaine Beaudry provided a presentation on the Concordia University Press informing the Senate of the goals and publishing program of the new Concordia University Press. (Document US-2016-4-D27)
- Regarding the Strategic Plan, Benoit Bacon announced that the University Deans and Librarian will present their Faculty and Unit plans at the next Senate meeting and that the report will be also be presented at the May meeting.

- As this was Provost Bacon's final Senate meeting before leaving, he was recognized and thanked by the Senate for his contribution to the University. President Shepard also thanked Professor Graham Carr for taking on the role of Interim Provost.