

TO: Members, Fine Arts Faculty Council

FROM: Tristan Khaner, Secretary, Fine Arts Faculty Council

DATE: September 3, 2021

Please be advised that the next meeting of the Fine Arts Faculty Council will be held on Friday, **September 10, 2021 at 10:00 a.m.** via Zoom: <https://concordia-ca.zoom.us/j/84914643921> (invitation below)

### **AGENDA**

<b>Closed Session (Faculty Council Members Only)</b>	
I. Approval of the Graduation Lists	Quorum Required (15-30 mins.)
<b>Open Session</b>	
I. Call to Order	Quorum Required
2. Agenda for the Meeting of September 10, 2021	For Approval
3. Minutes of Meeting of May 14, 2021	For Approval
4. Business Arising from the Minutes of May 14, 2021	For Information
5. Chair's Remarks	For Information
6. Appointments (2021-06-D1)	For Approval
7. Academic Programs and Pedagogy	
7.1. Curriculum Changes for the Department of Theatre (Dossier: THEA-27) (FFAC-2021-06-D2)	For Approval
7.2. Curriculum Changes for the Department of Theatre (Dossier: THEA-28) (FFAC-2021-06-D3)	For Approval
7.3. Curriculum Changes for the Department of Art History (Dossier: ARTH-17) (FFAC-2021-06-D7)	For Approval
7.4. Report of the Associate Dean, Academic Programs and Pedagogy (FFAC-2021-06-D4)	For Information
8. Faculty Relations and Inclusion	
8.1. Report of the Associate Dean, Faculty Relations and Inclusion (FFAC-2021-06-D5)	For Information

**AGENDA**

<p>9. Research and Graduate Studies</p> <p>9.1. Report of the Associate Dean, Research and Graduate Studies (FFAC-2021-06-D6)</p>	<p>For Information</p>
<p>10. Question Period</p>	<p>For Information</p>
<p>11. Discussion: FoFA Strategic Plan Process</p>	<p>For Discussion</p>
<p>12. Presentations (11:15 a.m.)</p> <p><b>CitéStudio Montréal</b></p> <p>Guest: Maude Lecourt, Partnerships &amp; Cities, Office of the Provost and Vice-President, Academic Affairs and Thomas Baracos, Directeur Général par interim, Espaces Temps</p> <p><b>New Concordia University Budget</b></p> <p>Guest: Denis Cossette, Chief Financial Officer</p>	<p>For Information (15 mins.)</p> <p>For Information (30 mins.)</p>
<p>13. Committee Reports</p> <p>13.1. Board of Governors Report – no report</p> <p>13.2. Senate Report – Kelly Thompson</p> <p>13.3. Advancement Activities Report – Cherry Marshall</p>	<p>For Information</p> <p>For Information</p> <p>For Information</p>
<p>14. Other Business</p>	<p>For Information</p>
<p>15. Next Meeting – October 8, 2021</p>	
<p>16. Adjournment</p>	

\* Documents not included will be uploaded to the Fine Arts Faculty Council web page:

<https://www.concordia.ca/finearts/about/faculty-council.html#documents>



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### **Skype for Business (Lync)**

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## ZOOM VIDEO CONFERENCING TIP SHEET FOR FACULTY COUNCIL MEETINGS

*Here are a few steps that we will follow to help us run a virtual meeting:*

**Please join 5 minutes before the meeting start time.**

### **Waiting Room**

- Attendees will be held in the virtual WAITING ROOM upon entry. The Secretary will admit entry to the meeting. In order to identify the participant, please START VIDEO so that you may be seen by the Recording Secretary. This will allow the Recording Secretary to take attendance. CLOSED SESSION: This will allow the Secretary to ensure that only Council members are admitted. Once you have been admitted, please change your settings to MUTE.
- These measures are being put into place to retain the integrity of Faculty Council, i.e., to prevent “Zoom bombing” or other malicious access.

### **Recording of Meeting**

- The ‘save to cloud’ option has been disabled by the University and no recordings will be saved by Zoom anywhere on the cloud.
- A video and audio recording will be made by the Recording Secretary for the sole purpose of writing the minutes. The recording will not be shared.

**To ensure the best sound & visual quality of an on-line experience, please adhere to the following tips:**


- Please use your computer and/or laptop if possible (versus cell phone).
- Please select the Gallery View to display 49 participants per screen (log into the Zoom desktop client or app → Settings → Video → Display up to 49 participants per screen in Gallery View (this option is disabled if your CPU isn’t powerful enough to handle it). You can do this ahead of time if you wish. If you have any questions contact CDA.
- Choose “join with computer audio” when prompted.
- During the meeting MUTE your microphone until it is your turn to intervene. (see below on how to indicate that you wish to intervene).
- TURN OFF your call waiting for the entire meeting if you have joined by phone.
- Consider using headphones rather than speakers, since this will also reduce the risk of acoustic feedback.
- If possible, please connect with a wired Internet connection for added stability. Alternatively, be as close as possible to your wireless router.

**FACULTY OF FINE ARTS**

*Here are a few steps that we will follow to help us work through the agenda in an orderly manner:*

**The Chair will present each item on the agenda and invite presenters to address the meeting.**

**If you have a question, identify yourself before speaking, by raising your hand:**

- If you wish to speak to an item, please use the icon  Raise Hand and wait for the Chair or Secretary to acknowledge you before speaking. Once acknowledged, please UNMUTE. The Raise Hand icon is found in PARTICIPANTS.

**When voting, consensus will be determined as follows:**

- Similar to in person meetings, the Chair will ask for those voting – in favor and opposed. However, **the Chair will begin with opposed.**
- If you are in favor of the motion, please do not respond; however, if you are voting against, then respond by saying Opposed or by using the **red icon NO** also found in PARTICIPANTS. It will be assumed that those who do not respond are in favor.
- In the event that a formal vote is required, please use the **green icon YES** to vote in favor, and the **red icon NO** to vote against. Both icons are found in PARTICIPANTS.
- The results will be communicated by the Chair at the end of each agenda item requiring a vote.

**End/Leave Meeting**

Meeting attendees can leave the meeting by using the LEAVE MEETING icon at the bottom right of the screen. The Chair or Secretary can also end the meeting for everyone.

*Office of the Dean – December 2020*

**Concordia University**  
**Minutes of the Meeting of the Faculty of Fine Arts Council**  
**May 14, 2021**  
**10:00 a.m. – 12:00 p.m.**  
**Via Zoom**

**Present:** A. Gérin (Chair), E. Adams, M. Berger, J.C. Bustros, A. Cappelluto, J.C. Castro, E. Cheasley Paterson, M. Corwin, G. Dimitrov, D. Douglas, F. Figols, K. Huneault, T. Khaner, pk Langshaw, M. Mitchell, M. Montanaro, E. Murphy, B. Nelson, M. C. Newman, J. Potvin, L. Refahi, S. Romano, A. Sinner, J. Sloan, L. Sotelo Castro, M.J. Thompson, A. Tsafaras, A. Turgeon, G. Vaillancourt, M. Wright

**Regrets:** G. Little, Y. Pignard

**1. Call to Order**

The meeting started with a closed session at 10:00 a.m. for the approval of the graduation lists (Spring 2021 convocation) and the Chair called the open session to order at 10:15 a.m.

**2. Approval of the Agenda**

**MOTION:** (D. Douglas / G. Vaillancourt)

“that the agenda for the meeting of May 14, 2021 be approved with a minor edit.”

**CARRIED**

**3. Approval of the Minutes of the Meeting of April 9, 2021**

**MOTION:** (S. Romano / J.C. Bustros)

“that the minutes of the meeting of April 9, 2021 be approved.”

**CARRIED**

**4. Business Arising from the Minutes**

The project to renovate the EV8 Core Technical Centres (CTCs) has been delayed. Construction is now scheduled to begin in Summer 2022 and the opening is scheduled for Fall 2022. Several factors have influenced this decision: the extreme volatility of the construction market in Montreal, significantly higher-than-estimated bids and the absence of guarantees with regards to delays. Considering the uncertainty, it was felt that the situation could jeopardise the academic year for the CTC users. The Faculty of Fine Arts and Concordia remain fully committed to seeing this project through. The Dean thanked the CTC staff for their tireless work and dedication in developing the details of the project.

Except for the Metal shop and Digital Fabrication Lab, the shops are closed in order to evaluate and prepare for the 2021-2022 academic year. Council members will be updated of developments in due time.

Scheduled guest speaker on EDI, Anthea Black, unfortunately had to cancel her presentation: *Supporting Transgender and Queer Students from Studio to Seminar*. The Dean hopes to find another way for the FoFA community to connect with her.

**5. Chair's Remarks**

All Faculty members and Staff will have received by end-of-day, an invitation to a Town Hall and celebration which will take place in three parts on Wednesday, May 19 at 2:30 p.m.:

1 – Town Hall (30 minutes)

2 – Show and Tell: All the departments and the CTCs are working on short presentations to share their achievements, what they've learned, and/or new practices they've implemented. The deadline for Chairs to submit their PPT presentation is Monday, May 17. The maximum allotted time is 5 minutes.

3 – Faculty and Staff are invited to try out the new [Wonder](#) platform, which allows people to circulate in a room, mingle and chat with people in proximity. This is an opportunity to say hello to colleagues not often seen.

An invitation to another Town Hall on May 26, with Interim Provost, Anne Whitelaw and President Graham Carr, is forthcoming.

Senate has approved the two [microprograms in screenwriting and web design](#) that were voted on at the February 12 Faculty Council and the launch has been announced. The School of Cinema received 120 enquiries about the micro-certificate in Screenwriting and Film Producing and 55 full applications. The microprogram is scheduled to start on May 31.

The microprogram in Web Design and User Interface is being advertised. pk Langshaw announced that two candidates from the community outreach program have signed up. Registration closes June 15 and the microprogram will begin in the Fall.

E. Cheasley Paterson, A. Tsafaras, P. Genest and their teams have been meeting with the departments to plan for the Fall semester. Their conversations are being guided by the following four principles, which the Dean has shared with Interim Provost A. Whitelaw and President G. Carr:

**Principle 1: Departments are empowered to make choices** that work best for their desired pedagogical outcomes, disciplinary cultures and available resources. Decisions are made in consultation with the decanal team and the Environmental Health & Safety (EH&S) team.

**Principle 2: In order to promote equity and accessibility, we privilege *optional* in-person pedagogical and para-academic activities.** These will allow students to develop their skills, acquaint themselves with specialized equipment and participate in a community of students, while insuring that those who choose not to come to campus due to health or other pandemic-related reasons can exercise their choice freely and are not penalized or held back in their studies.

**Principle 3: The health of our community, students, staff and faculty remains a key priority.** Public Health guidelines and recommendations from EH&S in terms of social distancing, the wearing of masks, regular cleaning of surfaces, ventilation time, contact-tracing and so on, must be followed to insure the safety and well-being of all members of our community.

**Principle 4: The quality of the education we provide remains a key priority.** Decisions about which optional in-person pedagogical and para-academic activities are privileged should be grounded in an overall pedagogical vision for the whole department, considering disciplinary needs and program outcomes rather than personal preference.

The Office of the Dean is working closely with EH&S on plans for a safe return on campus.

Registrations at the undergraduate level are higher than last year's with International students showing the highest increase. The graduate level is showing an overall increase in registrations. Registrations across CU are still below last year's but are catching up.

The Touchstone Orientation of new students designed by Amanda Holt, the new Academic Advisor in charge of retention, has had a significant impact on Fine Arts registrations. Amanda and Heather Gagnon, Recruitment Officer, held two orientation sessions, in April and in May, and have seen 400 students. Amanda Holt and Mary Lalot, Manager, Enrolment and Student Affairs, have offered to participate in departmental-specific townhalls.

The Dean thanked Kristina Huneault, Associate Dean, Faculty Relations and Inclusion, for creating a rich programming of training and activities surrounding issues of diversity, equity and accessibility, within Faculty Council and outside, and she thanked the Fine Arts community for participating. Faculty members are invited to develop learning and sharing opportunities for the 2021-2022 Faculty Council and to forward their ideas for themes to Elyse Murphy ([elyse.murphy@concordia.ca](mailto:elyse.murphy@concordia.ca)).

The Dean thanked the Chairs, the program directors and area heads for their work during this difficult year and informed Council members of the Chair appointments for 2021-2022:

- Department of Art Education: Juan Carlos Castro's term is ongoing.
- Department of Art History: Joanne Sloan's term has ended and John Potvin is the new incoming Chair.
- Department of Creative Arts Therapies: Guylaine Vaillancourt's term is renewed.
- Department of Contemporary Dance: Michael Montanaro's term as Acting Chair has ended and Silvy Panet-Raymond's term is renewed.
- Department of Design and Computation Arts: PK Langshaw's term is renewed.
- Mel Hoppenheim School of Cinema: Jean-Claude Bustros's term has ended and Martin Lefebvre is the new incoming Chair.
- Music: Mark Corwin's term is ongoing.
- Studio Arts: Mitch Mitchell's term as Acting Chair has ended and Leila Sujir's term is ongoing following a sabbatical.
- Theatre: Ana Capelluto's term as Acting Chair has ended and Noah Drew is the new incoming Chair.

## **6. Appointments (FFAC-2021-05-D1)**

**MOTION:** (M. Montanaro / S. Romano)

"that the appointments listed in document FFAC-2021-05-D1 be approved."

**CARRIED**

## **7. Academic Programs and Pedagogy**

### **7.1 Curriculum Changes**

There were no curriculum dossiers to approve.

### **7.2 Report of the Associate Dean, Academic Programs and Pedagogy (FFAC-2021-05-D4)**

Report submitted. Questions/comments may be directed to Elaine Cheasley Paterson at [elaine.paterson@concordia.ca](mailto:elaine.paterson@concordia.ca)

A correction will be made on p. 2 of the report. The change of the program name is from MA in Film Studies to MA in Film and Moving Image Studies.

## **8. Faculty Relations and Inclusion**

### **8.1 Report of the Associate Dean, Faculty Relations and Inclusion (FFAC-2021-05-D5)**

Report submitted. Questions/comments may be directed to Kristina Huneault at [kristina.huneault@concordia.ca](mailto:kristina.huneault@concordia.ca)



## **9. Research and Graduate Studies**

### **9.1 Report of the Associate Dean, Research and Graduate Studies (FFAC-2021-05-D6)**

Report submitted. Questions/comments may be directed to MJ Thompson at

[mj.thompson@concordia.ca](mailto:mj.thompson@concordia.ca)

Council members are invited to join a discussion on the School of Health and the Faculty of Fine Arts with Anne Whitelaw, Interim Provost and Paula Wood-Adams, Interim Vice-President, Research and Graduate Studies, on Thursday, May 20 at 11:30 a.m. on Zoom:

<https://concordia-ca.zoom.us/j/89654547781?pwd=b3dqNHIURFVnZUJUQ1N6YlVpTEVhZz09>

## **10. Question Period**

There were no questions.

## **11. Presentations**

### **Advancement Activities Presentation**

Cherry Marshall, Principal Director of Development, presented on advancement activities. To help optimize donations through payroll deductions, she will prepare examples of donations and the resulting tax benefits by tax bracket, to share them with Council members.

### **FASA Representatives on Faculty Council 2021-2022**

The FASA administrators have not yet identified the new FASA representatives on Faculty Council for 2021-2022. Recruitment is ongoing and the names of the appointed representatives will be shared at a later time with the Recording Secretary.

## **12. Committee Reports**

**12.1 Board of Governors Report** – Roy Cross submitted a report.

**12.2 Senate** – Guylaine Vaillancourt submitted a report.

**12.3 Advancement Activities Report** – No report submitted.

## **13. Committee Reports**

## **14. Other Business**

## **15. Adjournment**

The meeting was adjourned at 11:30 a.m.

\* Documents not included will be uploaded to the Fine Arts Faculty Council web page:

<https://www.concordia.ca/finearts/about/faculty-council.html#documents>

Submitted by E. Murphy

## **Appointments to be ratified**

### **Council School of Graduate Studies**

- Marc Steinberg, Mel Hoppenheim School of Cinema June 1, 2021 - May 31, 2024

### **Distinguished Professor Emeritus (Faculty)**

- Cilia Sawadogo, Mel Hoppenheim School of Cinema (repl. P. Rist) January 1 – June 30, 2022

### **Faculty Awards and Prizes Committee (FAPC)**

- Daniel Cross, Mel Hoppenheim School of Cinema (repl. H. Wasson) January 1 – Dec. 31, 2022

### **Faculty Curriculum Committee (FCC)**

- Cilia Sawadogo, Mel Hoppenheim School of Cinema June 1, 2021 – May 31, 2022
- Alice Jim, Department of Art History June 1, 2021 – May 31, 2022
- Hannah Claus, Department of Studio Arts June 1, 2021 – May 31, 2022

### **Faculty of Fine Arts Council (FFAC) Voting Members**

#### **Full-Time Faculty Representatives**

- Michelle McGeough, Department of Art History June 1, 2021 – May 31, 2024
- Georges Dimitrov, Department of Music June 1, 2021 – May 31, 2024

#### **Undergraduate Student Representatives (FASA)**

- Maddi Berger June 1, 2021 - May 31, 2022
- Alexa Riesb June 1, 2021 - May 31, 2022
- Marie-Ann LaRoche June 1, 2021 - May 31, 2022
- Saeed Fotohinia June 1, 2021 - May 31, 2022

#### **Graduate Student Representatives (GSA)**

- Cassie Paine June 1, 2021 - May 31, 2022
- Tina Struthers June 1, 2021 - May 31, 2022

### **Faculty of Fine Arts Council (FFAC) Steering Committee**

#### **Full-Time Faculty Representatives**

- Georges Dimitrov, Department of Music June 1, 2021 – May 31, 2022
- Richard Kerr, Mel Hoppenheim School of Cinema June 1, 2021 – May 31, 2022

#### **One Undergraduate Student (FASA)**

- Maddi Berger June 1, 2021 – May 31, 2022

#### **One Graduate Student (GSA)**

- Tina Struthers June 1, 2021 – May 31, 2022

### **Faculty Personnel and Tenure Committee (FPTC)**

- Nicola Pezolet, Department of Art History July 1 – December 31, 2021
- Steven Stowell, Department of Art History Jan. 1, 2022 - June 30, 2023
- Janis Timm-Bottos, Interdisciplinary Studies in Fine Arts (FFAR) July 1, 2021 – June 30, 2023
- Linda Swanson, Department of Studio Arts July 1, 2021 – June 30, 2023
- Erin Manning, Department of Studio Arts July 1, 2021 – June 30, 2023

### **Senate Research**

- Masha Salazkina, Mel Hoppenheim School of Cinema June 1, 2021 – May 31, 2024

### **Senate**

- Joanna Berzowska, Department of Design and Computation Arts (repl. C. Moore) June 1, 2021 – June 30, 2022
- Erin Manning, Department of Studio Arts January 1 - June 30, 2022

## **Appointments For Council's Information**

### **Centraide Campaign**

#### **Leader Co-Chair**

- Guylaine Vaillancourt, Department of Creative Arts Therapies June 1, 2021 - May 31, 2022

#### **Staff Representative**

- Marie-Ève Marchand, Office of the Dean June 1, 2021 - May 31, 2022

### **Council School of Graduate Studies – Steering**

- Deanna Bowen, Department of Studio Arts June 1, 2021 - May 31, 2022

### **Faculty Research Committee**

- Lorrie Blair, Department of Art Education June 1, 2021 – May 31, 2023

### **Faculty Student Request Committee (SRC)**

- John Locke, Mel Hoppenheim School of Cinema no term
- Nadia Myre, Department of Studio Arts no term
- Leopold Ploteck, Department of Studio Arts no term

### **Fine Arts Health & Safety Committee (FAHSC)**

- Aaron McIntosh, Department of Studio Arts June 1, 2021 – May 31, 2023

### **Open Access Working Group**

- Jonathan Lessard, Department of Design and Computation Arts June 1, 2021 – May 31, 2023

**SSHRC Doctoral Committee**

- Christopher Salter, Department of Design and Computation Arts June 1, 2021 – May 31, 2024

**SSHRC Master's Committee**

- Luca Caminati, Mel Hoppenheim School of Cinema June 1, 2021 – May 31, 2024
- Michelle McGeough, Department of Art History June 1, 2021 – May 31, 2024
- Jaret Vadera, Department of Studio Arts June 1, 2021 – May 31, 2024

**Teaching, Learning and Research Sustainability (TLRS) Sub-Committee**

- Mark Igloliorte, Department of Studio Arts June 1, 2021 – May 31, 2022

**University Appeals Board (UAB) – alternate member**

- Pippin Barr, Design and Computation Arts June 1, 2021 – May 31, 2023

**University Research Committee (URC)**

- Alice Jim, Department of Art History June 1, 2021 – May 31, 2024
- Carmela Cucuzzella, Department of Design and Computation Arts June 1, 2021 – May 31, 2024

**University Research Awards Committee**

- Luanne Martineau, Department of Studio Arts June 1, 2021 – May 31, 2023

**FACULTY OF FINE ARTS****Internal Memorandum**

**To:** Annie Gérin, Dean, Faculty of Fine Arts  
**From:** Elaine Paterson, Associate Dean, Academic Programs and Pedagogy  
**Date:** August 24, 2021  
**Re:** Curriculum dossier for the Department of Theatre, THEA-27

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The Faculty of Fine Arts Curriculum Committee has reviewed the THEA-27 curriculum dossier from the Department of Theatre on May 7, 2021. The Committee members approved the dossier pending some revisions. We hereby submit this dossier for review by the Faculty Council on September 10, 2021.

This document proposes changes to the BFA Specialization in Design for the Theatre, including changing the name of the program to “Specialization in Scenography” to reflect an expanded understanding of the field. Changes also include the creation of new courses and modifications to the program requirements.

There are no resource implications.

With thanks for your consideration.

A handwritten signature in blue ink, appearing to read "E. Paterson".

Elaine Paterson, PhD  
Associate Dean, Academic Programs and Pedagogy  
Faculty of Fine Arts  
[elaine.paterson@concordia.ca](mailto:elaine.paterson@concordia.ca)

**INTERNAL MEMORANDUM**

**TO:** Dr. Elaine Cheasley Paterson, Associate Dean, Academic Programs and Pedagogy

**FROM:** Prof. Ana Cappelluto, Acting Chair, Department of Theatre

**DATE:** April 28, 2021

**SUBJECT:** **THEA-27:** Changes to the **Specialization in Design for the Theatre**

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On April 20, 2021, the attached changes to the BFA **Specialization in Design for the Theatre** program were unanimously approved by members of the Theatre Department Council. Please see the memo from Departmental Curriculum Committee chair Mark Sussman's for details.

This dossier includes a proposed name change for the program, to the **Specialization in Scenography**. This reflects an expanded understanding of performance and the fields in which theatre design techniques and skills may be applied today. For years, we have encouraged Design for the Theatre students to use their knowledge in such fields as circus, dance, film, television, exhibition design, film animation, and the design of public artwork in both urban and rural settings. No longer limited to its theatrical origins, scenography is increasingly related to any practice that uses spatial or visual organizing notions to communicate ideas. With this change, the department aims to recruit a broader range of students.

These changes carry no resource implications.

Please don't hesitate to be in touch if there are questions from the Faculty Curriculum Committee.

Yours sincerely,

A handwritten signature in black ink that reads "ACappelluto".

*ACappelluto*

Prof. Ana Cappelluto  
Acting Chair, Theatre



FACULTY OF FINE ARTS

## INTERNAL MEMORANDUM

**TO:** Professor Ana Cappelluto, Acting Chair, Department of Theatre  
**FROM:** Associate Professor Mark Sussman, Chair, Departmental Curriculum Committee  
**DATE:** 20 April, 2021  
**RE:** Curriculum Changes, Specialization in Design for the Theatre

The Theatre Department Curriculum Committee has unanimously approved the following sets of curricular changes to the **Specialization in Design for the Theatre** at its meeting on April 13<sup>th</sup>, 2021: First, the change of the name of the program, responding to decades of cross-disciplinary expansion in the professional milieu; Second, the reorganization of practical, shop-based courses and requirement of a new foundation course in the area; and, Third, the regularization of five courses that have been successfully offered under Special Topic codes along with adjustments to the program requirements, including the removal of 3 credits of Acting and the addition of 3 credits chosen from a selection of courses in the Specialization in Performance Creation.

### **1. Changing the Specialization name from “Design for the Theatre” to “Scenography”**

In contemporary practice, the work of stage designers extends well beyond the traditional departments of theatrical production – sets, costumes, lighting, etc. – to a broader range of disciplines and art forms, both live and mediated. The current program name no longer reflects the expanded range of professional disciplines and trades to which stage design skills are applied. The broader term “Scenography” indicates potential engagement with such fields as: circus, dance, and other live arts; art direction and visual design for film, animation, and television; exhibition and installation design; and, the design of public art for the urban environment. Students in the program are given the conceptual and hands-on skills to work laterally across these fields.

The new name, **Specialization in Scenography**, embraces an expanded role of scene design both within and beyond the practices of live performing arts. No longer limited to theatrical contexts, scenography is increasingly related to a variety of practices that use spatial or visual organizing notions to communicate ideas. These changes will allow the program to continue to recruit students with an interest in careers as performance designers while better attracting those aiming towards the fields mentioned above.



## FACULTY OF FINE ARTS

### **2. Addition of DFTT 212 “Introduction to Elements of Production” as a program requirement, and name changes to the “Elements of Production” group of courses**

In response to student demand, the department adds the current elective course “Introduction to Elements of Production” to the Scenography program requirements, shifting it from 300- to 200-level (from the current **DFTT 371** to the new **DFTT 212**.) This course provides introductory technical training in department workshops and theatre spaces. Students take on a wide range of hands-on production roles in such fields as stage management, technical direction, scenery, lighting, costume, props, sound, and video/projection. With this change, the department places this practice-based course at the foundation as part of the required first-year curriculum. In order to provide more advanced levels of practical, production-based experience, course titles for DFTT 370 and DFTT 371 will be changed to “Elements of Production,” while DFTT 470 and DFTT 471 will remain “Advanced Elements of Production.”

The new **DFTT 212** will become the new prime course (replacing **DFTT 371**) in this set of cross-listed courses available to students at increasingly advanced levels of production assignment within the Department’s season of public performances.

The new cluster of courses will consist of:

- DFTT 212 (3 credits, prime)  
new course/title: “Introduction to Elements of Production” (required)
- DFTT 370 (6 credits) and DFTT 371 (3 credits)  
current title: “Introduction to Elements of Production”  
new title: “Elements of Production”
- DFTT 470 (6 credits) and DFTT 471 (3 credits)  
no change to current title: “Advanced Elements of Production”

Students in this group of courses form the behind-the-scenes team supporting the Department’s season of public performances.

The Department is aware that cross-listing of courses with differing credit values is unusual. Note that the 6-credit values for DFTT 370 and 470 reflect the production and rehearsal demands of certain roles, typically Stage Managers, and correspond to higher number of hours of production work. Above the introductory level of DFTT 212, students are admitted to these courses in consultation with the Program Coordinator, who reviews all production assignments.





**FACULTY OF FINE ARTS**

**3. Introduction of new courses, removal of 6 credits and addition of DFTT 212 and one selected Performance Creation course to Program Requirements**

The department proposes to create five new courses which have been offered successfully under Special Topic numbers as part of the shift to the broader conception of stage design signaled by the program's name change. Abridged syllabi for these courses are included in the Appendix below

- i. SCEN 327 Hair and Make-up Design (3 credits)
- ii. SCEN 347 Exhibition Scenography (3 credits)
- iii. SCEN 411 Urban Scenographies (3 credits)
- iv. SCEN 412 Art Direction (3 credits)
- v. SCEN 448 Design Field School (3 credits)

**Program Requirements:** Finally, the current requirement that students select a second-level acting course (chosen from ACTT 210 or PERC 210) is removed and the number of required Fine Arts general elective credits is reduced from 12 to 9. These 6 credits gained allow for addition of the new requirement of DFTT 212, "Introduction to Elements of Production" and 3 credits from a list of studio-based offerings from the **Specialization in Performance Creation:** PERC 356, "Puppetry and Performing Object workshop;" PERC 412, "Expanded Dramaturgical Practice," PERC 486, "Site-Specific Performance Practice," or PERC 464, "Oral History Performance," which have proven popular with Design Specialization students since their introduction.

The credit allocation for the Specialization remains unchanged, and no resource implications are associated with these changes.

I look forward to reviewing these proposed changes at our next department meeting.

Yours sincerely,

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

Associate Professor Mark Sussman  
Chair, Curriculum Committee  
Department of Theatre

**PROGRAM CHANGE:** Programs and Admission Requirements

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Design for the Theatre  
**Degree:** BFA  
**Calendar Section/Graduate Page Number:** 81.10

**Type of Change:**

Editorial       Requirements       Regulations       Program Deletion       New Program

Present Text (from 2021/2022) calendar			Proposed Text		
<b>81.10 PROGRAMS AND ADMISSION REQUIREMENTS</b>			<b>81.10 PROGRAMS AND ADMISSION REQUIREMENTS</b>		
...			...		
<b>Recommended Profile and Specific Requirements</b>	<b>Program</b>	<b>Calendar Section</b>	<b>Recommended Profile and Specific Requirements</b>	<b>Program</b>	<b>Calendar Section</b>
	<i>Specializations</i>			<i>Specializations</i>	
0.00, A,G	Acting for the Theatre	81.120	0.00, A,G	Acting for the Theatre	81.120
0.00, G,K	Art Education – Visual Arts	81.40	0.00, G,K	Art Education – Visual Arts	81.40
0.00, A,G,K	<del>Design for the Theatre</del>	81.120	0.00, A,G,K	<u>Scenography</u>	81.120
0.00, G,K	Film Production	81.60	0.00, G,K	Film Production	81.60
...	...	...	...	...	...

**Rationale:**  
The current program name restricts the ostensible scope of the specialization to a single medium, Theatre. Over the past two decades, through incremental adjustments to course offerings and the introduction of special topic courses, faculty have widened the scope of the Specialization to accommodate other media, making the degree applicable to a broader range of career opportunities. The term “scenography” applies to this broader range of application for the art of scene design beyond conventional theatre settings. Students now acquire methods, skills, and techniques such as art direction for cinema, circus design, exhibition design, special events, installation design, and multimedia design for live performance.

**Resource Implications:**  
None.

**PROGRAM CHANGE:** Residence Requirements**Proposed**  Undergraduate or  Graduate Curriculum Changes**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Design for the Theatre  
**Degree:** BFA  
**Calendar Section/Graduate Page Number:** 81.20.2**Type of Change:** Editorial  Requirements  Regulations  Program Deletion  New Program

Present Text (from 2021/2022) calendar	Proposed Text
<p><b>81.20.2 Residence Requirements</b> Students are subject to the university residence requirement (see §16.2.2) which states that of the 90 credits required for the BFA degree, a minimum of 45 credits must be taken at Concordia University. Combining both residence requirements implies that the full-time student must enrol for a minimum of two years of study at Concordia University. To fulfill the residence requirements for a BFA degree with a concentration in:</p> <ol style="list-style-type: none"> <li>1. Ceramics, Fibres and Material Practices, Painting and Drawing, Print Media, Sculpture, or Studio Art: a minimum of 30 credits in Studio Art and six credits in Art History must be completed at Concordia.</li> <li>2. Art Education – Visual Arts, Art History, Art History and Studio Art, Art History and Film Studies, Computation Arts, Design, Film Animation, Film Production, Film Studies, Photography, Contemporary Dance, or Intermedia (Video, Performance and Electronic Arts): at least half of the concentration requirements must be completed at Concordia.</li> <li>3. Performance Creation, Acting for the Theatre, or <del>Design for the Theatre</del>: a minimum of 30 credits from the Department of Theatre must be completed at Concordia.</li> <li>4. Music, Electroacoustic Studies, Jazz Studies, Music Performance, or Music Composition: a minimum of 30 credits required from the Department of Music must be completed at Concordia.</li> <li>5. Minor programs: at least half of the required credits must be completed at Concordia.</li> </ol>	<p><b>81.20.2 Residence Requirements</b> Students are subject to the university residence requirement (see §16.2.2) which states that of the 90 credits required for the BFA degree, a minimum of 45 credits must be taken at Concordia University. Combining both residence requirements implies that the full-time student must enrol for a minimum of two years of study at Concordia University. To fulfill the residence requirements for a BFA degree with a concentration in:</p> <ol style="list-style-type: none"> <li>1. Ceramics, Fibres and Material Practices, Painting and Drawing, Print Media, Sculpture, or Studio Art: a minimum of 30 credits in Studio Art and six credits in Art History must be completed at Concordia.</li> <li>2. Art Education – Visual Arts, Art History, Art History and Studio Art, Art History and Film Studies, Computation Arts, Design, Film Animation, Film Production, Film Studies, Photography, Contemporary Dance, or Intermedia (Video, Performance and Electronic Arts): at least half of the concentration requirements must be completed at Concordia.</li> <li>3. Performance Creation, Acting for the Theatre, or <u>Scenography</u>: a minimum of 30 credits from the Department of Theatre must be completed at Concordia.</li> <li>4. Music, Electroacoustic Studies, Jazz Studies, Music Performance, or Music Composition: a minimum of 30 credits required from the Department of Music must be completed at Concordia.</li> <li>5. Minor programs: at least half of the required credits must be completed at Concordia.</li> </ol>

**Rationale:**  
The current program name restricts the ostensible scope of the specialization to a single medium, Theatre. Over the past two decades, through incremental adjustments to course offerings and the introduction of special topic courses, faculty have widened the scope of the Specialization to accommodate other media, making the degree applicable to a broader range of career opportunities. The term “scenography” applies to this broader range of application for the art of scene design beyond conventional theatre settings. Students now acquire methods, skills, and techniques such as art direction for cinema, circus design, exhibition design, special events, installation design, and multimedia design for live

performance.

FFAC-2021-06-D2

Resource Implications:  
None.

**PROGRAM CHANGE:** Title and requirements**Proposed**  Undergraduate or  Graduate Curriculum Changes**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Design for the Theatre  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120**Type of Change:** Editorial       Requirements       Regulations       Program Deletion       New Program

Present Text (from 2020/2021) calendar	Proposed Text
<p><b>60 BFA <del>Specialization in Design for the Theatre</del></b>  <del>24</del> ACTT 209<sup>3</sup> or PERC 209<sup>3</sup>; DFTT 209<sup>3</sup>, 210<sup>3</sup>, 211<sup>3</sup>; PERC 211<sup>3</sup>, 212<sup>3</sup>, 303<sup>3</sup>, 306<sup>3</sup>  <del>3</del> <del>Chosen from ACTT 210<sup>3</sup>; PERC 210<sup>3</sup></del>            9 Chosen from DFTT 301<sup>3</sup>, 311<sup>3</sup>, 321<sup>3</sup>, 331<sup>3</sup>, 341<sup>3</sup>, 401<sup>3</sup>, 498<sup>3</sup>            9 Chosen from DFTT 305<sup>3</sup>, 315<sup>3</sup>, 325<sup>3</sup>, 326<sup>3</sup>, 335<sup>3</sup>, 336<sup>3</sup>, 337<sup>3</sup>, 345<sup>3</sup>, 398<sup>3</sup>, 405<sup>3</sup>            3 PERC 311<sup>3</sup>  <del>12</del> Elective credits from the Faculty of Fine Arts*            *Students are advised to select six credits from Studio Art electives.</p>	<p><b>60 BFA <u>Specialization in Scenography</u></b>  <u>27</u> ACTT 209<sup>3</sup> or PERC 209<sup>3</sup>; DFTT 209<sup>3</sup>, 210<sup>3</sup>, 211<sup>3</sup>, <u>and DFTT 212<sup>3</sup></u>; PERC 211<sup>3</sup>, 212<sup>3</sup>, 303<sup>3</sup>, 306<sup>3</sup>            9 Chosen from DFTT 301<sup>3</sup>, 311<sup>3</sup>, 321<sup>3</sup>, 331<sup>3</sup>, 341<sup>3</sup>, 401<sup>3</sup>, 498<sup>3</sup>, <u>and SCEN 347<sup>3</sup>, 411<sup>3</sup>, 412<sup>3</sup>, 448<sup>3</sup></u>            9 Chosen from DFTT 305<sup>3</sup>, 315<sup>3</sup>, 325<sup>3</sup>, 326<sup>3</sup>, 335<sup>3</sup>, 336<sup>3</sup>, 337<sup>3</sup>, 345<sup>3</sup>, 398<sup>3</sup>, 405<sup>3</sup>, <u>and SCEN 327<sup>3</sup></u>            3 PERC 311<sup>3</sup>  <u>3</u> <u>Chosen from PERC 356<sup>3</sup>, 412<sup>3</sup>, 486<sup>3</sup>, 464<sup>3</sup></u>  <u>9</u> Elective credits from the Faculty of Fine Arts*            *Students are advised to select six credits from Studio Art electives.</p>
<p>Rationale:            The current program name restricts the ostensible scope of the specialization to a single medium, Theatre. Over the past two decades, through incremental adjustments to course offerings and the introduction of special topic courses, faculty have widened the scope of the Specialization to accommodate other media, making the degree applicable to a broader range of career opportunities. The term “scenography” applies to this broader range of application for the art of scene design beyond conventional theatre settings. Students now acquire methods, skills, and techniques such as art direction for cinema, circus design, exhibition design, special events, installation design, and multimedia design for live performance.</p> <p>DFTT 212 is now listed as mandatory since it has been offered successfully as a Special Topic in the past aimed at first-year students. The new SCEN courses are covering some of the topics listed above and were offered successfully as Special Topic courses in the past. A series of PERC elective options is added to diversify the program offerings, since Design students have frequently registered for these classes in the past.</p>	
<p>Resource Implications:            None.</p>	

**PROGRAM CHANGE:** Admission to Programs in TheatreProposed  Undergraduate or  Graduate Curriculum ChangesCalendar for academic year: 2022/2023  
Implementation Month/Year: September 2022

**Faculty/School:** Fine Arts  
**Department:** Fine Arts  
**Program:** Design for the Theatre  
**Degree:** BFA  
**Calendar Section/Graduate Page Number:** 81.120.1

**Type of Change:**

Editorial       Requirements       Regulations       Program Deletion       New Program

Present Text (from 2021/2022) calendar	Proposed Text
<p><b>81.120.1 Admission to Programs in Theatre</b>            The Department of Theatre has distinct admissions procedures in addition to the normal admission process of Concordia University. All applicants (except those applying to the Minor in Theatre) are required to submit a letter of intent (approximately 500 words) in which they name specifically to which program they wish to apply: the Specialization in Acting for the Theatre, the Specialization in <del>Design for the Theatre</del>, or the Specialization in Performance Creation.            Applicants must arrange their appointments and obtain detailed information regarding interviews, auditions, portfolios, and letters of intent on the Department's website at: concordia.ca/finearts/theatre. In addition to the interview and letter of intent:</p> <ol style="list-style-type: none"> <li>1. Applicants applying to the Specialization in <del>Design for the Theatre</del> must bring to the interview a portfolio including visual material demonstrating their creative abilities and interests.</li> <li>2. Applicants applying to the Specialization in Acting for the Theatre are required to audition.</li> <li>3. Applicants applying to the Specialization in Performance Creation are required to audition.</li> </ol>	<p><b>81.120.1 Admission to Programs in Theatre</b>            The Department of Theatre has distinct admissions procedures in addition to the normal admission process of Concordia University. All applicants (except those applying to the Minor in Theatre) are required to submit a letter of intent (approximately 500 words) in which they name specifically to which program they wish to apply: the Specialization in Acting for the Theatre, the Specialization in <u>Scenography</u>, or the Specialization in Performance Creation.            Applicants must arrange their appointments and obtain detailed information regarding interviews, auditions, portfolios, and letters of intent on the Department's website at: concordia.ca/finearts/theatre. In addition to the interview and letter of intent:</p> <ol style="list-style-type: none"> <li>1. Applicants applying to the Specialization in <u>Scenography</u> must bring to the interview a portfolio including visual material demonstrating their creative abilities and interests.</li> <li>2. Applicants applying to the Specialization in Acting for the Theatre are required to audition.</li> <li>3. Applicants applying to the Specialization in Performance Creation are required to audition.</li> </ol>
<p><b>Rationale:</b>            The current program name restricts the ostensible scope of the specialization to a single medium, Theatre. Over the past two decades, through incremental adjustments to course offerings and the introduction of special topic courses, faculty have widened the scope of the Specialization to accommodate other media, making the degree applicable to a broader range of career opportunities. The term "scenography" applies to this broader range of application for the art of scene design beyond conventional theatre settings.</p>	
<p><b>Resource Implications:</b>            none.</p>	

**COURSE CHANGE:** DFTT 212      New Course Number:**Proposed**  Undergraduate or  Graduate Curriculum Changes**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Design for the Theatre  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120**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 2020/2021) calendar	Proposed Text
	<p><b>DFTT 212 Introduction to Elements of Production (3 credits)</b> Prerequisite: ACTT 209 or PERC 209; DFTT 209; or permission of the Program Coordinator.</p> <p>Students learn elements of stage management, production management and technical direction through hands-on practical work in the department's shops and theatre spaces. They develop technical skills in scenery, properties, and costumes, as well as lighting and sound. By completing specific assignments related to department public performances, students are introduced to the language, tools, and techniques used in rehearsal halls, shops, and backstage.</p> <p><i>NOTE: Students enrolled in this course are required to pay a Theatre Lab Fee.</i></p>
<p>Rationale: The department is making the current DFTT 371, "Introduction to Elements of Production," mandatory for all students in the Design Specialization and shifting it from the 300 to the 200 level as the new DFTT 212. In order to provide more advanced levels of practical, production-based experience, course titles for DFTT 370 and DFTT 371 will be changed to "Elements of Production," while DFTT 470 and DFTT 471 will remain "Advanced Elements of Production." Note that these five courses are offered as a cross-listed group with the new DFTT 212 as prime and with students registering in successive course numbers as they take on a greater variety of production assignments. DFTT 370 and 470 carry values of 6 credits, reflecting the scale of the production role performed by the student. Following current practice, DFTT 370, 371, 470, and 471 will be offered concurrently, with the addition of the new DFTT 212, where students registered at introductory, intermediate, and advanced levels form the team supporting the department's Fall/Winter season of production offerings.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed: None.</p>	

**COURSE CHANGE:** DFTT 370      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Design for the Theatre  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**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 type="checkbox"/> Editorial                        | <input type="checkbox"/> New Course   |  |
| <input type="checkbox"/> Course Deletion               | <input checked="" type="checkbox"/> Other - Specify: Note |                                       |  |

Present Text (from 2020/2021) calendar	Proposed Text
<p><b>DFTT 370 <del>Introduction to</del> Elements of Production (6 credits)</b>                      Prerequisite: ACTT 209 or PERC 209; <del>two</del> of ACTT 210, DFTT 210, PERC 210; DFTT 209; FFAR 250; PERC 211, 212; and <del>written</del> permission of the <del>Department of Theatre</del>.                      Students <del>study</del> theories and practices of stage management, production management and technical direction. <del>They</del> develop technical skills in scenery, properties, and costumes, as well as lighting and sound. By completing specific assignments related to department public performances, students are introduced to the language, tools, and techniques used in rehearsal halls, shops, and backstage.                      NOTE: Students enrolled in this course are required to pay a <del>production fee</del>.</p>	<p><b>DFTT 370 <i>Elements of Production (6 credits)</i></b>                      Prerequisite: ACTT 209 or PERC 209; one of ACTT 210, DFTT 210, PERC 210; DFTT 209; FFAR 250; PERC 211, 212; and permission of the <a href="#">Program Coordinator</a>. Students <a href="#">examine</a> theories and practices of stage management, production management and technical direction <a href="#">and</a> develop technical skills in scenery, properties, and costumes, as well as lighting, <a href="#">video</a> and sound. By completing specific assignments related to department public performances, students are introduced to the language, tools, and techniques used in rehearsal halls, shops, and backstage.                      NOTE: Students enrolled in this course are required to pay a <a href="#">Theatre Lab Fee</a>.</p>
<p>Rationale:                      The department is making the current DFTT 371, "Introduction to Elements of Production," mandatory for all students in the Design Specialization and shifting it from the 300 to the 200 level as the new DFTT 212. In order to provide more advanced levels of practical, production-based experience, course titles for DFTT 370 and DFTT 371 will be changed to "Elements of Production" while DFTT 470 and DFTT 471 will remain "Advanced Elements of Production." Note that these five courses are offered as a cross-listed group with the new DFTT 212 as prime and with students registering in successive course numbers as they take on a greater variety of production assignments. DFTT 370 and 470 carry values of 6 credits, reflecting the scale of the production role performed by the student. Following current practice, DFTT 370, 371, 470, and 471 will be offered concurrently, with the addition of the new DFTT 212, where students registered at introductory, intermediate, and advanced levels form the team supporting the department's Fall/Winter season of production offerings.</p>	
<p>Resource Implications:                      None.</p>	
<p>Other Programs within which course is listed:                      None.</p>	



**COURSE CHANGE:** DFTT 371      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Design for the Theatre  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**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 type="checkbox"/> Editorial                        | <input type="checkbox"/> New Course   |  |
| <input type="checkbox"/> Course Deletion               | <input checked="" type="checkbox"/> Other - Specify: Note |                                       |  |

Present Text (from 2020/2021) calendar	Proposed Text
<p><b>DFTT 371 <del>Introduction to Elements of Production</del></b> (3 credits) Prerequisite: ACTT 209 or PERC 209; <del>two</del> of ACTT 210, DFTT 210, PERC 210; DFTT 209; FFAR 250; PERC 211, 212; and permission of the <del>Department of Theatre</del>. Students study theories and practices of stage management, production management, and technical direction. They develop technical skills in scenery, properties, and costumes, as well as lighting and sound. By completing specific assignments related to department public performances, students are introduced to the language, tools, and techniques used in rehearsal halls, shops, and backstage. <i>NOTE: Students enrolled in this course are required to pay a <b>production fee</b>.</i></p>	<p><b>DFTT 371 <i>Elements of Production</i></b> (3 credits) Prerequisite: ACTT 209 or PERC 209; <u>one</u> of ACTT 210, DFTT 210, PERC 210; DFTT 209; FFAR 250; PERC 211, 212; and permission of the <u>Program Coordinator</u>. Students study theories and practices of stage management, production management, and technical direction. They develop technical skills in scenery, properties, and costumes, as well as lighting, video and sound. By completing specific assignments related to department public performances, students are introduced to the language, tools, and techniques used in rehearsal halls, shops, and backstage. <i>NOTE: Students enrolled in this course are required to pay a <u>Theatre Lab Fee</u>.</i></p>
<p>Rationale: The department is making the current DFTT 371, "Introduction to Elements of Production," mandatory for all students in the Design Specialization and shifting it from the 300 to the 200 level as the new DFTT 212. In order to provide more advanced levels of practical, production-based experience, course titles for DFTT 370 and DFTT 371 will be changed to "Elements of Production" while DFTT 470 and DFTT 471 will remain "Advanced Elements of Production." Note that these five courses are offered as a cross-listed group with the new DFTT 212 as prime and with students registering in successive course numbers as they take on various production assignments. DFTT 370 and 470 carry values of 6 credits, reflecting the scale of the production role performed by the student. Following current practice, DFTT 370, 371, 470, and 471 will be offered concurrently, with the addition of the new DFTT 212, where students registered at introductory, intermediate, and advanced levels form the team supporting the department's Fall/Winter season of production offerings.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed:  None.</p>	

**COURSE CHANGE:** DFTT 470      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Design for the Theatre  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**Type of Change:**

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

Present Text (from 2020/2021) calendar	Proposed Text
<p><b>DFTT 470 <i>Advanced Elements of Production</i></b> (6 credits) Prerequisite: DFTT 370 or 371 and <b>written</b> permission of the <b>Department of Theatre</b>. Students study advanced theories and practices of stage management, production management, and technical direction. They develop technical skills in scenery, properties, and costumes, as well as in lighting and sound. By completing specific assignments related to department public performances, students are introduced to the language, tools, and techniques in rehearsal halls, shops, and backstage. <i>NOTE: Students enrolled in this course are required to pay a <del>production fee</del>.</i> <i>NOTE: This course may be repeated for credit in this program, provided the subject matter is different each time.</i></p>	<p><b>DFTT 470 <i>Advanced Elements of Production</i></b> (6 credits) Prerequisite: DFTT 370 or 371 and permission of the <b>Program Coordinator</b>. Students study advanced theories and practices of stage management, production management, and technical direction. They develop technical skills in scenery, properties, and costumes, as well as in lighting, <u>video</u> and sound. By completing specific assignments related to department public performances, students are introduced to the language, tools, and techniques in rehearsal halls, shops, and backstage. <i>NOTE: Students enrolled in this course are required to pay a <u>Theatre Lab Fee</u>.</i> <i>NOTE: This course may be repeated for credit in this program, provided the production assignment is different each time.</i></p>
<p><b>Rationale:</b> The department is making the current DFTT 371, "Introduction to Elements of Production," mandatory for all students in the Scenography Specialization and shifting it from the 300 to the 200 level as the new DFTT 212. In order to provide more advanced levels of practical, production-based experience, course titles for DFTT 370 and DFTT 371 will be changed to "Elements of Production" while DFTT 470 and DFTT 471 will remain "Advanced Elements of Production." Note that these five courses are offered as a cross-listed group with the new DFTT 212 as prime and with students registering in successive course numbers as they take on various production assignments. DFTT 370 and 470 carry values of 6 credits, reflecting the scale of the production role performed by the student. Following current practice, DFTT 370, 371, 470, and 471 will be offered concurrently, with the addition of the new DFTT 212, where students registered at introductory, intermediate, and advanced levels form the team supporting the department's Fall/Winter season of production offerings.</p>	
<p><b>Resource Implications:</b> None.</p>	
<p><b>Other Programs within which course is listed:</b> None.</p>	

COURSE CHANGE: DFTT 471      New Course Number:

Proposed  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year: 2022/2023**  
**Implementation Month/Year: September 2022**

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Design for the Theatre  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**Type of Change:**

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

Present Text (from 2020/2021) calendar	Proposed Text
<p><b>DFTT 471 <i>Advanced Elements of Production</i></b> (3 credits)  Prerequisite: DFTT 370 or 371 and <b>written</b> permission of the <del>Department of Theatre</del>.  Students study advanced theories and practices of stage management, production management, and technical direction. They develop technical skills in scenery, properties, and costumes, as well as in lighting and sound. By completing specific assignments related to department public performances, students are introduced to the language, tools, and techniques in rehearsal halls, shops, and backstage.  <i>NOTE: This course may be repeated for credit in this program, provided the <b>subject matter</b> is different each time.</i></p>	<p><b>DFTT 471 <i>Advanced Elements of Production</i></b> (3 credits)  Prerequisite: DFTT 370 or 371 and permission of the <a href="#">Program Coordinator</a>. Students study advanced theories and practices of stage management, production management, and technical direction. They develop technical skills in scenery, properties, and costumes, as well as in lighting, <a href="#">video</a>, and sound. By completing specific assignments related to department public performances, students are introduced to the language, tools, and techniques in rehearsal halls, shops, and backstage.  <i>NOTE: This course may be repeated for credit in this program, provided the subject matter is different each time.</i>  <i><a href="#">NOTE: Students enrolled in this course are required to pay a Theatre Lab Fee.</a></i>  <i>NOTE: This course may be repeated for credit in this program, provided the <a href="#">production assignment</a> is different each time.</i></p>
<p><b>Rationale:</b>  The department is making the current DFTT 371, "Introduction to Elements of Production," mandatory for all students in the Scenography Specialization and shifting it from the 300 to the 200 level as the new DFTT 212. In order to provide more advanced levels of practical, production-based experience, course titles for DFTT 370 and DFTT 371 will be changed to "Elements of Production" while DFTT 470 and DFTT 471 will remain "Advanced Elements of Production." Note that these five courses are offered as a cross-listed group with the new DFTT 212 as prime and with students registering in successive course numbers as they take on various production assignments. DFTT 370 and 470 carry values of 6 credits, reflecting the scale of the production role performed by the student. Following current practice, DFTT 370, 371, 470, and 471 will be offered concurrently, with the addition of the new DFTT 212, where students registered at introductory, intermediate, and advanced levels form the team supporting the department's Fall/Winter season of production offerings.</p>	
<p><b>Resource Implications:</b>  None.</p>	
<p><b>Other Programs within which course is listed:</b>  None.</p>	

**COURSE CHANGE:** SCEN 327      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Design for the Theatre  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**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 2020/2021) calendar	Proposed Text
	<p><b>SCEN 327 Hair and Make-up Design</b> (3 credits)                      Prerequisite: DFTT 209, or permission of the Program Coordinator.                      Students study hair and make-up design for the performing arts with emphasis on analysis, development and execution of design ideas. Students participate in lectures and studios and examine hair and make-up as a practical, expressive and interpretive form. The focus is on basic theory and practice of conception, communication, and realization methods, including contouring, basic make-up application, and several of the following: scarring, burning, aging, fantasy, period, special effects, etc. Students have scheduled access to a costume shop for lab work.  <i>NOTE: Students who have received credit for this topic under a DFTT Special Topic number may not take this course for credit.</i></p>
<p><b>Rationale:</b>                      This class has been offered successfully as a Special Topic twice with enrollments of 16/16 (2009) and 13/16 (2018) and recognizes the importance of the field of hair and make-up design for stage and screen alongside those regularly offered in the department.</p>	
<p><b>Resource Implications:</b>                      None.</p>	
<p><b>Other Programs within which course is listed:</b>                      None.</p>	

**COURSE CHANGE:** SCEN 347      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Design for the Theatre  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**Type of Change:**

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|---|---|--|---------------------------------------|
| <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 2020/2021) calendar	Proposed Text
	<p><b>SCEN 347 <i>Exhibition Scenography</i></b> (3 credits)                      Prerequisite: DFTT 209, 210 and 211, or permission of the Program Coordinator.                      This studio course introduces exhibition scenography as a practical, expressive, and interpretive form. Students participate in lectures and studio work, with a focus on developing designs for exhibition hall and museum presentations. The course emphasizes communicating concepts using storyboarding, rendering, drafting and construction methods centered on the integration of artefacts, graphics, soundscapes, and live imagery.  <i>NOTE: Students who have received credit for this topic under a DFTT Special Topic number may not take this course for credit.</i></p>
<p><b>Rationale:</b>                      This class has been offered successfully as a Special Topic with enrollment of 10/16 (2010) and reflects the shift to a broader conception of scenography in an exhibition context. Graduates of this program increasingly find work in the exhibition design industry. This class may be of interest to students in other relevant Fine Arts programs such as Art History, Art Education, Design &amp; Computation Arts, or Studio Arts (Intermedia).</p>	
<p><b>Resource Implications:</b>                      None.</p>	
<p><b>Other Programs within which course is listed:</b>                      None.</p>	

**COURSE CHANGE:** SCEN 411      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Design for the Theatre  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**Type of Change:**

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|---|---|--|---------------------------------------|
| <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 2020/2021) calendar	Proposed Text
	<p><b>SCEN 411 <i>Urban Scenographies</i></b> (3 credits)                      Prerequisite: 24 credits completed in a Theatre Specialization program; or permission of the Program Coordinator. This studio course introduces students to contemporary theories and practices of scenography and performance design in the context and scale of cities and urban landscapes. An expanded conception of scenography will be used as a framework for students to conceptualize and realize design proposals for an urban performance project.  <i>NOTE: Students who have received credit for this topic under a PERC Special Topic number may not take this course for credit.</i></p>
<p><b>Rationale:</b>                      This course has been offered as a PERC 498 Special Topic course in Spring, 2019, with enrolment of 12 and reflects the shift to a broader conception of scenography in an urban context, as well as increased interest in the urban landscape as a performance site across such fields as architecture, urban planning, public art, and fields working with site-specific performance creation.</p>	
<p><b>Resource Implications:</b>                      None.</p>	
<p><b>Other Programs within which course is listed:</b>                      None.</p>	

**COURSE CHANGE:** SCEN 412      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Design for the Theatre  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**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 2020/2021) calendar	Proposed Text
	<p><b>SCEN 412 Art Direction</b> (3 credits)                      Prerequisite: DFTT 209, 210, 211, 212, and 335, or permission of the Program Coordinator.                      This studio course examines art direction for film, television, music video, documentaries, etc. with emphasis on the analysis, development, and execution of design ideas involving sets, costumes, properties and special effects. Students will focus on basic design processes and communication methods using storyboarding, rendering, drafting and construction. Class projects begin with script analysis building to research and elaboration of a final production design. Students may choose to execute the filming and editing or to keep their projects at the storyboard stage.  <i>NOTE: Students who have received credit for this topic under a DFTT Special Topic number may not take this course for credit.</i></p>
<p><b>Rationale:</b>                      This class has been offered successfully as a Special Topic four times with enrollments of 14/18 (2007), 13/16 (2009), 16/16 (2013), 14/16 (2020) and reflects the shift to a broader conception of scenography in the cinematic context. This class may be of interest to students in other relevant Fine Arts programs such as Film Production, Film Animation, or Studio Arts (Intermedia).</p>	
<p><b>Resource Implications:</b>                      None.</p>	
<p><b>Other Programs within which course is listed:</b>                      None.</p>	

**COURSE CHANGE:** SCEN 448      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Design for the Theatre  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**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 2020/2021) calendar	Proposed Text
	<p><b>SCEN 448 <i>Design Field School</i></b> (3 credits)                      Prerequisite: 24 credits at the university level and permission of the Program Coordinator. This course offers students hands-on, experiential learning in aspects of scenography via travel to and residency at a festival, conference, or exhibition, either locally, nationally or internationally. Students may participate by exhibiting their own work, taking on-site workshops, or observing production activities.</p> <p><i>NOTE: Students who have received credit for a field school under another course code may be considered to repeat this course for credit provided the subject matter is different.</i>  <i>NOTE: Students may be considered to repeat this course for credit, provided the subject matter is different each time.</i>  <i>NOTE: Students will have to apply for this course by submitting required documentation.</i>  <i>NOTE: students enrolled in this course are required to defray the costs of the field school.</i></p>
<p><b>Rationale:</b>                      Design Field School classes have been successfully run as Special Topic classes travelling to the Stratford Festival and the Prague Quadrennial as follows: 4 times for Stratford Festival with enrollments of 11/16 (2014), 9/16 (2016), 9/16 (2018), cancelled due to Covid (2020) and 4 times for Prague with enrollments of 11/18 (2007), 7/16 (2011), 12/16 (2015), 15/16 (2019). These classes have greatly added to experiential learning and professionalization components of the program, affording students contact with Canadian theatre producers, designers, and directors (in the case of Stratford) and with the international design community for stage, screen, and architecture (in the case of the Prague Quadrennial.)</p>	
<p><b>Resource Implications:</b>                      None.</p>	
<p><b>Other Programs within which course is listed:</b>                      None.</p>	



**DFTT 212 *Introduction to Elements of Production* (3 credits)**

Prerequisite: ACTT 209 or PERC 209, and DFTT 209, or written permission of the Program Coordinator.

This course offers students hands-on, experiential learning in one aspect of live performance production and provides introductory technical training in the department's technical workshops and theatre spaces. Students participate in lectures and studios and develop an understanding of production management, stage management and technical direction. They develop conceptual and technical understanding in scenery, properties, costumes, lighting, video/projection and/or sound production.

**Course Objectives:**

- To introduce students to the basic language, tools and techniques of live performance
- To introduce students to the roles and responsibilities of members of the production team, including production director, technical director, stage manager and heads of costume, scenery and properties shops
- To introduce students to safe practices while participating as a member of a production crew
- To be part of problem-solving through production meetings and discussions with designers and shop heads
- To introduce students to techniques related to the shop and theatre spaces where they are assigned
- To explore aspects of production while observing other students' experience while working in different areas

**Assessment:**

- A series of hands-on projects introducing students in the usages of tools
- A series of reports documenting realizations and observations while being part of a production crew
- A research project on one aspect of production

**SCEN 327 Hair and Make-up Design (3 credits)**

Prerequisite: DFTT 209, or permission of the Program Coordinator.

Students study hair and make-up design for the performing arts with emphasis on analysis, development and execution of design ideas. Students participate in lectures and studios and examine hair and make-up as a practical, expressive and interpretive form. The focus is on basic theory and practice of conception, communication, and realization methods, including contouring, basic make-up application, and several of the following: scarring, burning, aging, fantasy, period, special FX, etc. Students have scheduled access to a costume shop for lab work.

**Course Objectives**

- To examine the theatrical hair and make-up designer's process.
- To explore the theory and practice of conception, communication and realization of hair and make-up design in both lecture and laboratory settings.
- To introduce students to the basic language, tools and techniques of hair and make-up design for the theatre, which could be applicable to other mediums such as film and television.
- To experiment with the basics of hair and make-up techniques.
- To research different styles of hair dressing, including working with wigs, facial hair and their applications.
- To research different styles of make-up design including scarring, burning, aging, fantasy, period, etc.

**Assessment**

- An understanding of the hair and make-up design in the context of live performance.
- A series of historical researches exploring styles, techniques and types of applications from a designer's perspective.
- A complete hair and make-up design project starting from script analysis, historical background and socio-economic research, character analysis, visual research, technical research leading to a face template design with step-by step photo illustrations.

**SCEN 347 Exhibition Scenography (3 credits)**

Prerequisite: DFTT 209, 210 and 211, or permission of the Program Coordinator. This studio course introduces exhibition scenography as a practical, expressive, and interpretive form. Students participate in lectures and studio work, with a focus on developing designs for exhibition hall and museum presentations. The course emphasizes communicating concepts using storyboarding, rendering, drafting and construction methods centered on the integration of artefacts, graphics, soundscapes, and live imagery.

**Course Objectives**

- To examine the exhibition design process from the scenographer's perspective.
- To explore several approaches in the field of scenographic presentation and its history.
- To choose a collection liable to be taken into consideration for an exhibition.
- To develop an editorial discourse around a given collection.
- To develop visual research to create the scenography for an exhibition.
- To develop a scenario that will determine the public trajectory within the exhibition hall, including a narrative and storytelling.
- To research the aesthetic that will be the most appropriate for the presentation, keeping in mind the impact it may have on the artefacts themselves and on the public.
- To imagine the strategy of the displays for the artefacts.
- To develop design ideas to stimulate the visitor's five senses.
- To develop the soundscape for an exhibition.
- To develop a concept for the integration of graphics within an exhibition.
- To develop a concept for the lighting of an exhibition.
- To develop a concept for the integration of live imagery.

**Assessment**

- A research on different types of dramaturgies through scenography - exhibition design.
- A full visual research and a series of drawings leading to the preliminary design of an exhibition, including a full set of drawings, illustrations, drafting and a 3D model for an exhibition.
- The ability to articulate ideas verbally.
- Development of a critical sense while visiting an exhibition from a scenographer's perspective.

**SCEN 411 *Urban Scenographies* (3 credits)**

Prerequisite: 24 credits completed in a Theatre Specialization program, or permission of the Program Coordinator. This studio course introduces students to contemporary theories and practices of scenography and performance design in the context and scale of cities and urban landscapes. An expanded conception of scenography will be used as a framework for students to conceptualize and realize design proposals for an urban performance project.

**Course Objectives**

- To consider scenography as a perspective on, or way of thinking about, wider performance-making design practices in the city.
- To comprehend a broader discourse and practices of urban scenographies.
- To learn methods for conceptualizing, making, installing, documenting, and publishing site-responsive scenographic works in the urban landscape.
- To engage in a selection of critical texts in the field of performance design and scenography written by scenography scholars, designers, and artists.

**Assessment**

- Development of toolkit for scenographic approaches to urban place, scale, site and context (as genre and media)
- An expanded conception of scenography as a framework to shape and define a design proposal for an urban performance project.
- To undertake site-writing and performative mapping ateliers, among other activities.
- A realized individual or collaborative design/ performance/ event outcome.

**SCEN 412 Art Direction (3 credits)**

Prerequisite: DFTT 209, 210, 211, 212 and 335, or permission of the Program Coordinator. This studio course examines art direction for film, television, music video, documentaries, etc. with emphasis on the analysis, development, and execution of design ideas involving sets, costumes, properties and special effects. Students will focus on basic design processes and communication methods using storyboarding, rendering, drafting and construction. Class projects begin with script analysis building to research and elaboration of a final production design. Students may choose to execute the filming and editing or to keep their projects at the storyboard stage.

**Course Objectives**

- To introduce student to the mandate of the Art Director/Production Design in the creative team (director, director of photography, other designers, technicians).
- To study and research the different genres of aesthetics in the film and television industry.
- To read and analyze a script to explore its needs and constraints for a production through a scene breakdown.
- To do effective research exploring historical aspects of the text, both aesthetical and architectural components as well as sociological.
- To develop an original and personal response to a given script through expressive drawing.
- To develop a mood board to develop a better understanding of the characters.
- To draw a storyboard for the scenes while exploring the set and the lighting movements, keeping in mind the camera frame.
- To understand the usage of a studio.
- To draft a set of drawings including a plan, a section and an elevation using a studio space or exploring any other location appropriate for the project filming of the scene.
- To film an attempt of the scene in the style that has been developed, using a video camera and/or still frames.

**Assessment**

- A research on the origins of a style chosen from the following list: Film Noir, Hitchcock, Documentary, German Expressionist Cinema, Fantasy, Spaghetti Western, Animation, soap Opera, Early Hollywood, Bollywood, Tim Burton, Music Video, Peter Greenaway's Grottesque Cinema, Surrealism in arts and Films, Horror Movie, Science Fiction, Long Fu-Asian Movies, Musical Movies.
- A full visual research elaborating a production design in the particular style explored using a piece of literature.
- A full design elaborated from the research including, but not limited to, drawings of each character, story board, drafting of set elements and a short experimental film.

**SCEN 448 *Design Field School* (3 credits)**

Prerequisite: 24 credits at the university level or permission of the Program Coordinator.

This course offers students hands-on, experiential learning in aspects of scenography via travel to and residency at a festival, conference, or exhibition, either locally, nationally or internationally. Students may participate by exhibiting their own work, taking on-site workshops, or observing production activities.

**Course Objectives**

- To participate on a journey aiming to comprehend and analyze the artistic direction of a festival, conference, or exhibition and observe the importance it has for designers for live performance nationally or internationally.
- To visit another part of the world to get in interaction with specific practices in the performing arts and more specifically to study the work of professional scenographers.
- To be introduced to different practices by participating in workshops and lectures given by professionals in the field of live performance.
- To visit, analyze and critically respond to different exhibitions' content and displays.
- To watch several performances while exploring and analyzing their aesthetic and production values.
- To participate in events by exhibiting design projects.

**Assessment**

- An understanding of different approaches to scenography through an indepth research paper; raising a research question, proposing a hypothesis and developing a methodology to explore the subject.
- An understanding of different approaches to exhibiting the work of the scenographer and the values of the processes leading to a live performance.
- A comprehension of the importance of the artistic event, its historical background and its impact on the national and international community.
- Participation in an international exhibition, if applicable.
- A connection with colleagues studying in the same field and expanding contact network.

**FACULTY OF FINE ARTS**

## Internal Memorandum

**To:** Annie Gérin, Dean, Faculty of Fine Arts  
**From:** Elaine Paterson, Associate Dean, Academic Programs and Pedagogy  
**Date:** August 24, 2021  
**Re:** Curriculum dossier for the Department of Theatre, THEA-28

---

The Faculty of Fine Arts Curriculum Committee has reviewed the THEA-28 curriculum dossier from the Department of Theatre on May 7, 2021. The Committee members approved the dossier pending some revisions. We hereby submit this dossier for review by the Faculty Council on September 10, 2021.

This document proposes changes to the BFA Specialization in Acting for the Theatre and the Specialization in Performance Creation. The Acting program proposes course deletions and additions, as well as updates to course descriptions and program requirements. The Performance Creation program proposes course deletions and additions as well as course description updates. Changes proposed in both areas reflect the pedagogical and research orientations of the programs.

There are no resource implications.

With thanks for your consideration.

A handwritten signature in blue ink, appearing to read "Elaine Paterson".

Elaine Paterson, PhD  
Associate Dean, Academic Programs and Pedagogy  
Faculty of Fine Arts  
[elaine.paterson@concordia.ca](mailto:elaine.paterson@concordia.ca)



## INTERNAL MEMORANDUM

**TO:** Dr. Elaine Cheasley Paterson, Associate Dean, Academic Programs and Pedagogy

**FROM:** Prof. Ana Cappelluto, Acting Chair, Department of Theatre

**DATE:** April 28, 2021

**SUBJECT:** **THEA-28: Specialization in Acting and Specialization in Performance Creation**

---

On April 20, 2021, the attached changes to the BFA **Specialization in Acting for the Theatre** and the **Specialization in Performance Creation** programs were unanimously approved by members of the Theatre Department Council. Please see the memo from Departmental Curriculum Committee chair Mark Sussman's for details.

These changes carry no resource implications.

I. Changes for the Specialization in Acting for the Theatre

The Acting program proposes the editorial changes, course deletions and additions, and updates to the program requirements. These consist of shifting content sequencing in two movement studio courses; the removal of redundant production-based course codes; the introduction of one new course in Laban Movement Analysis; the addition of elective options chosen from the Specialization in Performance Creation and, title and description change to one capstone acting studio course.

II. Changes for the Specialization in Performance Creation

These curriculum changes reflect the evolution of the Specialization in Performance Creation. A number of courses offered under Special Topic numbers are being brought into the regular curriculum, while others are being revised or deleted, reflecting recent years' evolution in the content and scope of the curriculum as well as shifts in the fields of performance studies and creation more broadly.

Please don't hesitate to be in touch if there are questions from the Faculty Curriculum Committee.

Yours sincerely,

Prof. Ana Cappelluto

A handwritten signature in black ink that reads "ACappelluto".

Acting Chair, Theatre





FACULTY OF FINE ARTS

## INTERNAL MEMORANDUM

**TO:** Prof. Ana Cappelluto, Acting Chair, Department of Theatre

**FROM:** Associate Prof. Mark Sussman, Chair, Departmental Curriculum Committee

**DATE:** April 28, 2021

**RE:** Editorial and Curriculum Changes, **Specialization in Performance Creation** and **Specialization in Acting for the Theatre**

---

The Theatre Department Curriculum Committee has unanimously approved the following sets of curricular changes to the **Specialization in Acting for the Theatre** and the **Specialization in Performance Creation** at its meeting on April 13<sup>th</sup>, 2021.

No changes are being made to departmental credit allocations and these changes bear no resource implications.

### I. Changes for the **Specialization in Acting for the Theatre**

The Acting program proposes the following editorial changes, course deletions and additions, and updates to the program requirements. These consist of shifting content sequencing in two movement studio courses; the removal of redundant production-based course codes; the introduction of one new course in Laban Movement Analysis; the addition of elective options chosen from the **Specialization in Performance Creation** and, title and description change to one capstone acting studio course.

1. The physical theatre techniques taught in **ACTT 321, "Movement for the Stage II"** and **ACTT 358, "Movement for the Stage III"** will be swapped. These sequential courses provide training in particular movement techniques for the actor. Since the courses were developed, it has become clear the sequence needs to be reversed given their respective levels of difficulty. Currently, ACTT 321 works with intensive physical theatre and corporeal mime techniques associated with the schools of Jacques Lecoq, Etienne Décroux, and/or somatics. These will be shifted

**FACULTY OF FINE ARTS**

to ACTT 358 (Movement III), while instruction in the Viewpoints and other ensemble techniques, including those associated with the work of director Eugenio Barba, will be taught in ACTT 321 (Movement II). (The study of Laban Movement Analysis is being removed from Movement III, as a new, stand-alone course covering this area is being added, below.) Editorial changes reflect this change in content. As well, an error in the title of ACTT 358 is being corrected, replacing “Movement for the *Studio* III” with “Movement for the *Stage* III” to agree with others in the sequence.

2. One new course is being added: **ACTT 362, “Laban for the Actor”** will be included in the list of available studio-based electives in the program requirements. The field of somatics, drawing on studies of anatomy and kinesiology, has become increasingly fundamental to actor training and the department will offer it regularly as a dedicated course. The course has been offered three times under both TPER and ACTT Special Topic course numbers with a focus on Laban Movement Analysis. While the department understands that generic language is typically preferred, in this case, the international prominence and foundational nature of Laban technique for performance practitioners across multiple disciplines requires that the course title refer to this specific movement technique.
  
3. A redundant set of production course codes is being deleted from the calendar, as they have not been used since the program’s inception. When the **Specialization in Acting** was created, the group of courses related to the department’s season of public performances was organized according to three types of projects with three courses per type: “Creation Project A, B, and C” “One-Act Project A, B, and C,” and “Classical Text Project A, B, and C.” This allowed for multiple stage productions to be mounted in each academic term, with students registered for separate course codes reflecting their participation on a specific production. This array of course codes was implemented to allow students to take on acting assignments more than once in the same category throughout their time in the program. However, only a single course code in each group has been required to date, and the multiples have caused confusion. Going forward, calendar notes will indicate that courses may be repeated provided production content is different. Therefore, the following three, one from each group, will be retained: **ACTT 435, “Creation Project,” ACTT 436, “One-Act Project,”** and **ACTT 460, “Classical Text Project”** while the course codes **ACTT 433, 434 (Creation Project A & B), ACTT 437, 438 (One-Act Project B, C),** and **ACTT 461, 462 (Classical Text B, C)** will be deleted.

**FACULTY OF FINE ARTS**

4. The following changes are being made to the Program Requirements: two groups of upper-level electives for students in the **Specialization in Acting** are being expanded to include additional choices drawn from studio and production offerings in the **Specialization in Performance Creation**, giving students more flexibility. **PERC 351, “Community Arts,” PERC 354, “Popular Theatre,” PERC 356, “Puppetry and Performing Object Workshop,” PERC 384, “Collective Creation,”** and **PERC 386, “Interdisciplinary Approaches to Performance Creation”** are being added to the group of studio options. **PERC 488, “Short Works Festival”** is being added to the group of production options.
5. **ACTT 465 “Final Acting Project”** is being renamed, with a revised description. The new title, **“The Actor’s Profession,”** better reflects the content of this course which focuses on general skills preparing actors for auditions and self-presentation in the milieu of the professional theatre. While the description currently mentions a solo or ensemble performance project, this element is being removed, as these are available in multiple other courses at all levels elsewhere in the program.

**II. Changes for the Specialization in Performance Creation**

These curriculum changes reflect the evolution of the **Specialization in Performance Creation**. A number of courses offered under Special Topic numbers are being brought into the regular curriculum, while others are being revised or deleted, reflecting evolution in content scope of the program as well as the field more broadly.

This set of editorial changes, additions, and deletions fall into five groups:

1. Two course names and descriptions are being modified to better clarify the program’s core identity and to reflect its progressive learning structure. The current PERC 210, “The Audience and the Performance Event” and PERC 384, “Collective Creation” will be revised as **PERC 210, “Performance Creation Studio I: Theory and Method”** and **PERC 384, “Performance Creation Studio II: Collaborative Practice.”**

These new titles and descriptions better indicate that the program’s foundation consists, first, on awareness of the social contexts within which performances are made; and, second, on the collaborative nature of performance creation. Along with **PERC 209,**

**FACULTY OF FINE ARTS**

these courses constitute core studio requirements for each cohort of students. **PERC 384, “Collective Creation”** has been central to Performance Creation training and is here added as the third in the core sequence, following PERC 209 and 210.

2. Course additions: four courses previously offered multiple times under Special Topic numbers are being converted to regular course status.

**PERC 355, “The Arts of Listening and Interviewing”**

**PERC 422, “Indigenous Storytelling”**

**PERC 488 “Short Works Festival”**

**PERC 496 “Performance Creation Field School”**

The **“Indigenous Storytelling”** course has been developed in multiple iterations with nationally renowned Adjunct Faculty member Floyd Favel, member of the Cree Nation and founder of the Poundmaker Indigenous Performance Festival.

The **“Performance Creation Field School”** course is being added based on an exciting array of off-campus courses and residencies over the past twelve years. Successful and recurring intensive courses include the exchanges with the University of Erlangen-Nuremberg in Germany; biennial residencies under the direction of Peter Schumann at the Bread and Puppet Theater in Vermont since 2008; and a residency with the Theatre Island in Denmark.

3. Course deletions: five courses are being removed.

**PERC 201, “Telling Tales”** and **PERC 482, “The Artist in Residence”** are being removed, as they have not been offered in the past seven years.

**PERC 353, “Storytelling and Oral Histories”** is being removed, having been replaced by PERC 464, “Oral History Performance” in a previous curriculum change.

**PERC 388, “Performance Creation Festival”** is being removed and replaced with the new PERC 488, “Short Works Festival.” (As a capstone course for students across this department’s programs, the new 400-level course is replacing the 300-level one.)

**PERC 481, “Performing Stories”** is being removed and replaced by the new PERC 422, “Indigenous Storytelling.”



**FACULTY OF FINE ARTS**

4. **PERC 354, “Popular Theatre”** is shifted from a studio to a seminar offering; The term “applied” is being removed from the course title to indicate a broader historical survey of techniques and methods to be covered. The course is currently in the program requirements as an elective in the “chosen from” group of seminar offerings.
  
5. Other changes to the **Performance Creation** program requirements:
  - a. Upper-level program electives are organized into three groups: Seminars, Studios, and Public Performance courses. The first two groups of elective courses are being reduced from a requirement of 12 to 6 credits. A new category of elective is being added: 6 credits chosen from the department of Theatre’s offerings. This will allow Performance Creation students more freedom of selection from the **Specialization in Scenography** and the **Specialization in Acting for the Theatre**.
  
  - b. **PERC 321, “Introduction to Performance Studies”** is being shifted to the list of core program requirements. The course will now serve as a prerequisite for the Seminars PERC 322, 323, 324, 354, giving these upper-level courses a common set of academic references and a grounding in fundamental precepts of Performance Studies. This will embed a progressive sequence of learning outcomes into the history/theory aspect of the program. The prerequisite changes for these courses are included here. As well, the number of completed credits required for admission to PERC 321 is being reduced from 24 to 18, giving students earlier access to this class and thereby the upper-level seminars.
  
  - c. **PERC 386, “Interdisciplinary Approaches to Performance Creation”** is being shifted from a Public Performance course to the group of Studio electives. It will no longer require a single, final project, but, rather, a sequence of smaller projects through the term.
  
  - d. The new courses **PERC 488, “Short Works Festival”** and **PERF 496, “Performance Creation Field School”** are being added to the Public Performance elective group. PERC 488 is taken by students from across the department’s programs and involves the highly self-directed synthesis of skills – hence the replacement of 388 with 488.



**FACULTY OF FINE ARTS**

I look forward to discussing these proposed changes at our next department council meeting.

Yours sincerely,

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

Associate Professor Mark Sussman  
Chair, Curriculum Committee  
Department of Theatre

**PROGRAM CHANGE:** ACTT requirements

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Acting for the Theatre  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**Type of Change:**

Editorial       Requirements       Regulations       Program Deletion       New Program

Present Text (from 2020/2021) calendar	Proposed Text
60 BFA Specialization in Acting for the Theatre  18 ACTT 209 <sup>3</sup> ; DFTT 209 <sup>3</sup> ; PERC 211 <sup>3</sup> , 212 <sup>3</sup> , 303 <sup>3</sup> , 306 <sup>3</sup> 15 ACTT 210 <sup>3</sup> , 211 <sup>3</sup> , 321 <sup>3</sup> , 325 <sup>3</sup> , 331 <sup>3</sup> 18 Chosen from ACTT 231 <sup>3</sup> , 332 <sup>3</sup> , 355 <sup>3</sup> , 358 <sup>3</sup> , 360 <sup>3</sup> , 370 <sup>3</sup> , 372 <sup>3</sup> , 398 <sup>3</sup> , 432 <sup>3</sup> , 450 <sup>3</sup> , 455 <sup>3</sup> , 458 <sup>3</sup> , 465 <sup>3</sup> , 498 <sup>3</sup> 3 Chosen from PERC 311 <sup>3</sup> , 318 <sup>3</sup> , 321 <sup>3</sup> , 322 <sup>3</sup> , 323 <sup>3</sup> , 324 <sup>3</sup> , <del>353<sup>3</sup></del> , 412 <sup>3</sup> , 421 <sup>3</sup> ; ACTT 480 <sup>3</sup> , 481 <sup>3</sup> 6 Chosen from ACTT <del>433<sup>3</sup></del> , <del>434<sup>3</sup></del> , 435 <sup>3</sup> , 436 <sup>3</sup> , <del>437<sup>3</sup></del> , <del>438<sup>3</sup></del> , 440 <sup>3</sup> , 460 <sup>3</sup> , <del>461<sup>3</sup></del> , <del>462<sup>3</sup></del> ; PERC 390 <sup>3</sup> , 490 <sup>3</sup>	60 BFA Specialization in Acting for the Theatre  18 ACTT 209 <sup>3</sup> ; DFTT 209 <sup>3</sup> ; PERC 211 <sup>3</sup> , 212 <sup>3</sup> , 303 <sup>3</sup> , 306 <sup>3</sup> 15 ACTT 210 <sup>3</sup> , 211 <sup>3</sup> , 321 <sup>3</sup> , 325 <sup>3</sup> , 331 <sup>3</sup> 18 Chosen from ACTT 231 <sup>3</sup> , 332 <sup>3</sup> , 355 <sup>3</sup> , 358 <sup>3</sup> , 360 <sup>3</sup> , <u>362<sup>3</sup></u> , 370 <sup>3</sup> , 372 <sup>3</sup> , 398 <sup>3</sup> , 432 <sup>3</sup> , 450 <sup>3</sup> , 455 <sup>3</sup> , 458 <sup>3</sup> , 465 <sup>3</sup> , 498 <sup>3</sup> 3 Chosen from PERC 311 <sup>3</sup> , 318 <sup>3</sup> , 321 <sup>3</sup> , 322 <sup>3</sup> , 323 <sup>3</sup> , 324 <sup>3</sup> , <u>351<sup>3</sup></u> , <u>354<sup>3</sup></u> , <u>356<sup>3</sup></u> , <u>384<sup>3</sup></u> , <u>386<sup>3</sup></u> , 412 <sup>3</sup> , 421 <sup>3</sup> ; ACTT 480 <sup>3</sup> , 481 <sup>3</sup> 6 Chosen from ACTT 435 <sup>3</sup> , 436 <sup>3</sup> , 440 <sup>3</sup> , 460 <sup>3</sup> ; PERC 390 <sup>3</sup> , <u>488<sup>3</sup></u> , 490 <sup>3</sup>
<p>Rationale:                      Changes to program requirements for the Specialization are being made to bring Special Topic courses that have been successfully offered into regular course status, as well as to add courses from other Specializations into the group of studio-based elective options. Finally, a number of production-based courses are being deleted, as they have not been offered in several years. A smaller set of 400-level production courses regularly provide an ample range of options for public performance, so this change will reduce duplication in the course calendar.</p>	
<p>Resource Implications:                      None.</p>	

**PROGRAM CHANGE:** PERC Requirements**Proposed**  Undergraduate or  Graduate Curriculum Changes**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Performance Creation  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120**Type of Change:** Editorial       Requirements       Regulations       Program Deletion       New Program

Present Text (from 2020/2021) calendar	Proposed Text
<p>60 BFA Specialization in Performance Creation  <del>48</del> DFTT 209<sup>3</sup>, PERC 209<sup>3</sup>, 211<sup>3</sup>, 212<sup>3</sup>, 303<sup>3</sup>, 306<sup>3</sup>  <del>3</del> PERC 210<sup>3</sup>  6 PERC 311<sup>3</sup>, 318<sup>3</sup>  <del>42</del> Chosen from PERC <del>324</del><sup>3</sup>, 322<sup>3</sup>, 323<sup>3</sup>, 324<sup>3</sup>, <del>398</del><sup>3</sup>, 412<sup>3</sup>, 421<sup>3</sup>, <del>498</del><sup>3</sup>  <del>42</del> Chosen from PERC 351<sup>3</sup>, 356<sup>3</sup>, <del>398</del><sup>3</sup>, 462<sup>3</sup>, 464<sup>3</sup>, 471<sup>3</sup>, 486<sup>3</sup>, <del>498</del><sup>3</sup>  <del>9</del> Chosen from PERC <del>384</del><sup>3</sup>, <del>386</del><sup>3</sup>, <del>388</del><sup>3</sup>, 390<sup>3</sup>, <del>408</del><sup>3</sup>, <del>481</del><sup>3</sup>, <del>482</del><sup>3</sup>, 490<sup>6</sup></p>	<p>60 BFA Specialization in Performance Creation  <u>21</u> DFTT 209<sup>3</sup>; <u>DFTT 212</u><sup>3</sup>, PERC 209<sup>3</sup>, 211<sup>3</sup>, 212<sup>3</sup>, 303<sup>3</sup>, 306<sup>3</sup>,  <u>9</u> PERC 210<sup>3</sup>, <u>321</u><sup>3</sup>, <u>384</u><sup>3</sup>  6 PERC 311<sup>3</sup>, 318<sup>3</sup>  <u>6</u> Chosen from PERC 322<sup>3</sup>, 323<sup>3</sup>, 324<sup>3</sup>, <u>354</u><sup>3</sup>, 412<sup>3</sup>, 421<sup>3</sup>,  <u>6</u> Chosen from PERC 351<sup>3</sup>, 355<sup>3</sup>, 356<sup>3</sup>, <u>386</u><sup>3</sup>, <u>422</u><sup>3</sup>, 462<sup>3</sup>, 464<sup>3</sup>,  471<sup>3</sup>, 486<sup>3</sup>  <u>6</u> Chosen from PERC 390<sup>3</sup>, <u>488</u><sup>3</sup>, 490<sup>6</sup>, <u>496</u><sup>3</sup>  <u>6</u> Chosen from courses offered within the Department of Theatre</p>
<b>Rationale:</b> These changes reflect the evolution of the <b>Specializations in Acting for the Theatre</b> and <b>Performance Creation</b> : In both programs, courses offered under Special Topic numbers are being brought into the regular curriculum, while others are revised or deleted. For the Acting program, these changes include simplification of the courses relating to the department's season of public performances; the reversal of content of two Acting studio courses that focus on movement techniques for the actor; and, the addition of one new course, based on previous Special Topic offerings. For the Performance Creation program, the PERC 209/210/384 sequence is being clarified and codified as a progressive series of requirements; four courses previously offered as Special Topics are being brought into the regular curriculum; and five courses that have not been offered or have been replaced by new courses are being removed. Finally, PERC 321 is being added as a prerequisite for a group of Performance Creation seminars to embed a progressive sequence of learning outcomes through the history/theory aspect of the program. As well, the three groupings of electives are being reorganized to more clearly indicate which are seminar, studio, and public performance offerings.	
<b>Resource Implications:</b> None.	



**COURSE CHANGE:** ACTT 201      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Performance Creation  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**Type of Change:**

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

Present Text (from 2020/2021) calendar	Proposed Text
<p><del>PERC 201— <i>Telling Tales</i> (3 credits)                      This course explores individual and collective storytelling within a framework of the world's oral narrative traditions. Students study and practise techniques for telling stories, whether drawn from their individual experiences, from the experiences of others, or from oral tales recorded in written form. Students are encouraged to explore and develop their own storytelling style.                      NOTE: Students who have received credit for TDEV 201 may not take this course for credit.                      NOTE: Students enrolled in the course are required to pay a production fee.</del></p>	
<p>Rationale:                      This course has not been offered in over seven years and is not a requirement in any Specialization or Minor program.</p>	
<p>Resource Implications:                      None.</p>	
<p>Other Programs within which course is listed:                      None.</p>	



**COURSE CHANGE:** ACTT 358      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Acting for the Theatre  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**Type of Change:**

- |  |  |                                       |                                       |
|--|--|---------------------------------------|---------------------------------------|
| <input type="checkbox"/> Course Number                 | <input checked="" 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 2020/2021) calendar	Proposed Text
ACTT 358 <i>Movement for the <del>Studio</del> III</i> (3 credits) Prerequisite: ACTT 321 or <del>written</del> permission of the <del>Department of Theatre</del> . Building on previously acquired skills, this course provides an intensive introduction to a particular movement-based performance technique, method, or approach, such as <del>the Viewpoints or the techniques of Eugenio Barba, as intended for acting specialists</del> .	ACTT 358 <i>Movement for the <u>Stage</u> III</i> (3 credits) Prerequisite: ACTT 321 or permission of the <u>Program Coordinator</u> . Building on previously acquired skills, this course provides an intensive introduction to a particular movement-based performance technique, method, or approach, such as <u>corporeal mime or somatic work</u> .
Rationale: Training in these techniques is being shifted from the second level of movement training to the third, since they have and are seen as more advanced. The course title is being changed to align with the first and second levels in the sequence.	
Resource Implications: None.	
Other Programs within which course is listed:  None.	

**COURSE CHANGE:** ACTT 362      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Acting for the Theatre  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**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 2020/2021) calendar	Proposed Text
	<p><b>ACTT 362 <i>Laban for the Actor</i></b> (3 credits)                      Prerequisite: ACTT 321 and 325 or permission of the Program Coordinator. Building on previously acquired skills in voice and movement, this course aims to challenge and enrich the creative process of actors and stretch their range, using Laban's effort actions to investigate movement, space (internal and external), voice, text, character archetypes, story, and action.</p>
<p><b>Rationale:</b>                      This course has been offered three times in the past seven years under Special Topics course codes, with enrollments as follows:</p> <ul style="list-style-type: none"> <li>- 2015-2016: TPER 398: 5/16</li> <li>- 2018-2019: ACTT 398: 18/16</li> <li>- 2020-2021: ACTT 498: 16/16</li> </ul> <p>In recent decades, acting for the stage has relied more explicitly on somatic approaches to movement and voice. Drawing on anatomy, kinesiology, and especially Laban Movement Analysis, this course will contribute to the program's interdisciplinary offerings, since somatic techniques are used by performers in dance and a variety of other fields.</p>	
<p><b>Resource Implications:</b>                      None.</p>	
<p><b>Other Programs within which course is listed:</b>                      None.</p>	

**COURSE CHANGE:** ACTT 433      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Acting for the Theatre  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**Type of Change:**

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

Present Text (from 2020/2021) calendar	Proposed Text
<p><del>ACTT 433 <i>Creation Project A</i> (3 credits)                      Prerequisite: Written permission of the Department of Theatre. This public performance course offers supervised application of theatrical skills in the collaborative creation of a theatre production.                       NOTE: Students enrolled in this course are required to pay a production fee.</del></p>	
<p>Rationale:                      This production-based course is being deleted, as it has not been offered in several years. ACTT 435 regularly provides a range of opportunities for this category of public performance.</p>	
<p>Resource Implications:                      None.</p>	
<p>Other Programs within which course is listed:                       None.</p>	



**COURSE CHANGE:** ACTT 435      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Acting for the Theatre  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**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 type="checkbox"/> Editorial                        | <input type="checkbox"/> New Course   |  |
| <input type="checkbox"/> Course Deletion               | <input checked="" type="checkbox"/> Other - Specify: Note |                                       |  |

Present Text (from 2020/2021) calendar	Proposed Text
<p><b>ACTT 435 Creation Project C</b> (3 credits)                      Prerequisite: <del>Written</del> permission of the <del>Department of Theatre</del>. This <del>public</del> performance course offers supervised application of theatrical skills in the collaborative creation of a <del>theatre</del> production.  <i>NOTE: Students enrolled in this course are required to pay a <del>production</del> fee.</i></p>	<p><b>ACTT 435 Creation Project</b> (3 credits)                      Prerequisite: Permission of the <a href="#">Program Coordinator</a>. This performance course offers supervised application of theatrical skills in the collaborative creation of a <a href="#">public</a> production.  <i>NOTE: Students enrolled in this course are required to pay a <a href="#">Theatre Lab</a> fee.</i>  <i><a href="#">NOTE: This course may be repeated for credit in this program, provided the subject matter is different each time.</a></i></p>
<p><b>Rationale:</b>                      The course is no longer part of a letter sequence, as it covers public productions previously distinguished as Creation Project A, B, and C. Please note that students are assigned specific production roles at the time of being granted admission by the Program Coordinator.</p>	
<p><b>Resource Implications:</b>                      None.</p>	
<p><b>Other Programs within which course is listed:</b>                      None.</p>	

**COURSE CHANGE:** ACTT 436      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Acting for the Theatre  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**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 type="checkbox"/> Editorial                        | <input type="checkbox"/> New Course   |  |
| <input type="checkbox"/> Course Deletion               | <input checked="" type="checkbox"/> Other - Specify: Note |                                       |  |

Present Text (from 2020/2021) calendar	Proposed Text
<p><b>ACTT 436 One-Act Project A</b>-(3 credits)                      Prerequisite: <del>Written</del> permission of the <del>Department of Theatre</del>. This <del>public</del> performance course offers supervised application of theatrical skills in the collaborative realization of a <del>theatre</del> production of a one-act text from the worldwide body of dramatic literature.  <i>NOTE: Students enrolled in the course are required to pay a <del>production</del> fee.</i></p>	<p><b>ACTT 436 One-Act Project</b> (3 credits)                      Prerequisite: <u>Permission of the Program Coordinator</u>. This performance course offers supervised application of theatrical skills in the collaborative realization of a <u>public</u> production of a one-act text from the worldwide body of dramatic literature.  <i>NOTE: Students enrolled in the course are required to pay a <u>Theatre Lab</u> fee.</i>  <u><i>NOTE: This course may be repeated for credit in this program, provided the subject matter is different each time.</i></u></p>
<p><b>Rationale:</b>                      The course is no longer part of a letter sequence, as it covers public productions previously distinguished as One-Act Project A, B, and C. Please note that students are assigned specific production roles at the time of being granted admission by the Program Coordinator.</p>	
<p><b>Resource Implications:</b>                      None.</p>	
<p><b>Other Programs within which course is listed:</b>                      None.</p>	



**COURSE CHANGE:** ACTT 437      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Acting for the Theatre  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**Type of Change:**

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

Present Text (from 2020/2021) calendar	Proposed Text
<p><del><b>ACTT 437 One-Act Project B</b> (3 credits)</del>  <del>Prerequisite: Written permission of the Department of Theatre. This public performance course offers supervised application of theatrical skills in the collaborative realization of a theatre production of a one-act text from the worldwide body of dramatic literature.</del></p> <p><del><i>NOTE: Students enrolled in the course are required to pay a production fee.</i></del></p>	
<p>Rationale:                      This production-based course is being deleted, as it has not been offered in several years. ACTT 436 regularly provides a range of opportunities for this category of public performance.</p>	
<p>Resource Implications:                      None.</p>	
<p>Other Programs within which course is listed:                      None.</p>	

**COURSE CHANGE:** ACTT 438      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Acting for the Theatre  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**Type of Change:**

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

Present Text (from 2020/2021) calendar	Proposed Text
<p><del><b>ACTT 438 One-Act Project C</b> (3 credits)                      Prerequisite: Written permission of the Department of Theatre. This public performance course offers supervised application of theatrical skills in the collaborative realization of a theatre production of a one-act text from the worldwide body of dramatic literature.                      NOTE: Students enrolled in the course are required to pay a production fee.</del></p>	
<p>Rationale:                      This production-based course is being deleted, as it has not been offered in several years. ACTT 436 regularly provides a range of opportunities for this category of public performance.</p>	
<p>Resource Implications:                      None.</p>	
<p>Other Programs within which course is listed:                      None.</p>	

**COURSE CHANGE:** ACTT 460      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Acting for the Theatre  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**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 type="checkbox"/> Editorial                        | <input type="checkbox"/> New Course   |  |
| <input type="checkbox"/> Course Deletion               | <input checked="" type="checkbox"/> Other - Specify: Note |                                       |  |

Present Text (from 2020/2021) calendar	Proposed Text
<p><b>ACTT 460 Classical Text Project A</b> (3 credits) Prerequisite: <del>Written</del> permission of the <del>Department of Theatre</del>. This <del>public</del> performance course offers supervised application of theatrical skills in the collaborative realization of a <del>theatre</del> production of an iconic text from the worldwide body of dramatic literature, written by a widely recognized playwright, <del>such as Shakespeare, Kālidāsa, Ibsen, Chekhov, or Zeami</del>.</p> <p><i>NOTE: Students enrolled in this course are required to pay a <del>production</del> fee.</i></p>	<p><b>ACTT 460 Classical Text Project</b> (3 credits) Prerequisite: <u>Permission of the Program Coordinator</u>. This performance course offers supervised application of theatrical skills in the collaborative realization of a <u>public</u> production of an iconic text from the worldwide body of dramatic literature, written by a widely recognized playwright.</p> <p><i>NOTE: Students enrolled in this course are required to pay a <u>Theatre Lab</u> fee.</i> <i><u>NOTE: This course may be repeated for credit in this program, provided the subject matter is different each time.</u></i></p>
<p>Rationale: The course is no longer part of a letter sequence, as it covers public productions previously distinguished as Classical Text Project A, B, and C. Note that students are assigned specific production roles at the time of being granted admission by the Program Coordinator.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed:  None.</p>	





**COURSE CHANGE:** ACTT 465      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Acting for the Theatre  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**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 type="checkbox"/> Editorial               | <input type="checkbox"/> New Course   |  |
| <input type="checkbox"/> Course Deletion               | <input type="checkbox"/> Other - Specify:        |                                       |  |

Present Text (from 2020/2021) calendar	Proposed Text
ACTT 465 <del>Final Acting Project</del> (3 credits) Prerequisite: 48 credits in the Specialization in Acting for the Theatre; and <del>written</del> permission of the <del>Department of Theatre. Admission is by audition or application.</del> This studio course involves <del>supervised creation and performance of a solo or ensemble theatre piece,</del> the development of audition technique, and other career-oriented skills. The emphasis is on crystallizing each student's unique theatrical identity, while solidifying collaborative skills. <del>This course has a public performance outcome.</del>	ACTT 465 <u>The Actor's Profession</u> (3 credits). Prerequisite: 48 credits in the Specialization in Acting for the Theatre; and permission of the <u>Program Coordinator</u> . This studio course involves the development of audition technique, <u>on-camera technique, interview skills,</u> and other career-oriented skills. The emphasis is on crystallizing each student's unique theatrical identity, while solidifying collaborative skills.
Rationale: <i>The proposed updates to the course title and description more accurately reflect its content and focus as it has been taught over the past several years. Opportunities for final solo and/or ensemble acting projects are available in other course offerings. Since its inception, this course has focused on the development of professional presentation skills via smaller projects throughout the term rather than a single final outcome. This title and description change clarify the course's main focus while removing the public performance element.</i>	
Resource Implications: None.	
Other Programs within which course is listed:  None.	

**COURSE CHANGE:** PERC 210      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Performance Creation  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**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 type="checkbox"/> Editorial               | <input type="checkbox"/> New Course   |  |
| <input type="checkbox"/> Course Deletion               | <input type="checkbox"/> Other - Specify:        |                                       |  |

Present Text (from 2020/2021) calendar	Proposed Text
<p><b>PERC 210</b> <del><i>The Audience and the Performance Event</i></del> (3 credits)                      Prerequisite: ACTT 209 or PERC 209 or <del>written</del> permission of the <del>Department of Theatre</del>.                      This <del>studio</del> course introduces students to <del>theories and practical skills from</del> a wide range of <del>approaches including agitprop, group workshop, collective creation, documentary drama, issue-based theatre, and collaborative community plays. Theory and practice</del> are examined in <del>the context of the relationship of the performance to its audience</del>.                      NOTE: <del>Students who have received credit for TDEV 210 may not take this course for credit.</del></p>	<p><b>PERC 210</b> <u><i>Performance Creation Studio I: Theory and Method</i></u> (3 credits)                      Prerequisite: ACTT 209 or PERC 209 or permission of the <u>Program Coordinator</u>. This course introduces students to a wide range of <u>theories and techniques for creating socially engaged, collaborative and community-based performance works. Forms of audience/performer relations</u> are examined in <u>written and embodied projects</u>.                      NOTE: <i>Students who have received credit for TDEV 210 may not take this course for credit.</i></p>
<p>Rationale:                      The Performance Creation Area aims to streamline its offerings by unifying course titles and creating a clearer core course sequence. The area updated the description to more accurately reflect course content and current terminology, and to improve language flow.</p>	
<p>Resource Implications:                      None.</p>	
<p>Other Programs within which course is listed:                      None.</p>	







**COURSE CHANGE:** PERC 323      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Performance Creation  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**Type of Change:**

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|---|---|---------------------------------------|--|
| <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 2020/2021) calendar	Proposed Text
<p><b>PERC 323 <i>Post-Colonial Theory and Practice</i></b> (3 credits)                      Prerequisite: 24 credits <del>and enrolment in a program of the Department of Theatre</del> or permission of the <del>Department</del>. This seminar course in post-colonial theory provides students with flexible methodologies for examining the impact of colonialism on societies and cultures through the study of dramatic and other forms of literature and expression. The course covers key concepts such as hegemony, exoticism, identity, alterity, hybridity, and resistance, as these terms circulate within Canada and internationally.</p>	<p><b>PERC 323 <i>Post-Colonial Theory and Practice</i></b> (3 credits)                      Prerequisite: <a href="#">PERC 321 and</a> 24 credits completed, or permission of the <a href="#">Program Coordinator</a>. This seminar course in post-colonial theory provides students with flexible methodologies for examining the impact of colonialism on societies and cultures through the study of dramatic and other forms of literature and expression. The course covers key concepts such as hegemony, exoticism, identity, alterity, hybridity, and resistance, as these terms circulate within Canada and internationally.</p>
<p>Rationale:                      PERC 321: <i>Introduction to Performance Studies</i>, now proposed as a core requirement for the Performance Creation program, is added here as a prerequisite for this upper-level performance studies seminar.</p>	
<p>Resource Implications:                      None.</p>	
<p>Other Programs within which course is listed:                       Specialization in Acting for the Theatre.</p>	





**COURSE CHANGE:** PERC 354      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Performance Creation  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**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 type="checkbox"/> Editorial               | <input type="checkbox"/> New Course   |  |
| <input type="checkbox"/> Course Deletion               | <input type="checkbox"/> Other - Specify:        |                                       |  |

<b>Present Text (from 2020/2021) calendar</b>	<b>Proposed Text</b>
<p>PERC 354 <del>Popular and Applied Theatre</del> (3 credits) Prerequisite: <del>ACTT 209 or PERC 209, or written</del> permission of the <del>Department of Theatre</del>. This <del>studio</del> course examines the principles on which popular <del>and other applied</del> theatre forms are based, including objectives and approaches of theatre companies around the world engaged in <del>social</del> activism and the creation of opportunities for social change. This course provides <del>an</del> overview of founders, practitioners, and theorists <del>including Theatre of the Oppressed and theatre and development practices originating in Africa and India</del>. Topics are approached through practical learning in specific techniques, and application of critical lenses for analysis and assessment. Students may also prepare a work of popular theatre. <i>NOTE: Students who have received credit for TDEV 311 may not take this course for credit.</i></p>	<p><b>PERC 354 Popular Theatre</b> (3 credits) Prerequisite: <u>PERC 321 and 24 credits completed</u>, or permission of the <u>Program Coordinator</u>. This <u>seminar</u> course examines the principles on which popular theatre forms are based, including <u>a survey of</u> objectives and approaches of theatre companies around the world engaged in activism, <u>performance-based pedagogy</u>, and the creation of opportunities for social change. This course provides a <u>cross-cultural</u> overview of founders, practitioners, and theorists. Topics are approached through practical learning in specific techniques, and application of critical lenses for analysis and assessment. Students may also prepare a work of popular theatre. <i>NOTE: Students who have received credit for TDEV 311 may not take this course for credit.</i></p>
<p>Rationale: "Applied Theatre" is a term referring to a specific set of methodologies. This course has shifted to focus on history and theory of popular theatre methods and techniques.</p>	
<p>Resource Implications: None.</p>	
<p>Other Programs within which course is listed:  None.</p>	

**COURSE CHANGE:** PERC 355      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Performance Creation  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**Type of Change:**

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|---|---|--|---------------------------------------|
| <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 2020/2021) calendar	Proposed Text
	<p><b>PERC 355 <i>The Arts of Listening and Interviewing</i> (3 credits)</b>                      This hybrid studio/seminar course explores the arts of listening and interviewing as methods for performance creation. Students will develop listening, interviewing, and related skills relevant to the development of original performances informed by real-life narratives. The course prepares students to understand and work with ethics review guidelines in artistic and research-creation contexts and provides students with working knowledge of creative approaches to conduct interviews, using innovative modes of listening.  <i>NOTE: Students who have received credit for PERC 498: Creative Approaches to Listening and Interviewing may not take this course for credit.</i></p>
<p><b>Rationale:</b>                      Oral History methodologies, including the arts of interviewing, listening, and working with vernacular language and found stories, have been an integral element of the Performance Creation program since its inception, and dating further back to its predecessor, the Specialization in Theatre and Development. The program has been formalizing this element with a stand-alone Special Topics course and is now creating a permanent course. Previous Special Topic courses have had the following enrollments: 2019-20: 10/16, 2020-21: 13/16, 2021-22: 18/16.</p>	
<p><b>Resource Implications:</b>                      None.</p>	
<p><b>Other Programs within which course is listed:</b>                      None.</p>	

**COURSE CHANGE:** PERC 384      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Performance Creation  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**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 type="checkbox"/> Editorial               | <input type="checkbox"/> New Course   |  |
| <input type="checkbox"/> Course Deletion               | <input type="checkbox"/> Other - Specify:        |                                       |  |

Present Text (from 2020/2021) calendar	Proposed Text
<p>PERC 384 <del>Collective Creation</del> (3 credits)                      Prerequisite: <del>ACTT 209 or PERC 209</del> or <del>written</del> permission of the <del>Department of Theatre</del>.                      This <del>studio</del>-course focuses on collaborative <del>approaches to theatre and</del> performance <del>creation</del>. Students generate original material <del>and create intermedial performance works</del>. <del>This course has a performance outcome</del> before a small audience.  <i>NOTE: Student who have received credit for TDEV 314 or for this topic under a TDEV 398 number may not take this course for credit.</i>  <i>NOTE: Students may be required to be present for additional hours related to technical and/or dress rehearsals as stipulated in the course syllabus.</i>  <i>NOTE: Students enrolled in this course are required to pay a <b>production</b> fee.</i></p>	<p>PERC 384 <u>Performance Creation Studio II: Collaborative Practice</u> (3 credits)                      Prerequisite: <u>ACTT 210, DFTT 210, or PERC 210</u>, or permission of the <u>Program Coordinator</u>. This course focuses on <u>making collaborative performance works</u>. Students generate <u>and rehearse</u> original material <u>inspired by current events to be performed</u> before a small audience <u>in a studio setting</u>.  <i>NOTE: Students who have received credit for TDEV 314 or for this topic under a TDEV 398 number may not take this course for credit.</i>  <i>NOTE: Students may be required to be present for additional hours related to technical and/or dress rehearsals as stipulated in the course syllabus.</i>  <i>NOTE: Students enrolled in this course are required to pay a <u>Theatre Lab</u> fee.</i></p>
<p>Rationale:                      The Performance Creation Area aims to streamline its offerings by unifying course titles and creating a clearer core course sequence. The area updated the description to more accurately reflect course content and current terminology, and to improve language flow. PERC 384 has been central to Performance Creation training and is here added as the third in a sequence of core requirements, following PERC 209 and 210.</p>	
<p>Resource Implications:                      None.</p>	
<p>Other Programs within which course is listed:                      None.</p>	

**COURSE CHANGE:** PERC 386      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Performance Creation  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**Type of Change:**

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

Present Text (from 2020/2021) calendar	Proposed Text
<p>PERC 386 <i>Interdisciplinary Approaches to Performance Creation</i> (3 credits)                      Prerequisite: ACTT 209 or PERC 209 and <del>30</del> credits completed in a program of the Department of Theatre.                      This studio course emphasizes creative inquiry as the basis for <del>interdisciplinary approaches to</del> performance creation. In-class practical exercises open up possibilities for creation of original work through experimentation <del>in creative process. Students also build skills in entrepreneurship as primary creators.</del>  <i>NOTE: Students who have received credit for this topic under a TDEV 398 number may not take this course for credit.</i>  <i>NOTE: Students may be required to be present for additional hours related to technical and/or dress rehearsals as stipulated in the course syllabus.</i>  <del><i>NOTE: Students enrolled in this course are required to pay a production fee.</i></del></p>	<p><b>PERC 386 <i>Interdisciplinary Approaches to Performance Creation</i></b> (3 credits)                      Prerequisite: ACTT 209 or PERC 209 and <b>24</b> credits completed in a program of the Department of Theatre, <a href="#">or permission of the Program Coordinator</a>.                      This studio course emphasizes <a href="#">interdisciplinary</a> creative inquiry as the basis for performance creation. In-class practical exercises open up possibilities for creation of original work through experimentation. <a href="#">Small-scale projects will be presented in class throughout the term.</a>  <i>NOTE: Students who have received credit for this topic under a TDEV 398 number may not take this course for credit.</i>  <i>NOTE: Students may be required to be present for additional hours related to technical and/or dress rehearsals as stipulated in the course syllabus.</i></p>
<p><b>Rationale:</b>                      This course has shifted emphasis from production of a final public outcome to smaller in-class projects completed throughout the term. Therefore, Theatre Lab fees will no longer be required.</p>	
<p><b>Resource Implications:</b>                      None.</p>	
<p><b>Other Programs within which course is listed:</b>                      None.</p>	



**COURSE CHANGE:** PERC 388      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Performance Creation  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**Type of Change:**

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|---|---|---------------------------------------|---------------------------------------|
| <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 2020/2021) calendar	Proposed Text
<p><del>PERC 388—Performance Creation Festival (3 credits)</del>  <del>Prerequisite: Written permission of the Department of Theatre. This studio course provides students with the opportunity to work in self-selected teams to develop short projects for performance in a festival format. The course involves working with limited resources and emphasizes creative problem solving with the materials on hand. This course has a public performance outcome.</del>  <del>NOTE: Students may be required to be present for additional hours related to technical and/or dress rehearsals as stipulated in the course syllabus.</del>  <del>NOTE: Students enrolled in the course are required to pay a production fee.</del></p> <p><del>NOTE: This course may be repeated for credit in this program, provided the subject matter is different each time.</del></p> <p><del>NOTE: Specific title, and additional prerequisites if required, are stated in the Undergraduate Class Schedule.</del></p>	
<p><b>Rationale:</b>                      This course is being replaced by the new PERC 488, "Short Works Festival," which has been offered as a Special Topic production course in the past. As a capstone class taken by students from across the department's programs and involving the highly self-directed synthesis of all skills accumulated in the program, this course belongs at the 400 level – hence 488 replacing 388.</p>	
<p><b>Resource Implications:</b>                      None.</p>	
<p><b>Other Programs within which course is listed:</b>                      None.</p>	

**COURSE CHANGE:** PERC 422      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Performance Creation  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**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 2020/2021) calendar	Proposed Text
	<p><b>PERC 422 <i>Indigenous Storytelling</i> (3 credits)</b></p> <p>Prerequisite: 24 credits completed in a program of the Department of Theatre, or permission of the Program Coordinator.</p> <p>This studio course introduces students to foundational Indigenous stories as an exploration into worldview and philosophy, utilizing Indigenous performance methods to express these stories. Students will present their individual relationships to the material through a performative retelling. This class is based on the Mohawk law of "Tewanonsanhonteron-Extending the Rafter", whereby peoples of all backgrounds share the same lodge.</p> <p><i>NOTE: Students who have received credit for this topic under PERC 398 may not take this course for credit.</i></p>
<p>Rationale:                      This course has been successfully offered three times as a special topic course with the following enrolments:</p> <ul style="list-style-type: none"> <li>- 2017-2018: 12/16</li> <li>- 2018-2019: 12/16</li> <li>- 2020-2021: 10/16</li> </ul> <p>It is part of the Indigenous Directions Action Plan.</p>	
<p>Resource Implications:                      None.</p>	
<p>Other Programs within which course is listed:</p>	

None.

FFAC-2021-06-D3

**COURSE CHANGE:** PERC 481      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Performance Creation  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**Type of Change:**

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

Present Text (from 2020/2021) calendar	Proposed Text
<p><del>PERC 481 — <i>Performing Stories</i> (3 credits)                      Prerequisite: ACTT 209 or PERC 209 or written permission of the Department of Theatre.                      This studio course provides students with opportunities to experiment with both writing and performing original stories. Students examine contemporary performing artists whose works incorporate a wide range of storytelling modalities. This course has a public performance outcome.                      NOTE: Student who have received credit for TDEV 401 or for this topic under a TDEV 498 number may not take this course for credit.                      NOTE: Students may be required to be present for additional hours related to technical and/or dress rehearsals as stipulated in the course syllabus.                      NOTE: Students enrolled in the course are required to pay a production fee.</del></p>	
<p>Rationale:                      This course has not been offered in more than seven years and is not a requirement in any Specialization or Minor program.</p>	
<p>Resource Implications:                      None.</p>	
<p>Other Programs within which course is listed:                      None.</p>	



**COURSE CHANGE:** PERC 488      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Performance Creation  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**Type of Change:**

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|---|---|--|---------------------------------------|
| <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 2020/2021) calendar	Proposed Text
	<p><b>PERC 488 <i>Short Works Festival</i> (3 credits)</b></p> <p><b>Prerequisite:</b> 48 credits completed in a program in the Department of Theatre, or permission of the Program Coordinator.</p> <p>This course encourages students to explore methods for conceiving and creating a new theatre work in relation to contemporary topics and/ or subject matter. The principle activity of the course is to create, rehearse and perform a new contemporary short theatrical work with student-selected subject matter. The course will prepare students to consider the storyteller in response to our current world. Students will experience working in a festival format and will consider a collaborative multi-disciplinary approach to creating new work.</p> <p><i>NOTE: Students may be required to be present for additional hours related to technical and/or dress rehearsals as stipulated in the course syllabus.</i></p> <p><i>NOTE: Students enrolled in the course are required to pay a Theatre Lab fee.</i></p> <p><i>NOTE: This course may be repeated for credit in this program, provided the subject matter is different each time.</i></p> <p><i>NOTE: Specific project titles, and additional prerequisites if required, are stated in the Undergraduate Class Schedule.</i></p>

**Rationale:**  
 Based on evidence of the class being successfully offered as a special topic course with the title "Short Works Festival," the department sees the course as a crucial capstone for the BFA in Performance Creation Specialization. This course places the students in conversation with their skills honed over their first two years in the program, allowing them to apply them in a production for the public.

- 2020-2021 -- PERC 498: Short Works Festival -- 27/24
- 2019-2020 -- PERC 398/ DFTT 398 cross-list: Short Works Festival, 21/18, 16/14
- 2014-2015 -- PROD 311S: SIPA -- 23/50

Note also that the Program Coordinator will assign a specific production role to students as they are granted permission to register.

Resource Implications:

None.

Other Programs within which course is listed:

Acting for the Theatre.

**COURSE CHANGE:** PERC 496      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** September 2022

**Faculty/School:** Fine Arts  
**Department:** Theatre  
**Program:** Performance Creation  
**Degree:** Bachelor of Fine Arts  
**Calendar Section/Graduate Page Number:** 81.120

**Type of Change:**

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|---|---|--|---------------------------------------|
| <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 2020/2021) calendar	Proposed Text
	<p><b>PERC 496 Performance Creation Field School (3 credits)</b>                      Prerequisite: 24 credits completed and permission of the Program Coordinator.                      Description: This course offers hands-on, experiential learning in performance creation or performance studies via faculty-led travel to and residency at a festival, conference, exhibition or partner institution either locally, nationally, or internationally.</p> <p><i>NOTE: Students who have received credit for a field school under another course code, including PERC 398 and PERC 498 may be considered to repeat this course for credit provided the subject matter is different.</i>  <i>NOTE: Students will have to apply for this course by submitting required documentation.</i>  <i>NOTE: students enrolled in this course are required to defray some or all costs of the field school.</i></p>
<p><b>Rationale:</b>                      Performance Creation field schools have been offered successfully as special topic courses in the department for a number of years and have included residencies with Bread and Puppet Theater in Vermont, the exchange with the University in Erlangen-Nürnberg, Germany, and with Theatre Island in Copenhagen, Denmark.</p> <p>2019: PERC /DART/URBS 498, Teaterøen/Theatre Island Field School – 9/16                      2018: PERC 498, Bread and Puppet Theater internship – 14/16                      2017: PERC 498, Erlangen-Nuremberg Exchange – 12/16</p>	
<p><b>Resource Implications:</b>                      None.</p>	
<p><b>Other Programs within which course is listed:</b>                      Acting for the Theatre.</p>	



**ACTT 362, Laban for the Actor (3 credits)****Description:**

This studio course will introduce students to Laban's Movement Analysis by investigating theoretical notions and practical exercises related to this approach to Acting. This studio course examines and studies various types of technics designed to challenge and enrich the creative process of actors, and stretch their range, using Laban's effort actions to investigate movement, space (internal and external), voice, text, character archetypes, story, and action. This course is designed to challenge and enrich the creative process of student actors, directors, designers, and performance creators. Using Laban's effort actions, students will investigate their range of movement, deepen their relationship to space (internal and external), and integrate that information in building character and leading to effective action.

Dramatic texts will be drawn from both Western and non-Western repertoires. This is a practical studio course. Students will study and practice the Laban's technique by applying it both as training and as a creative method.

**Course Goals:**

- Understand the creative process more fully
- Deepen the work within an ensemble
- Understand text from a physical and intuitive point of view, including how thoughts move in space vocally and rhythmically
- Integrate Laban's approach to finding the character's physical body, playing a character's action, using a character's language
- Understanding internal and external space to make stronger choices in performance

**Assignments:**

- Physical and vocal exercises
- Acting exercises
- Improvisation
- Exploration of text
- Small and large group collaboration
- Class discussion and reflection
- Written reflections
- Creating and rehearsing a short performance piece

**PERC 422, Indigenous Storytelling (3 credits)****Description:**

This studio course will introduce students to theoretical and practical material from various Indigenous cultures of Turtle Island (North America), within the context of basic storytelling genres and types of stories, as well as the Indigenous protocols and ethics surrounding the stories. As stories express themselves through language, gesture and the body, physical exercise will be part of the course and students will be asked to present stories as part of their learning. This course examines and studies various types of Indigenous stories that have been committed to the written word, and are thereby available to the public.

We will be focusing mostly but not exclusively on Origin and Creation stories, as these are the foundations of Indigenous Cultures. This is a practical studio course and so students will study and practice various evolving Indigenous and European performance methods and techniques, and will work on presenting Indigenous stories and their own personal relationship to these stories in the studio.

This class is based on the Mohawk law of '*Tewanonsanhonteron-Extending the Rafters*', whereby all peoples of all backgrounds, share the same lodge.

**Course Goals:**

- To connect with and appreciate the Origin stories of Indigenous People.
- Develop cross cultural awareness and sensitivity.
- To develop the performance skills of the students.
- To further develop and elaborate an Indigenous Performance technique based on the Lakota Winter Count.
- To understand the deeper meanings of Indigenous Stories, which include connecting with Creation, passing on Sacred Traditions, providing a moral conduct for daily life, offering solace in times of crisis and difficulty, or relating historic events to future generations.

**Assessment:**

Student individual presentations: 10-15 minute (max) solo presentation of one of the stories, in totality or an excerpt, taken in class, and applying the various methods studied in class.

Student group presentations: 20 min (min) - 25 minute (max) in-class presentation on your group's chosen story. Application of performance methods studied in class.

**Outline for Final Paper:**

- Introduce your premise,
- Clearly present and discuss the notions of cultural appropriation discussed during the term.
- Explain your personal and societal relationship to these ideas.

**PERC 355, The Arts of Listening and Interviewing (3 credits)****Description:**

This seminar/workshop offers training in listening & interviewing techniques to prepare students for creative practice in the fields of oral history performance, devised performance, verbatim theatre, applied theatre, the performance of real-life people's voices, and other forms of socially engaged fact-based dramaturgies

Topics of study/practice may include but are not limited to: understanding your listening style and habits; listening as a communication component; concepts of voice and listening; the notion of safe listening & interviewing spaces; the intersections between active and performative listening; modes and types of listening; listening skills; listening as an element of collaborative work between the artist, a community, and its audience; the role of listening in work at the intersection of art and activism; the politics of voice and listening; interviewing as research-creation strategy, the ethics of listening & interviewing; crafting powerful questions, the interview dynamic, recording technology and audio editing, interview transcription, interview analysis from the lens of the performance creator (this term is used broadly to include actors, playwrights, directors, dramaturges, sound designers and musicians, choreographers, or scenographers, installation artists, new media artists, and public historians and other public scholars).

**Course Goals:**

To build foundational listening & interviewing skills for artists who perform real-life people's stories; To enable embodied learning of listening as a physical, spontaneous, and interactive social performance; To explore performative dimensions of listening & interviewing in the context of small-scale group dynamics; To develop an ethical framework for the practice of listening & interviewing as means to devise fact-based performance; To place listening & interviewing as areas of creative practice within contemporary theatre and performance

**Assignments:**

Students are required to keep a learning blog. They will post an entry via moodle prior to each session. There are two components to the blog: a personal reflection on whether particular listening & interviewing activities during each class felt safe (grade neutral but mandatory); and a summary of mandatory readings or other resources (video, etc.)

A portfolio of 4 short listening & interviewing live interactions with different peers exploring a variety of topics, modes of listening, technologies, and interviewing styles.

A critical reflection of the interactions within the portfolio, including a discussion of any relevant ethical issues raised by the interactions.

A commented interview transcript of a short (10 minutes-long) original interview through the lens of a creative practitioner (a person who will use the interview as artistic material for a performance).

An end-of term longer (6-10 minutes) presentation where students may explore a practical application of the skills learned during the course in either a live performance or a facilitated talk-back discussion of any oral history performance.

**PERC 488, Short Works Festival (3 credits)****Description:**

This course encourages students to explore methods for devising and creating new theatre work in relation to contemporary topics and/ or subject matter.

The course will examine aspects of festival formatting. Students consider how artists work with limitations in “indie theatre” processes.

This course is designed to challenge and enrich the creative process of student performer creators, actors, designers, stage managers, dramaturgs and directors in developing their acquired skills from their respective programs. The principal activity of the course is to create, rehearse and perform a new contemporary short theatrical work.

**Course Goals:**

To sharpen creative voices in concept and practice

To deepen explorative responses

To build continued strength in storytelling and ensemble skills

To continue to develop strong rehearsal and, therefore, interpersonal skills

To deepen a perception of the role scenography plays in new development work

**Assessment:**

The creation of a new original work, 30 minutes in length. Contributions are made by each team member in areas of writing, design, performance, dramaturgy and direction. The Short Work is performed in rep, on one of the Department’s mainstages, as part of a festival of student works over a week theatrical run.

A 20-minute question and answer session is undertaken and documented by the whole cast and creative team for each Short Work. The interviews are conducted by the Assistant Production Dramaturg(s) who create the framework, including questions, for the interview. This interview is held either live after one performance of the Short Work, or filmed in advance and made part of a digital experience for the festival’s audience.

A Final reflection is submitted, including personal rehearsal logs by each student documenting their learning goals and outcomes.

**PERC 496, Performance Creation Field School (3 credits)****Description:**

This course offers students hands-on, experiential learning in aspects of performance creation via travel to and residency at a theatre or performing arts centre, festival, or conference, either nationally or internationally. Students participate by engaging with cultural exchanges, conceiving of their own original performance creation work, and taking on-site practical workshops and performance research activities. Previous field schools have taken place at Theatre Island in Copenhagen, Denmark, with Bread & Puppet Theater in Vermont, and through the exchange program with the University of Erlangen-Nuremberg.

**Course Objectives:**

- To participate in an exchange of exploratory experiential learning/ making activities in other social and cultural performance creation contexts, nationally or internationally.
- To build meaningful connections and opportunities for knowledge exchange with theatre and performance creators through collaborative activities
- To broaden students' perceptions of contemporary performance practice by engaging with a range of diverse practices, perspectives, and methods for creating new contemporary performance works
- To expose students to hands-on experience and responsibilities for undertaking creation and artistic residencies in professional, national and international contexts

**Assessment:**

- Participation and comprehension of the importance of cultural exchange and collaboration in the creation of original and contemporary performance works
- Demonstration of capacity to work collaboratively in different social-cultural contexts
- Creation of journal/ sketch book that demonstrates critical and personal reflection on undertaking creative residency and impact on national and international communities
- Conceptualization, realization, presentation, and documentation of (solo or collaborative) performance work

**FACULTY OF FINE ARTS****Internal Memorandum**

**To:** Annie Gérin, Dean, Faculty of Fine Arts  
**From:** Elaine Paterson, Associate Dean, Academic Programs and Pedagogy  
**Date:** May 10, 2021  
**Re:** Curriculum dossier for the Department of Art History, ARTH-17

---

The Faculty of Fine Arts Curriculum Committee has reviewed and approved the ARTH-17 curriculum dossier from the Department of Art History on May 7, 2021. We hereby submit this dossier for review by the Faculty Council on September 10, 2021.

This document proposes the deletion of existing and creation of new seminars at the MA level. Course titles and descriptions are also updated. These changes will more accurately represent the content currently offered, better reflect the pedagogical and research orientations of the curriculum and strengthen the program.

There are no resource implications.

With thanks for your consideration.

A handwritten signature in blue ink, appearing to read "E. Paterson".

Elaine Paterson, PhD  
Associate Dean, Academic Programs and Pedagogy  
Faculty of Fine Arts  
[elaine.paterson@concordia.ca](mailto:elaine.paterson@concordia.ca)

**INTERNAL MEMORANDUM**

**TO: Dr Elaine Cheasley Paterson, Associate Dean, Academic Programs and Pedagogy, Faculty of Fine Arts**

**FROM: Dr Johanne Sloan, Chair and Professor, Department of Art History**

**DATE: April 26, 2021**

**SUBJECT: Changes to titles and descriptions of courses in MA program, ARTH-17**

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Dear Associate Dean Paterson (Elaine),

As Chair of the Department of Art History and of our Curriculum Committee, I am pleased to propose a series of changes to the course titles and descriptions in our MA program, as well as a change to the French-language requirement. These proposed changes were presented at our most recent Department Council Meeting (April 9, 2021) and Council unanimously agreed to move these changes forward.

The implementation date for the proposed changes is Fall 2022.

What began as a decision to revise and substitute a few new courses turned into a more extensive review of all the program's outdated titles and descriptions. What must be emphasized is that these new titles are meant to more accurately represent the course content that already exists in the program. This is to say that professors have in recent years tended to propose special topics for courses that had fairly generic titles, whereas now we will have course titles explicitly devoted to topics such as design studies; gender & sexuality; social justice, etc.

The changes we are proposing are intended to strengthen the existing program. We are indeed proud of our MA program, which is extremely dynamic and remains well-regarded across the country. The program admits a cohort of approximately 16-17 students per year; students take seminars taught by full-time professors, and develop a thesis project by working closely with their thesis supervisor. With the exception of changes to the French-language requirement, the fundamental structure of the MA program will remain unchanged through this process. It is important to note that there are no resource implications to these modifications.

**Changes to titles and descriptions of MA courses.** There are a number of reasons we have undertaken these changes, which I will outline below.



1. Moving beyond a Canadian-centric focus. It is important to know that the MA in Art History at Concordia University was historically focused on Canadian art. In fact, the MA program was groundbreaking at its origins in the 1970s, as we were the first MA program to showcase the study of Canadian art. Today, however, Canadian art can be studied in a number of programs across the country, and our mandate has shifted. While we remain committed to teaching Canadian art and art history, today we consider it essential to put Canadian art in conversation with international, transnational, and diasporic artists and scholars. We have therefore eliminated the references to “Canadian” or “North American” in the course titles, to enable this greater breadth.
2. The research and pedagogical orientation of our program has shifted. What has made our MA program so successful is that students know they’re coming to study with professors who are conducting cutting-edge research. Our professors develop seminars that correspond to their own current research interests, while engaging with important intellectual issues and debates. The new titles more accurately represent the art-historical knowledge we want to impart and share with our graduate students. These changes are especially important as we have welcomed new Tenure-Track professors into the department in recent years (In the past 3 years: Dr. May Chew, Dr. Michelle McGeough, Dr. Joana Joachim).
3. EDI and decolonizing mandates: The revised course offerings more explicitly reflect the commitment our department has made to re-think our pedagogical approach and curriculum in accordance with matters of Equity, Diversity and Inclusion. Our professors have previously taught seminars that focus on race and ethnicity, queer studies, and social justice, for instance. While the discussion about EDI is necessarily an ongoing one, the range of new course titles will make our commitment to this reorientation more evident. The interest in decolonizing the university overlaps with these concerns, but is more closely tied to questions of Indigenous knowledge; our department has two Indigenous art historians, which means that Indigenous art, culture, and knowledge are positioned as being central to the MA program.
4. The revised titles demonstrate a shift away from medium-specificity (i.e. courses on painting or sculpture) to instead place a greater emphasis on thematic and theoretical approaches to art history.
5. Recruitment: These course titles and descriptions will make the thematic and theoretical orientation of the MA program more obvious to students interested in the program. At the present time, we tend to direct prospective students to lists of currently-taught or archived seminars so that they can better understand who we are and what we do. Because the new list of courses will more accurately reflect the program’s mandate, it is sure to help with the recruitment of new graduate students. It should also be noted that there is currently a great deal of interest, at the undergraduate level, in courses related to gender and sexuality; histories of design; and religion and spirituality.

6. Harmonization of language: Some of the changes to titles and descriptions are minor, but are being undertaken so that there is consistency across all the program's course titles and descriptions.

**Removal of French-language requirement:** We have decided to remove the French-language requirement (along with the French test itself) from the list of MA program requirements.

The reasons for this are several: Our MA program is no longer narrowly focused on Canadian art and architecture, while a knowledge of Canada's official two languages is not always needed. The knowledge of French might not be necessary to students working on Inuit art history, or Pakistani art history, for instance. Many of our students (whether out of province or international) are fluent in a language other than English, and it seems excessive to ask them to master French too if that language is unrelated to their thesis. Should a student's thesis research require them to have knowledge of French, or of another ancient or modern language, we will encourage our students to study that language, and we'll also ask them to include these linguistic parameters in their thesis proposal, which gets assessed by the Graduate Program Committee. It should be noted that other comparable programs within Canada, notably McGill University's MA in Art History, do not require knowledge of French, nor of any other second language.

Sincerely,

Dr Johanne Sloan  
Chair and Professor  
Department of Art History  
Concordia University

**PROGRAM CHANGE:** Changes to degree requirements**Proposed**  Undergraduate or  Graduate Curriculum Changes**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** Fall 2022**Faculty/School:** Fine Arts  
**Department:** Art History  
**Program:** Art History MA Program  
**Degree:** MA  
**Calendar Section/Graduate Page Number:** N/A**Type of Change:** Editorial  Requirements  Regulations  Program Deletion  New Program

Present Text (from 2020/2021) calendar	Proposed Text
<p><b>Degree Requirements</b></p> <p>Fully-qualified candidates are required to complete a minimum of 45 credits.</p> <p><b>6 credits – Required Courses</b> ARTH 655 - Thesis Seminar (3 credits, pass/fail) ARTH 654 - Annotated Review of Sources and Documents (3 credits)</p> <p><b>15 credits – Seminars</b> The graduate program director or the student's supervisor assists the student in choosing seminars. Exceptionally, and with the approval of the graduate program director, students may register for one of the following options: a graduate seminar (3 credits) in another discipline or at another Quebec university, an internship or an independent study.</p> <p><b>24 credits – Thesis</b> ARTH 656 - Thesis (24 credits) Each student submits a thesis of 13,000 - 15,000 words (excluding notes, bibliography and other supporting materials), prepared under the supervision of a tenured or tenure-track professor in the Department of Art History who examines the thesis along with <del>two other scholars.</del></p> <p><del>Language Requirement. Reading knowledge of English and French is mandatory. Students are required to pass an examination in their second language, either French or English, prior to graduation.</del></p>	<p><b>Degree Requirements</b></p> <p>Fully-qualified candidates are required to complete a minimum of 45 credits.</p> <p><b>6 credits – Required Courses</b> ARTH 655 - Thesis Seminar (3 credits, pass/fail) ARTH 654 - Annotated Review of Sources and Documents (3 credits)</p> <p><b>15 credits – Seminars</b> The graduate program director or the student's supervisor assists the student in choosing seminars. Exceptionally, and with the approval of the graduate program director, students may register for one of the following options: a graduate seminar (3 credits) in another discipline or at another Quebec university, an internship or an independent study.</p> <p><b>24 credits – Thesis</b> ARTH 656 - Thesis (24 credits) Each student submits a thesis of 13,000 - 15,000 words (excluding notes, bibliography and other supporting materials), prepared under the supervision of a tenured or tenure-track professor in the Department of Art History who examines the thesis along with <a href="#">one other professor.</a></p>
<p><b>Rationale:</b> We are updating the requirement of the thesis examination per the School of Graduate Studies' recent change to the composition of the committee, which has been revised to two members (supervisor and one examiner).</p> <p>We have decided to remove the French-language requirement (along with the French reading exam itself) from the MA program degree requirements.</p> <p>The reasons for this are several: Our MA program is no longer narrowly focused on Canadian art and architecture, while a knowledge of Canada's official two languages is not always</p>	

needed. The knowledge of French might not be necessary to students working on Inuit art history, or Pakistani art history, for instance. Many of our students (whether out of province or international) are fluent in a language other than English, and it seems excessive to ask them to master French too if that language is unrelated to their thesis. Should a student's thesis research require knowledge of French, or of another ancient or modern language, we will encourage our students to study that language, and also ask them to include these linguistic parameters in their thesis proposal, which gets assessed by the Graduate Program Committee. It should be noted that other comparable programs within Canada, notably McGill University's MA in Art History, do not require knowledge of French, nor of any other second language.

Resource Implications:

There are no resource implications.

**COURSE CHANGE:** ARTH 610      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** Fall 2022

**Faculty/School:** Fine Arts  
**Department:** Art History  
**Program:** Art History MA Program  
**Degree:** MA  
**Calendar Section/Graduate Page Number:** N/A

**Type of Change:**

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

Present Text (from 2020/2021) calendar	Proposed Text
<p><del><b>ARTH 610 Selected Issues in North American Art and Architectural History (3 credits)</b></del>  <del>An examination of selected issues in the production of or writing about the visual arts in North America.</del></p>	
<p>Rationale:                      The program no longer focuses so narrowly on Canadian/North American topics, nor does this course title adequately represent faculty members' breadth of research and pedagogical expertise.</p>	
<p>Resource Implications:                      There are no resource implications.</p>	
<p>Other Programs within which course is listed:                       None.</p>	



**COURSE CHANGE:** ARTH 612      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** Fall 2022

**Faculty/School:** Fine Arts  
**Department:** Art History  
**Program:** Art History MA Program  
**Degree:** MA  
**Calendar Section/Graduate Page Number:** N/A

**Type of Change:**

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

Present Text (from 2020/2021) calendar	Proposed Text
<p><del><b>ARTH 612 Contextualizing North American Sculpture: Topics in History, Theory and Practice (3 credits)</b></del>  <del>An examination of selected topics in the production of or writing about sculpture in North America.</del></p>	
<p>Rationale:                      This course has only been taught once in the last ten years and does not adequately represent the MA program, which no longer focuses so narrowly on Canadian/North American topics, nor faculty members' breadth of research and pedagogical expertise. Furthermore, we are proposing new courses that rely less on medium-specificity, in favour of thematic and theoretical approaches to art history.</p>	
<p>Resource Implications:                      There are no resource implications.</p>	
<p>Other Programs within which course is listed:                       None.</p>	















**COURSE CHANGE:** ARTH 633      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** Fall 2022

**Faculty/School:** Fine Arts  
**Department:** Art History  
**Program:** Art History MA Program  
**Degree:** MA  
**Calendar Section/Graduate Page Number:** N/A

**Type of Change:**

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

Present Text (from 2020/2021) calendar	Proposed Text
<p><del><b>ARTH 633 Creative and Critical Literature in Art History</b> (3 credits)                      Aspects of the relationship between art and text, such as artists' books, the impact of critical writing on art practice, etc.</del></p>	
<p>Rationale:                      The particular language and concepts used in the title and description no longer accurately represent the research and theoretical orientation of the program. We are proposing many new courses that will do so.</p>	
<p>Resource Implications:                      There are no resource implications.</p>	
<p>Other Programs within which course is listed:                       None.</p>	







**COURSE CHANGE:** ARTH 638      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** Fall 2022

**Faculty/School:** Fine Arts  
**Department:** Art History  
**Program:** Art History MA Program  
**Degree:** MA  
**Calendar Section/Graduate Page Number:** N/A

**Type of Change:**

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

Present Text (from 2020/2021) calendar	Proposed Text
<p><del>ARTH 638 Topics in Canadian Photography (3 credits)                      Selected topics pertaining to the practice of photography in Canada.</del></p>	
<p>Rationale:                      The Art History MA program offers another course on photography (ARTH 640), and no longer requires a course exclusively devoted to Canadian photography. Furthermore, this course has not been offered in the past ten years (2010-2020).</p>	
<p>Resource Implications:                      There are no resource implications.</p>	
<p>Other Programs within which course is listed:                       None.</p>	







**COURSE CHANGE:** ARTH 642      New Course Number:**Proposed**  Undergraduate or  Graduate Curriculum Changes**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** Fall 2022**Faculty/School:** Fine Arts  
**Department:** Art History  
**Program:** Art History MA Program  
**Degree:** MA  
**Calendar Section/Graduate Page Number:** N/A**Type of Change:**

<input type="checkbox"/> Course Number	<input checked="" 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 2020/2021) calendar	Proposed Text
<b>ARTH 642 <del>Aspects of Media and New Media</del></b> (3 credits) <del>Aspects of the historical development, thematic content and conceptual strategies of practices involving media and “new technologies.”</del>	<b>ARTH 642 Media and New Media</b> (3 credits) <a href="#">This seminar explores how artistic practices intersect with the history and theory of</a> media and technology.
<b>Rationale:</b> The language of title and description were refined to harmonize the wording across the program. There is no longer a need to have “new technologies” in quotation marks.	
<b>Resource Implications:</b> There are no resource implications.	
<b>Other Programs within which course is listed:</b>  None.	

COURSE CHANGE: ARTH 643      New Course Number:

Proposed  Undergraduate or  Graduate Curriculum ChangesCalendar for academic year: 2022/2023  
Implementation Month/Year: Fall 2022Faculty/School: Fine Arts  
Department: Art History  
Program: Art History MA Program  
Degree: MA  
Calendar Section/Graduate Page Number: N/A

## Type of Change:

<input type="checkbox"/> Course Number	<input checked="" 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 2020/2021) calendar	Proposed Text
<b>ARTH 643 <del>Topics in Art and Globalization</del></b> (3 credits) <del>An examination of selected topics pertaining to the manner in which art has negotiated and continues to negotiate</del> globalization.	<b>ARTH 643 Art and Globalization</b> (3 credits) <a href="#">This seminar considers how</a> art negotiates <a href="#">questions of globalization, diaspora, and transnationalism</a> .
Rationale: The description has been slightly modified, to more accurately represent the kind of themes and research topics encompassed by the intersection of art and globalization. Furthermore, the new wording better harmonizes the language of course titles and descriptions across the program.	
Resource Implications: There are no resource implications.	
Other Programs within which course is listed:  None.	









**COURSE CHANGE:** ARTH 660      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** Fall 2022

**Faculty/School:** Fine Arts  
**Department:** Art History  
**Program:** Art History MA Program  
**Degree:** MA  
**Calendar Section/Graduate Page Number:** N/A

**Type of Change:**

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

Present Text (from 2020/2021) calendar	Proposed Text
	<p><b>ARTH 660 The Social Contexts of Art and Architecture</b> (3 credits)                      This seminar explores the social contexts of selected artistic/architectural themes, movements, and periods.</p>
<p>Rationale:                      This new course on social contexts reflects the research and pedagogical interests of the department as a whole, across multiple periods and areas of study, and emphasizes thematic and theoretical approaches to art history, rather than medium specificity or geo-political categories (i.e. "North American" art).</p>	
<p>Resource Implications:                      There are no resource implications.</p>	
<p>Other Programs within which course is listed:                       None.</p>	

**COURSE CHANGE:** ARTH 661      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** Fall 2022

**Faculty/School:** Fine Arts  
**Department:** Art History  
**Program:** Art History MA Program  
**Degree:** MA  
**Calendar Section/Graduate Page Number:** N/A

**Type of Change:**

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

Present Text (from 2020/2021) calendar	Proposed Text
	<p><b>ARTH 661 Art History and Black Studies</b> (3 credits)                      This seminar considers art and art history from Black Studies perspectives.</p>
<p>Rationale:                      This new course on Black Studies corresponds to the research and pedagogical interests of our faculty as well as many graduate students. Furthermore, it reflects the program's commitment to a less Eurocentric curriculum, by incorporating a diverse range of positions and areas of research. This is in line with University-wide mandates such as Indigenous Directions and the Black Perspectives Office to decolonize the curriculum and integrate Equity, Diversity, and Inclusion (EDI).</p>	
<p>Resource Implications:                      There are no resource implications.</p>	
<p>Other Programs within which course is listed:                       None.</p>	

**COURSE CHANGE:** ARTH 662      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** Fall 2022

**Faculty/School:** Fine Arts  
**Department:** Art History  
**Program:** Art History MA Program  
**Degree:** MA  
**Calendar Section/Graduate Page Number:** N/A

**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 2020/2021) calendar	Proposed Text
	<p><b>ARTH 662 Gender and Sexuality in Art and Architecture</b> (3 credits)                      This seminar explores aspects of gender and sexuality in relation to histories of art and architecture.</p>
<p><b>Rationale:</b>                      This new course on gender and sexuality corresponds to the research and pedagogical interests of our faculty as well as many graduate students. Insofar as this seminar will often address 2sLGBTQ topics, it is in line with University-wide mandates to address Equity, Diversity, and Inclusion (EDI) in every way possible. Furthermore, this MA seminar echoes demonstrated interest in these topics from students at the undergraduate-level. Examples highly-enrolled courses that explore themes of gender and sexuality include ARTH 392 in Fall 2016, ARTH 357 in Winter 2017, ARTH 498 in Winter 2017, ARTH 392 in Fall 2017, ARTH 392 in Winter 2018, ARTH 358 in Fall 2018, ARTH 498 in Fall 2018, ARTH 357 in Winter 2019, ARTH 392 in Winter 2020, ARTH 392 in Fall 2020, ARTH 357 in Winter 2021, and ARTH 368 in Winter 2021.</p>	
<p><b>Resource Implications:</b>                      There are no resource implications.</p>	
<p><b>Other Programs within which course is listed:</b>                       None.</p>	





**COURSE CHANGE:** ARTH 665      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** Fall 2022

**Faculty/School:** Fine Arts  
**Department:** Art History  
**Program:** Art History MA Program  
**Degree:** MA  
**Calendar Section/Graduate Page Number:** N/A

**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 2020/2021) calendar	Proposed Text
	<p><b>ARTH 665 Histories and Theories of Design</b> (3 credits)                      This seminar explores histories and theories of design.</p>
<p><b>Rationale:</b>                      This new seminar reflects the research and pedagogical interests of our faculty, and clearly indicates the extent to which design has become an essential part of an art historical education. Students at the undergraduate and graduate levels have demonstrated a strong interest in design. Many MA students in recent cohorts have chosen research topics related to design for their thesis. At the undergraduate-level, the following courses that deal with design were well-enrolled: ARTH 498 in Winter 2017, ARTH 379 in Winter 2018, ARTH 498 in Fall 2018, ARTH 357 in Winter 2019, and ARTH 357 Winter 2021.</p>	
<p><b>Resource Implications:</b>                      There are no resource implications.</p>	
<p><b>Other Programs within which course is listed:</b>                       None.</p>	

**COURSE CHANGE:** ARTH 667      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** Fall 2022

**Faculty/School:** Fine Arts  
**Department:** Art History  
**Program:** Art History MA Program  
**Degree:** MA  
**Calendar Section/Graduate Page Number:** N/A

**Type of Change:**

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

Present Text (from 2020/2021) calendar	Proposed Text
	<p><b>ARTH 667 Art History, Religion and Spirituality</b> (3 credits)                      This seminar considers the formative role of spirituality and religious practices on art making and architectural practice.</p>
<p><b>Rationale:</b>                      This new course on spirituality and religion reflects the research orientation of the department's faculty and students. Examples highly-enrolled undergraduate courses that deal with spirituality and religion include ARTH 369 in Fall 2016, ARTH 362 in Winter 2017, ARTH 362 Winter 2018, ARTH 400 Winter 2018, ARTH 369 Fall 2018, ARTH 400 Fall 2019, ARTH 369 Fall 2020, and ARTH 362 Winter 2021.</p>	
<p><b>Resource Implications:</b>                      There are no resource implications.</p>	
<p><b>Other Programs within which course is listed:</b>                       None.</p>	



**COURSE CHANGE:** ARTH 668      New Course Number:

**Proposed**  Undergraduate or  Graduate Curriculum Changes

**Calendar for academic year:** 2022/2023  
**Implementation Month/Year:** Fall 2022

**Faculty/School:** Fine Arts  
**Department:** Art History  
**Program:** Art History MA Program  
**Degree:** MA  
**Calendar Section/Graduate Page Number:** N/A

**Type of Change:**

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

Present Text (from 2020/2021) calendar	Proposed Text
	<p><b>ARTH 668 Theories and Methodologies in Art History</b> (3 credits)                      This seminar addresses various methodological approaches and theories relevant to art history.</p>
<p>Rationale:                      The addition of a methodology course at the MA-level reflects the needs of the program as well as the interests of students and faculty members in the theoretical and methodological foundations of the discipline. Currently, we offer methodology courses at the undergraduate level, ARTH 300, and at the doctorate level, ARTH 809 and ARTH 810, so this master's-level course will ensure consistency across our programs.</p>	
<p>Resource Implications:                      There are no resource implications.</p>	
<p>Other Programs within which course is listed:                       None.</p>	

## **ARTH 660 – Social Contexts of Art and Architecture** (Abridged syllabus)

### **PREREQUISITES**

Enrolment in the Art History MA program.

### **COURSE DESCRIPTION**

This seminar investigates some of the many ways that forms of art and architecture are conjoined to social contexts. This methodological orientation is embedded in the discipline of art history: the first words of Michael Baxandall’s book about Early Modern Italy are “A fifteenth-century painting is the deposit of a social relationship,” while the social history of art is now recognized as one of art history’s foundational methodology. Art historians focused on contemporary art have further developed modes of research and analysis that connect art’s production, reception, circulation and display to social relationships and environments. This seminar will explore such questions through selected themes, examples, or special topics.

### **LEARNING OUTCOMES**

- Students will be introduced to a range of artists, art historians, and theorists who have critically engaged with the topic.
- In the seminar context, students learn to express themselves orally, and also learn to discuss and debate respectfully.
- Students learn to summarize, synthesize, and compare the books and articles they read.
- Students learn how to develop research projects, through multiple forms of research: annotated bibliographies of primary and secondary sources; consultation of in-person or digital archives; ethically-responsible interviewing, etc.
- Students have the opportunity to work with fellow students in group-work, which contributes to the fruitful exchange of ideas and insights.
- In this seminar (and indeed throughout the MA program), students develop and enhance their writing skills – through short assignments as well as through more developed research essays.
- Students might also have the opportunity to translate the seminar’s research findings into displays and exhibitions – notably using the department’s vitrine exhibition space.

### **EVALUATION**

Course grades are based on in-class participation, short assignments and presentations, final research paper and presentations. (Approximate breakdown below.)

Group presentation on course readings	10%
Short assignment	20%
Final research project: oral presentation and paper	50%
Participation in all aspects of seminar	20%

## **ARTH 661 – Art History and Black Studies** (Abridged syllabus)

### **PREREQUISITES**

Enrolment in the Art History MA program.

### **COURSE DESCRIPTION**

This seminar addresses the intersection of Art History and Black Studies, focusing on contributions by Black artists, scholars, theoreticians and other cultural practitioners. Each iteration of the seminar will explore selected themes, historical movements and periods, or special topics. Students will gain a historical perspective about how the field of art history, along with cognate fields of art criticism, curating, and museology, actively marginalized Black art histories for so long. This critical perspective will entail an immersion in critical race studies and decolonial methodologies. At the same time, the seminar will focus on the important and groundbreaking work of Black artists and scholars, and students will have the opportunity to contribute to the growing research field of Black art histories.

### **LEARNING OUTCOMES**

- Students will be introduced to a range of artists, art historians, and theorists who have critically engaged with the topic.
- In the seminar context, students learn to express themselves orally, and also learn to discuss and debate respectfully.
- Students learn to summarize, synthesize, and compare the books and articles they read.
- Students learn how to develop research projects, through multiple forms of research: annotated bibliographies of primary and secondary sources; consultation of in-person or digital archives; ethically-responsible interviewing, etc.
- Students have the opportunity to work with fellow students in group-work, which contributes to the fruitful exchange of ideas and insights.
- In this seminar (and indeed throughout the MA program), students develop and enhance their writing skills – through short assignments as well as through more developed research essays.
- Students might also have the opportunity to translate the seminar’s research findings into displays and exhibitions – notably using the department’s vitrine exhibition space.

### **EVALUATION**

Course grades are based on in-class participation, short assignments and presentations, final research paper and presentations. (Approximate breakdown below.)

Group presentation on course readings	10%
Short assignment	20%
Final research project: oral presentation and paper	50%
Participation in all aspects of seminar	20%

## **ARTH 662 Gender and Sexuality in Art and Architecture** (Abridged syllabus)

### **PREREQUISITES**

Enrolment in the Art History MA program.

### **COURSE DESCRIPTION**

This seminar investigates some of the many ways gender and sexuality inform and are informed by artistic and architectural production. Gender and sexuality have, in past several decades, transformed and informed the development of the discipline of art history. The relationship between cultural production and gender and sexuality are complex, often fraught, multifaceted and varied. The course's historiographical and methodological orientation will allow students to work through some of the key threads and currents that have helped shape art history through the specific lenses of feminist and queer theories. This seminar will explore such questions through selected themes, examples or special topics.

### **LEARNING OUTCOMES**

- Students will be introduced to a range of artists, art historians, and theorists who have critically engaged with the topic.
- In the seminar context, students learn to express themselves orally, and also learn to discuss and debate respectfully.
- Students learn to summarize, synthesize, and compare the books and articles they read.
- Students learn how to develop research projects, through multiple forms of research: annotated bibliographies of primary and secondary sources; consultation of in-person or digital archives; ethically-responsible interviewing, etc.
- Students have the opportunity to work with fellow students in group-work, which contributes to the fruitful exchange of ideas and insights.
- In this seminar (and indeed throughout the MA program), students develop and enhance their writing skills – through short assignments as well as through more developed research essays.
- Students might also have the opportunity to translate the seminar's research findings into displays and exhibitions – notably using the department's vitrine exhibition space.

### **EVALUATION**

Course grades are based on in-class participation, short assignments and presentations, final research paper and presentations. (Approximate breakdown below.)

Group presentation on course readings	10%
Short assignment	20%
Final research project: oral presentation and paper	50%
Participation in all aspects of seminar	20%

## **ARTH 663 – Art History and Social Justice** (Abridged syllabus)

### **PREREQUISITES**

Enrolment in the Art History MA program.

### **COURSE DESCRIPTION**

The intersection of art and social justice has become integral to art history as it is practiced in the 21<sup>st</sup> century. The modernist argument that art should occupy an autonomous cultural sphere has been replaced by an understanding that art crystallizes social relations and encounters, that visual representation is inherently political, and that art-historical knowledge contributes to necessary debate and contestation in the public sphere. As the category of social justice is very broad, the seminar will inevitably bring a focused attention to particular historical examples, issues, and case studies. The special topics for this course might address one or more of the following areas: climate/environmental militancy; urban politics; community insurgency; migrant/refugee rights; decolonizing actions; resistance and activism related to race, ethnicity, gender, sexuality, and disability.

### **LEARNING OUTCOMES**

- Students will be introduced to a range of artists, art historians, and theorists who have critically engaged with the topic.
- In the seminar context, students learn to express themselves orally, and also learn to discuss and debate respectfully.
- Students learn to summarize, synthesize, and compare the books and articles they read.
- Students learn how to develop research projects, through multiple forms of research: annotated bibliographies of primary and secondary sources; consultation of in-person or digital archives; ethically-responsible interviewing, etc.
- Students have the opportunity to work with fellow students in group-work, which contributes to the fruitful exchange of ideas and insights.
- In this seminar (and indeed throughout the MA program), students develop and enhance their writing skills – through short assignments as well as through more developed research essays.
- Students might also have the opportunity to translate the seminar’s research findings into displays and exhibitions – notably using the department’s vitrine exhibition space.

### **EVALUATION**

Course grades are based on in-class participation, short assignments and presentations, final research paper and presentations. (Approximate breakdown below.)

Group presentation on course readings	10%
Short assignment	20%
Final research project: oral presentation and paper	50%
Participation in all aspects of seminar	20%

## **ARTH 664 – Visual Culture** (Abridged syllabus)

### **PREREQUISITES**

Enrolment in the Art History MA program.

### **COURSE DESCRIPTION**

“Visual Culture” has become a distinct branch of art history, for a number of reasons. Visual culture points to an expansion of our objects of study, beyond conventionally-understood works of fine art; art historians are now confident about studying popular imagery, vernacular photography, fashion illustration, comics, digital productions, and many other forms of visual representation. The question of visual culture also pertains to the history of visual technologies and visual media, each one having distinct modalities and properties which can be studied and compared. The field of visual culture also encompasses a wide range of theories related to visuality, perception, and spectatorship, as well as the circulation and reception of images.

### **LEARNING OUTCOMES**

- Students will be introduced to a range of artists, art historians, and theorists who have critically engaged with the topic.
- In the seminar context, students learn to express themselves orally, and also learn to discuss and debate respectfully.
- Students learn to summarize, synthesize, and compare the books and articles they read.
- Students learn how to develop research projects, through multiple forms of research: annotated bibliographies of primary and secondary sources; consultation of in-person or digital archives; ethically-responsible interviewing, etc.
- Students have the opportunity to work with fellow students in group-work, which contributes to the fruitful exchange of ideas and insights.
- In this seminar (and indeed throughout the MA program), students develop and enhance their writing skills – through short assignments as well as through more developed research essays.
- Students might also have the opportunity to translate the seminar’s research findings into displays and exhibitions – notably using the department’s vitrine exhibition space.

### **EVALUATION**

Course grades are based on in-class participation, short assignments and presentations, final research paper and presentations. (Approximate breakdown below.)

Group presentation on course readings	10%
Short assignment	20%
Final research project: oral presentation and paper	50%
Participation in all aspects of seminar	20%

## **ARTH 665 Histories and Theories of Design**

(Abridged syllabus)

### **PREREQUISITES**

Enrolment in the Art History MA program.

### **COURSE DESCRIPTION**

This seminar addresses the histories and theories of design either or both within historical and contemporary contexts. The focus of the course will be to expose students to the leading theorists, historians and scholars who have helped to shape and define the discipline since its inception in the post-WWI period. Each iteration of the seminar will explore selected directional themes, historical movements and periods or special topics. Students will gain a historical perspective about how the field of design history intersects with many other cognate fields such as art history, material culture studies, gender, race and sexuality studies, economics and political science, social history, curating and museology, among others. The course aims at providing a critical perspective that challenges traditional histories, methodologies and theories. By focusing on important and ground-breaking scholarship and case studies, and students will have the opportunity to contribute to this young but growing research field.

### **LEARNING OUTCOMES**

- Students will be introduced to a range of artists, art historians, and theorists who have critically engaged with the topic.
- In the seminar context, students learn to express themselves orally, and also learn to discuss and debate respectfully.
- Students learn to summarize, synthesize, and compare the books and articles they read.
- Students learn how to develop research projects, through multiple forms of research: annotated bibliographies of primary and secondary sources; consultation of in-person or digital archives; ethically-responsible interviewing, etc.
- Students have the opportunity to work with fellow students in group-work, which contributes to the fruitful exchange of ideas and insights.
- In this seminar (and indeed throughout the MA program), students develop and enhance their writing skills – through short assignments as well as through more developed research essays.
- Students might also have the opportunity to translate the seminar’s research findings into displays and exhibitions – notably using the department’s vitrine exhibition space.

### **EVALUATION**

Course grades are based on in-class participation, short assignments and presentations, final research paper and presentations. (Approximate breakdown below.)

Group presentation on course readings	10%
Short assignment	20%

Final research project: oral presentation and paper	50%
Participation in all aspects of seminar	20%



## **ARTH 667 – Art History, Religion and Spirituality** (Abridged syllabus)

### **PREREQUISITES**

Enrolment in the Art History MA program.

### **COURSE DESCRIPTION**

This seminar considers the many ways that art and architecture have been mobilized by different religious traditions (such as Judaism, Christianity, and Islam) at different times and places in history, including in our contemporary moment. It is also open to the study of the role of Indigenous spiritualities and traditional belief systems around the world on art and place making and of various new religious movements around the globe. While the seminar may be comparative, the seminar instructor could choose to focus on specific groups or time periods. Possible areas of study include the relationship of art, architecture and ritual and liturgical practices; public and private spaces of worship; the ways that artists and theoreticians have interpreted religious texts, and traditional stories in different ways; religious art and architecture in diasporic contexts; religious imagery and the competing claims of iconophiles and iconoclasts; the complex intersections of art, religion, philosophy and science; the interactions of influential religious groups with artists as well as various private patrons and political sponsors; the formative role of spirituality in modern art; the religious dimension of social justice movements, etc. Relevant methodological approaches considered in this seminar would include theological and religious studies, anthropology, sensory studies, social history, etc.

### **LEARNING OUTCOMES**

- Students will be introduced to a range of artists, art historians, theologians, and theorists who have critically engaged with the topic.
- In the seminar context, students learn to express themselves orally, and also learn to discuss and debate respectfully.
- Students learn to summarize, synthesize, and compare the books and articles they read.
- Students learn how to develop research projects, through multiple forms of research: annotated bibliographies of primary and secondary sources; consultation of in-person or digital archives; ethically-responsible interviewing, etc.
- Students have the opportunity to work with fellow students in group-work, which contributes to the fruitful exchange of ideas and insights.
- In this seminar (and indeed throughout the MA program), students develop and enhance their writing skills – through short assignments as well as through more developed research essays.
- Students might also have the opportunity to translate the seminar’s research findings into displays and exhibitions – notably using the department’s vitrine exhibition space.

### **EVALUATION**

Course grades are based on in-class participation, short assignments and presentations, final research paper and presentations. (Approximate breakdown below.)

Group presentation on course readings	10%
Short assignment	20%
Final research project: oral presentation and paper	50%
Participation in all aspects of seminar	20%

## **ARTH 668 – Theories and Methodologies in Art History** (Abridged syllabus)

### **PREREQUISITES**

Enrolment in the Art History MA program.

### **COURSE DESCRIPTION**

This course addresses some of the theories and methodologies which have been foundational for the discipline of art history. It was because of a radicalization of the discipline in the late 20<sup>th</sup> century (what was then called the “new art history”) that feminism, social history, and post-colonial critique became crucial methodologies and theoretical orientations for generations of art historians. At the same time, other art historians were emphasizing the relevance of semiotics, psychoanalysis, or poststructuralism – as intellectual frameworks for art historical research. This was only the beginning, however, of what has become an on-going process. Some scholars have refined and reinvented the older approaches: decolonizing methodologies have largely supplanted post-colonial methodologies, for instance. Newer theoretical formations – affect theory, eco-critical theory, new materialism, etc. – have also had an important impact on the field. Students will be introduced to primary sources and art historical scholarship, in order to analyze, evaluate, and compare a range of methods and theories.

### **LEARNING OUTCOMES**

- Students will be introduced to a range of artists, art historians, and theorists who have critically engaged with the topic.
- In the seminar context, students learn to express themselves orally, and also learn to discuss and debate respectfully.
- Students learn to summarize, synthesize, and compare the books and articles they read.
- Students learn how to develop research projects, through multiple forms of research: annotated bibliographies of primary and secondary sources; consultation of in-person or digital archives; ethically-responsible interviewing, etc.
- Students have the opportunity to work with fellow students in group-work, which contributes to the fruitful exchange of ideas and insights.
- In this seminar (and indeed throughout the MA program), students develop and enhance their writing skills – through short assignments as well as through more developed research essays.
- Students might also have the opportunity to translate the seminar’s research findings into displays and exhibitions – notably using the department’s vitrine exhibition space.

### **EVALUATION**

Course grades are based on in-class participation, short assignments and presentations, final research paper and presentations. (Approximate breakdown below.)

Group presentation on course readings	10%
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Short assignment	20%
Final research project: oral presentation and paper	50%
Participation in all aspects of seminar	20%

**FACULTY OF FINE ARTS**

**REPORT TO FINE ARTS FACULTY COUNCIL**

SUBMITTED BY:

Elaine Cheasley Paterson, Associate Dean, Academic Programs and Pedagogy

Marie-Ève Marchand, Facilitator, Academic and Student Affairs

**ACTIVE CURRICULUM DOSSIERS**

Department / Program	Dossier	Level	Date	Details	Current Step
FFAR	FFAR-1	Grad	Sept. 3, 2021	Creation of dedicated MA and PHD course codes for Fine Arts Field Schools	FC
FFAR	[TBC]	Ugrad	Sept. 3, 2021	Creation of a dedicated undergraduate course code for Fine Arts Field Schools	FC
FFAR	FFAR-61 [TBC]	Ugrad	Sept. 3, 2021	Updating of course descriptions and creation of a course code to accommodate the offering of "The City after Dark" as a permanent e-Concordia course	FC
FFAR	FFAR-81 [TBC]	Ugrad	Sept. 3, 2021	Curricular changes in joint filing with Sexuality Studies in FAS.	FC
Art History	ARTH-17	Grad	Sept. 10, 2021	Updating of course titles and descriptions, creation of new courses, and edits to program requirements for the MA in Art History	FC
Theatre	THEA-27	Ugrad	Sept. 10, 2021	Change of program name, creation of courses, and edits to course descriptions and program requirements for the Specialization in Design for the Theatre	FC
Theatre	THEA-28	Ugrad	Sept. 10, 2021	Updating of course titles and descriptions, creation and deletion of courses, and changes to program requirements for the Specialization in Acting and Specialization in Performance Creation	FC

**SENATE – APRIL 23, 2021**

Department / Program	Dossier	Level	Date	Details	Current Step
Department of Design and Computation Arts	DART-22	Ugrad	April 23, 2021	New program proposal for a Micro-program in Web Design and User Interface	Approved by Senate
Mel Hoppenheim School of Cinema	CINE-29	UGrad	April 23, 2021	New program proposal for a Microprogram in Screenwriting and Independent producing	Approved by Senate
Mel Hoppenheim School of Cinema	CINE-28	Grad	April 23, 2021	Change of program name and course titles for the MA in Film Studies (now MA in Film and Moving Image Studies)	Approved by Senate

**FALL 2021 – FOFA ON-CAMPUS ACTIVITIES AND EXPERIENCES**

The Fall 2021 term will be a mix of in-person and remote teaching and work, with many opportunities for on-campus activities and experiences. Every department is planning for a variety of curricular and / or para-curricular activities on campus this fall.

Details are posted on the [FoFA On-Campus Activities and Experiences](#) webpage and students should contact their Department for further information.

**TEMPO**

In the Fall of 2021, TEMPO will continue to offer the [TEMPO Resource Library](#) which contains examples of creative approaches to using online platforms, reimagining them as artistic mediums. The collection also includes tools, strategies, and resources for teaching, performing and making online.

**SAFE RETURN TO CAMPUS – LINKS TO SHARE WITH YOUR STUDENTS**

Consider including the following links in your course syllabi and Moodle pages to inform your students about the latest [Health and Safety Protocols](#) while on campus and share with them [Concordia's Return-to-Campus Plan](#) to ensure a healthy and safe return for all.

## Report of the Associate Dean, Faculty Relations and Inclusion (FFAC-2021-06-D5)

8 September 2021

Prepared by: Kristina Huneault, Associate Dean  
Mary di Pietrantonio, Academic Personnel Administrator

### **Course Management: Basic Responsibilities**

After further consultation with CUPFA and with the executive director of the new Equity Office, the Dean's Office is proposing an amendment and an addition to the overview of instructors' Basic Responsibilities that was passed at Faculty Council last spring.

The amendment extends greater scope to professors to determine whether to hold their office hours at fixed times or by appointment without fixed times. In either case, students should know that the instructor dedicates time every week to meeting with students. The revised wording states:

“Clearly communicating to students how they may meet with you outside of class time, whether by appointment or through fixed office hours. Professors should make every effort to provide alternative times to meet those who are unavailable during regularly scheduled office hours.”

The addition states the expectation that professors are:

“Regularly reviewing and updating course content and approaches to ensure engagement and inclusion”.

A vote will be held in Council.

### **Hiring and New Faculty Orientation**

The Fine Arts New Faculty Orientation sessions took place on September 1 and 2. Many thanks to all who participated. The workshop, traditionally for TT, ETA and LTA hires, was opened to AiRs and In-Residence appointments last year, was further opened to all new Part Time Faculty members this year.

In 2021-22, the Faculty will benefit from the presence of 12 LTAs (7 new; 5 renewed), and 14 Artists or Scholars in Residence or Visiting appointments, and we are pleased to welcome Jaret Vadera and Mark Igloliorte to tenure-track positions in Studio Arts.

We were also successful in having 8 new tenure-track searches authorized for this year's hiring cycle. In order to facilitate the work of the DHCs work the Dean's Office will circulate a new Hiring Manual to units later this month. The newly authorized searches are:

1. Art History CRC (Tier 2) in *Art and Racial Justice*
2. Contemporary Dance, *Chair of Department*
3. Contemporary Dance, *Choreographic creation, creative process and movement pedagogies*

4. Mel Hoppenheim School of Cinema, *New Technologies and Platforms in Film Production*
5. Mel Hoppenheim School of Cinema, *Critical Studies in Sexuality in Film and Media* (joint hire with the Simone de Beauvoir Institute)
6. Music, *Jazz and Black Studies*
7. Studio Arts, *Inclusive Perspectives in Painting and Drawing Practices*
8. Theatre, *Sustainable Performance Design Practices and Creative Technologies*

Last year's pre-allocated position for *Narrative and sequential art practices in Black cultural production* (Studio Arts and Cinema) will also be advertised this year.

Design and Computation Arts has secured a pre-allocated position for the 2022-23 hiring cycle in *Artificial Intelligence / Machine Learning for Creative Computing*.

CUPFA POSTINGS: All future CUPFA positions will be posted in both English and French.

### **TA Training and Professional Development**

Departments have generously agreed, on a pilot basis, to allocate 2 hours of each TA contract to professional development and training for TAs. Supervising faculty are required to assign a training option on every workload form in contracts greater than 25 hours. A range of choices are available, including the FoFA TA orientations sessions, CTL and GradProSkills workshops, Udemey webinars, and trainings specially organized within units.

The first TA Orientation session was held on August 31. Subsequent sessions are planned for September 13 (1-3 pm) and October 6 (10-12 am). The program includes common modules on Positive Workplace Relationships, EDI at Concordia, What to Do if Something Goes Wrong, TRAC and GradProSkills. Participants also attend one of the following break-out rooms: Grading and Feedback; Community Building for Tutorials and Crits; or Ask an Experienced FoFA TA.

### **Career and FPTC matters**

The Tenure Workshop, which was expanded last year to include Contract Renewal, was further expanded this year to include Promotion. The workshop was held on September 1. It is given annually; all probationary faculty members and any associate professors planning for promotion application are welcome to attend.

The Dean's Office has developed templates for use DPCs when assessing promotion dossiers and contract renewal applications for probationary and ETA members.

Applications for Sabbaticals are due on September 18 (extended from September 15)

### **Equity, Diversity, Inclusion (EDI)**

The Dean's Office is currently consulting with the newly established Equity Office to harmonize approaches and initiatives.





## Basic Responsibilities

The teaching responsibilities of all faculty members are laid out in the [CUFA](#) and [CUPFA](#) collective agreements (articles 16 and 9 respectively).

These duties include: preparing, organizing and presenting course materials; being available to students outside class hours; directing and evaluating student progress in courses by grading and providing feedback on assignments, portfolios or examinations; invigilating or being available for consultation during any examinations (including supplemental examinations); ensuring, within reason and without infringements to academic freedom, that Department and University standards are maintained in the preparation of course outlines and course descriptions; and engaging with the Chair and the department around pedagogical matters. Additional teaching responsibilities may include student advising, supervising tutorials or independent study courses or seminars, and supervising internships and research.

The Faculty of Fine Arts further interprets these basic responsibilities to include the following:

- Fostering a respectful learning environment.
- Keeping regular office hours and clearly communicating them to students. Professors should make every effort to provide alternative times to meet students who are unavailable during regularly scheduled hours.
- Being accessible to students directly and not solely through the mediation of a TA.
- Responding in a timely manner to communications from students, your Chair, program director or department staff.
- Regularly checking and responding to your university email account.
- Adhering to the requirements of the [CTL Syllabus Guide](#).
- Clearly articulating expectations and grading criteria for all evaluated components of the course.
- Providing marks for at least one graded assignment or exam no less than a week before the DISC date (for 3-credit courses) or before the winter break (for 6-credit courses). If you are employing an assessment model that does not depend on discrete graded assignments (e.g. a cumulative portfolio assessment), assign students a provisional grade based on their work thus far.
- Providing constructive feedback, oriented towards student learning and improvement.
- Being aware of the academic regulations that appear in the [Undergraduate](#) and [Graduate](#) Calendars.

*Approved by Faculty Council*

## Best Practices

### Setting the Tone

Take a few minutes at the beginning of the semester to discuss the values and norms of your classroom, and let students know about the [Code of Rights and Responsibilities](#) and [other campus resources](#) that uphold a safe, civil, and inclusive university environment. If best practices for discussion and frameworks for mutual respect are established early, they can more easily be engaged if moments of classroom tension arise.

### Keeping in Touch

Your course outline should provide your full contact information and availabilities. Encourage students to meet with you; getting together can answer a lot of questions and avoid problems. If something prevents you from keeping office hours, post the information on Moodle and, once we have returned to campus, arrange to have a note put on your door.

Ensure that all announcements or handouts are also posted on Moodle. Depending on students to get information from others in the course isn't the best strategy; students may not know others in the class, and the information they get in this way isn't always reliable.

### Communicating Expectations Clearly

Consult the guidelines from the [Centre for Teaching and Learning](#) before crafting your syllabus and post the syllabus through Moodle once it is complete. Indicate all due dates and your policy on extensions and on late work.

When teaching online, establish your expectations for netiquette. Please note that there are many valid reasons why students may choose to leave their cameras off during a lecture; they should not be penalized or pressured in this regard.

If you have an attendance requirement, state this clearly, discuss your reasons, and keep attendance records.

If you plan to have field trips, special meetings or tutorials, announce them early, especially if they will involve time outside class hours. Normally, you should not expect students to attend meetings outside the times scheduled for your course. Ending your class on time is also important, as students often have tightly-scheduled classes or work commitments.

The undergraduate calendar stipulates that during the fall and winter terms, no tests or examinations are permitted in the final week of classes. Any exceptions must be approved in advance by the Fine Arts Faculty Council.

If you are teaching a 6-credit course, it is not generally appropriate to assign homework during

the winter break. The permission of the Chair should be obtained if there are exceptional circumstances that make such work essential to the pedagogical objectives of the class.

### Changes to Expectations

The syllabus is considered your contract with the students. It should only be changed in extenuating circumstances. If you do have to change course requirements, test dates or deadlines, explain why and endeavour to ensure that no one will be adversely affected by the change. Most students understand when changes have to be made for pedagogical reasons or because of circumstances beyond your control, but they feel unfairly treated when they perceive changes to be arbitrary. Any amendments should be made in writing, distributed to students and posted on Moodle.

### Academic Integrity and Plagiarism

Talk to your students about academic integrity and explain plagiarism, both at the beginning of the course and again during crunch time. Concordia has [information available](#) to students to better understand and uphold academic integrity. Because plagiarism is often caused by an inability to manage time effectively, please take a few minutes to discuss the importance of good time management and make students aware of the time management workshops available to them through the [Student Success Centre](#). If you do detect plagiarism, advise the Associate Dean, Academic Curriculum and Pedagogy, as soon as possible. Please note that faculty members cannot impose their own sanctions.

### Letting Students Know Where They Stand

Give students some feedback on where they stand as early as possible during the semester so they will quickly know what to expect. As an added bonus, this will also allow you to better understand the type of class you have. Every year, many students submit student requests for 'late withdrawal' when they find out after the deadline they're not doing well. These requests may be denied.

### Evaluation

Try to spread out the assignments so that the whole semester is not dependent on one exam or on one essay.

Return submitted work promptly, and within 2 weeks whenever possible.

Explain your assessment criteria as fully and as clearly as possible, inviting students to discuss their questions about evaluation with you early in the term, and reviewing your expectations when they are working on assignments.

If you are using an assessment scheme that is not based on discrete, graded assignments (e.g. a cumulative portfolio evaluation) take extra time to ensure that students understand the assessment structure and criteria.

Use a rubric to clearly define your criteria and standards for assignments. Rubrics help students to succeed, because they can see what skills, knowledge and attitudes you are evaluating *and* benefit from observable descriptions of performance at different levels. There are many different kinds of rubrics and the Centre for Teaching and Learning can help you devise one that remains true to the creative practices and values of Fine Arts pedagogies including creation and performance contexts.

Where possible, implement anonymous marking to minimize bias.

If class participation figures in your grading scheme, explain clearly how you will evaluate it. It is important to let students know how they're doing and, if they're not doing well, how they can improve. Ten percent for participation can make a big difference in a grade—a participation mark shouldn't be an end of term surprise.

If you mark using percentages, indicate how these will relate to a final letter grade and include this information on your course outline. There is no university-wide formula for converting percentages to letter grades, but some units have adopted an internal standard so please consult your unit.

### Grading Norms

Consult with your chair to inform yourself about the norms within your unit. The undergraduate academic calendar stipulates that A-range grades are “outstanding”, B-range grades are “very good”, C-range grades are “satisfactory”, D-range grades are a “marginal pass,” and F is a “failure”. The Faculty of Fine Arts encourages the use of a full range of grading options to offset grade inflation, particularly at the undergraduate level.

Undergraduates must maintain a GPA of 2.0 (or C) to remain in acceptable standing in their program. At the graduate level, students must maintain a GPA of 3.0 (or B) to remain in good standing in their program, and they will be withdrawn if they receive more than one C grade.

### Crafting effective feedback

Receiving feedback can be a very positive or a very negative moment for a learner; it can drive the formative process or completely derail it. If you are providing feedback on an assignment, try to put yourself in the students' place and imagine what it would be like to receive it.

Here is a summary of 6 key features of effective feedback. The [Centre for Teaching and Learning](#) also offers a workshop that can help you apply them.

Key Features	Feedback Goal
Criteria-based	The feedback is clearly connected to your evaluation criteria (which are transparent and known to learners).
Informative	The feedback explicitly informs learners on what is good and what needs improvement rather than praises, judges or simply gives advice.
Actionable	The feedback gives learners the means to <i>do</i> something tangible to improve.
Balanced	The feedback begins with a positive remark (that is genuine & personal) to affirm what the learner is doing correctly, and follows with the critique (that is not personal, but focused on the work), then directs them towards improvement.
Targeted	The feedback focuses on a 'specific' criteria/area rather than dealing with EVERYTHING (to avoid overwhelming the learner).
Timely	The feedback should be given to the learner as soon as possible while the work they undertook is still fresh in their minds!
Mindful	The feedback is delivered with a positive and productive tone

Concordia Centre for Teaching and Learning and the ASCD

### Group Projects and Peer Assessment

If group projects are part of your course requirements, clearly state how grades will be assessed. Have a plan to deal with conflict between group members. Inform students that conflict does sometimes arise and advise them as to what they should do if this occurs. Ideally, your instructions should be in writing. You may want to consider a strategy for students who are unable to find a group to work with or who are asked to leave their group. If peer assessment is part of your course, this should also be clearly explained at the outset and indicated in the syllabus.

### Papers in French

All students have the right to submit written assignments and examinations in either English or French at their discretion. The same rigor is expected in terms of academic writing in both French and English submissions. If you are unable to evaluate written assignments in French, please consult your chair to plan for this eventuality. If you will ask a colleague to read student submissions, discuss this with the class at the outset and explain any possible delays or drawbacks that may result.

### Grade Submission

It is important to get your grades in on time. Late grade submissions can result in students falling into failed standing and being de-registered, can disrupt access to financial aid, and can prevent them from receiving the mention they should at graduation. If circumstances beyond your control will result in your grades being late, let the department coordinator know.

For Fall term courses, grades must be submitted no later than three days after the commencement of the January term. For Winter and Summer terms: grades for potential graduating students are due 3 calendar days following the last scheduled class, critique, performance or exam. For all other students, grades are due 7 calendar days following the last scheduled class, critique, performance or exam.

### Re-evaluation

All students have the right to see their course work and to ask for any component of the course to be re-evaluated according to Concordia's [Academic Re-evaluation Procedures](#). For this to occur: "Instructors are responsible for the preservation of course work that has not been returned to students as follows: until December 31 of the next calendar year for Fall-term courses; until April 30 of the next calendar year for Fall/Winter and Winter-term courses; and until August 31 of the next calendar year for Summer-term courses." If a dispute arises, your evaluation should be clear and defensible to both the student and a third party. Likewise, a re-evaluation decision must be supported by a reasoned report.

Participation grades cannot be submitted for re-evaluation, however you may be asked to explain how you calculated the grade (i.e. attendance, contribution to class discussion, engagement with material).

### Confidentiality

Students' grades and personal information are confidential and should not be shared with others without permission. The [Policy Concerning the Protection of Personal Information](#) outlines how Quebec's privacy act applies to the Concordia context and [Guidelines](#) on the Application of the Act Respecting Access provide useful Q & A sections.

Medical information is also confidential. If you require a physician's certificate to consider granting an accommodation to a student, ask to be told what effects a student's medical condition might have on their work in your course, rather than asking for diagnoses or personal and potentially sensitive information. If you're unsure about a particular situation, the [University's Health Services](#) is a good resource.

For reasons of security and confidentiality, leaving graded work in a box outside your office or in an envelope on your door is not appropriate. If work is to be left in your department, make sure that someone will be there to receive it or that there is a locked box in which to leave papers.

### Accessibility

Faculty members must implement any accommodations recommended by the [Access Centre for Students with Disabilities](#), and may contact the Centre for any questions or concerns.

The ACSD provides [online instructional modules](#) that will show you how to create class materials

in accessible formats, identify accessible web resources, and develop inclusive learning environments through strategies such as [Universal Design for Learning](#).

Please take care to preserve the privacy of students registered with the Access Centre, avoiding in-class questions or announcements that might publicly identify these students.

### Accommodations and Disclosures

Your policies should reasonably anticipate unforeseeable circumstances (e.g. the broken alarm, bus strike, snowstorm) and life events (e.g. illness, death in the family). Invite students to inform you if they need special consideration. Talk about student responsibility in the course.

Explain your policy when students miss a test or a deadline for compassionate, medical reasons or for a reason of disability. For religious reasons, apply the [Policy for Students on the Accommodation of Religious Observances](#). A student should not be penalized for a compelling reason and their request for an accommodation should be duly considered. At the same time, you have the right to know that their rationale is valid.

If a student requests an accommodation due to personal distress, keep in mind that it may be the first time they are disclosing their experience to anyone. Take a moment to inquire whether they have support and offer your assistance in connecting them with university services.

### Students in Distress

If you are concerned about a student in distress, [detailed guidance](#) is available.

The university has many [services](#) for students. Please take the time to familiarize yourself with them. If you are uncertain how to guide a student through a particularly difficult situation it is okay to tell them you will get back to them later that day or the next, and then reach out to your Chair for information. The Associate Dean, Curriculum and Pedagogy, can also offer advice.

### Difficult Knowledge

If your course material and learning objectives entail engagement with difficult histories and knowledges, inform students in advance. Such material, and your approach to it, should be carefully framed and contextualized. Are there options to minimize exposure for those who may have personal experience of related trauma? The Centre for Teaching and Learning can assist you to develop appropriate pedagogical strategies and build your syllabus. The Equity Office, the [Office of Indigenous Directions](#), the [Black Perspectives Office](#), and the [Sexual Assault Resource Centre](#) can also offer guidance.

Do not repeat racial or other slurs, and avoid difficult histories or sensitive topics if they are not directly related to your pedagogical objectives.

### Sexual Violence: “Start with SARC”

If a student discloses an experience of sexual violence to you, please ensure that they are aware of Concordia’s [Sexual Assault Resource Centre](#) and offer to facilitate a contact for them if they wish. The centre is not limited to assault but can assist with any type of sexual violence. It is staffed by highly trained personnel and offers a single-point-of-contact service to ensure that students do not have to tell their stories multiple times in order to access accommodations. Sexual violence is widespread in our society; when planning course material please be mindful that one or more students in the class has probably been directly affected by it.

### Inclusive Teaching

Students learn best when they feel equally valued and see themselves represented in the education they receive. Guest speakers, readings, videos and podcasts can all help bring a diversity of perspectives into your classroom. Avoid asking students to speak on behalf of their group identity or history, as this practice places a heavy responsibility on students and may assume a knowledge or an experience they do not have. Respect students’ [stated names](#) and pronouns and [mention your own pronouns](#) if you are comfortable doing so. Communicate flexibility and responsiveness to the needs and experiences of students with disabilities. Assistance in expanding your curriculum and building inclusive classrooms is available, both through [one-on-one consultations](#) with the Centre for Teaching and Learning and through a range of [specialized offices](#).

### Student Behaviour

If a student's behavior in your course is unreasonable, talk to them about it. A quick discussion can often resolve the problem. If you feel you need assistance or want to discuss the situation, talk to your Chair, or contact any of the following: the Associate Dean, Curriculum and Pedagogy; the [Office of Rights and Responsibilities](#); the [Ombuds Office](#).

### Complaints

If a student raises a concern with you, it is important that it be appropriately addressed. The Faculty of Fine Arts has issued [guidelines](#) to help faculty members respond in these situations.

If a student objects to something you have said, please listen to their concerns. You do not need to respond immediately; it is fine to say that you will think about their comment and follow up with them next class. Your chair, the Associate Dean, Faculty Relations and Inclusion, or the Centre for Teaching and Learning are available to listen and advise.

### Assessment of Teaching

Course evaluations occur online for CUFA members; you and your students will be automatically informed when the evaluations are ready. For CUPFA members evaluations remain on paper; you will receive an envelope with instruction on how to administer them in class. To improve



participation rates, all members may wish to spend a few minutes in class explaining how the process works, how it is used by committees and how important it is for an individual faculty member's progression through the ranks.

Informal options for [mid-term feedback](#) have also been shown to improve the teacher/student relationship. You can administer your own informal classroom assessment through Moodle or by asking students to anonymously write down what is helping and what is hindering their learning. When you do this, discuss the results with students so they know how you plan to address the feedback.

### Managing TAs

If you are assigned a teaching assistant, it is your responsibility to go over the workload form with them in detail and assign 2 hours of training (a FoFA TA orientation is available). Ask your TA to let you know if they are dedicating more hours to a task than allocated by their contract. You may be able to offer useful tips, or it may be necessary to revise the workload form. TAs cannot be expected to work in excess of their contracted hours or beyond the end date of their contract.

### Graduate Supervision

The needs and norms of graduate supervision are outlined in separate [guidelines](#) issued by the school of graduate studies. Please review these prior to accepting any graduate students.

### Professional Boundaries

As we mentor and assist our students, the boundaries between personal and professional relations can easily become blurred, creating conflicts of interest and placing both students and faculty in vulnerable positions. Giving some advance thought to where and how you will draw your professional boundaries will help you avoid these problems and will benefit your students in the long term. The Associate Dean, Faculty Relations and Inclusion is available for consultation.

Consensual sexual or romantic relations between instructors and students constitute a conflict of interest and are subject to these [guidelines](#).

### eConcordia

[eConcordia](#) is the gateway for online credited courses at Concordia University outside of the context of emergency remote teaching. If you are the instructor of record for an e-concordia course developed by another faculty member, please record a video introducing yourself to students, explaining your role and the larger pedagogical infrastructure of the course, including the role of TAs.

### Other tips for a better class experience

Spend a few minutes before or after class to speak with students and help them to navigate the university's system.

If the size of your class allows it, learn your students' names. Research has shown that this simple gesture can make a huge difference in how students feel and how engaged they are in class. You can also foster engagement by helping students get to know each other through break-out groups or pair-and-share techniques.

Try to help undergraduate students understand and, if possible, become involved in research (by using capstone projects, for example). Tell them why research is so fascinating and develop a strategy for sharing information on special events, projects, competitions, grants and awards that may enhance their learning experience.

Finally, please remember that most students are young, sometimes still immature and often quite impressionable. Be compassionate. Try to guide them. Most students look up to faculty members and consider us as potential mentors.

**Report of the Associate Dean, Research and Graduate Studies**  
**10 September 2021**

Prepared by MJ Thompson, Michele Kaplan, and Marina Polosa

## **1. COVID-19 INFORMATION—RETURN-TO-RESEARCH PROTOCOLS LOOSENING**

Following up on OVPRG’s memo of September 7, I am happy to report some loosening of protocols around research access and travel for the coming term. Please note the following updates for Return-to-Research at the Faculty of Fine Arts:

### **Approvals No Longer Needed:**

1. For requests to open Research Labs; or add personnel to Research Labs. No approval required, effective immediately. NB: Capacity limits to all spaces must be respected.
2. For general requests to return to In-Person Human Research (human subjects research). No approval required, effective immediately. NB: Ethics clearance protocols remain in place.
3. For requests to return to Field Work—Regional/National (ethnographic data collection outside of university facilities). No approval required, effective immediately.
4. For standard kinds of research travel (to visit archives, attend conferences or meetings, deliver keynotes etc). No approval required from Dean’s Office/ADR, effective immediately. NB: the Travel Registry is encouraged for all international travel. The Collective Agreement continues to require that any faculty travelling during the academic year inform their Department Chair.

### **Approvals Still Required:**

5. For requests to return to In-Person Human Research with Indigenous Communities. (Form attached: Request to Resume In-Person Human Research Activities).
6. For requests to return to Field Work—International Fieldwork Only (ethnographic data collection outside of university facilities). Forms should be sent to the Associate Dean, Research and Graduate Studies. (Form attached: Essential Field Research Activities Request form).

For information about Concordia’s safety protocols and community practices, see:

<https://www.concordia.ca/coronavirus/return-to-campus.html>

## **2. INTERNAL COMPETITIONS**

### **AID to RESEARCH RELATED EVENTS and PUBLICATIONS (ARRE) FALL 2021**

The Office of the Vice-President, Research and Graduate Studies’ Aid to Research Related Events, Publication, Exhibition and Dissemination Activities ([ARRE](#)) Program aims to stimulate knowledge transfer and exchange, as well as support visibility and outreach

initiatives that contribute to the scientific life of the university. This program supports two types of projects: Events (e.g. visiting scholars/artists, speaker series, conferences, and public lectures) and Dissemination (e.g. workshops, publications, exhibitions). Hybrid and online events are welcome. Applications must be submitted through ConRAD. Deadline for applications: **Monday, September 13, 2021, at 9 am.**

### 3. EXTERNAL COMPETITIONS

SSHRC has launched a [Knowledge Synthesis Grants](#) funding opportunity to assess the state of research knowledge on the topic of the [Emerging Asocial Society](#). The resulting syntheses will identify roles that the academic, public, private and not-for-profit sectors might play in promoting more connected and resilient communities, and that might inform the development of effective tools, robust policies, and sustainable practices required to support the transition to a more equitable, healthy, and prosperous future. There is a \$30,000 limit for one-year projects that focus on the state of knowledge from research on issues related to the growing sense of disconnection, isolation and loneliness in Canadian society.

Please note the **Internal Office of Research deadlines and submission processes:**

**December 3** – Content review

**December 10** - Administrative review

### 4. UPCOMING SSHRC and FRQ-SC DEADLINES:

FRQ-SC and SSHRC COMPETITIONS FALL 2021					
Agency	Competition	Application Portal	10-Day Content Review	5-Day Admin Review	Agency Deadline
FRQ-SC	<a href="#">AUDACE</a> Mandatory Letter of Intent	<a href="#">FRQnet</a>	25-Aug-21	1-Sep-21	8-Sep-21
SSHRC	<a href="#">Aid to Scholarly Journals</a>	<a href="#">SSHRC</a>	27-Aug-21	3-Sep-21	10-Sep-21
SSHRC	<a href="#">Partnership Engage Grants</a>	<a href="#">SSHRC</a>	1-Sep-21	8-Sep-21	15-Sep-21
FRQ-SC	<a href="#">PRISME</a>	<a href="#">FRQnet</a>	7-Sep-21	14-Sep-21	21-Sep-21
FRQ-SC	<a href="#">Soutien à la recherche</a>	<a href="#">FRQnet</a>	9-Sep-21	17-Sep-21	23-Sep-21

	<a href="#">pour la relève Professorale - Application</a>				
FRQ- SC	<a href="#">Soutien à la recherche- création pour la relève professorale</a>	<a href="#">FRQnet</a>	9-Sep- 21	17-Sep-21	23-Sep- 21
SSHRC	<a href="#">Insight Grants</a>	<a href="#">SSHRC</a>	17-Sep- 21	24-Sep-21	1-Oct-21
FRQ- SC	<a href="#">Appui à la recherche- création</a>	<a href="#">FRQnet</a>	23-Sep- 21	30-Sep-21	7-Oct-21
FRQ- SC	<a href="#">Soutien aux equipes de recherche</a>	<a href="#">FRQnet</a>	30-Sep- 21	7-Oct-21	14-Oct- 21
SSHRC	<a href="#">NFRF- Exploration - Application</a>	<a href="#">Convergence Portal</a>	5-Oct- 21	12-Oct-21	19-Oct- 21
SSHRC	<a href="#">Connection Grants</a>	<a href="#">SSHRC</a>	18-Oct- 21	25-Oct-21	1-Nov- 21
SSHRC	<a href="#">Race, Gender and Diversity Initiative</a>	<a href="#">Convergence Portal</a>	1-Nov- 21	8-Nov-21	15-Nov- 21
SSHRC	<a href="#">Partnership Development Grants</a>	<a href="#">SSHRC</a>	2-Nov- 21	9-Nov-21	16-Nov- 21
FRQ- SC	<a href="#">AUDACE Application by invitation only</a>	<a href="#">FRQnet</a>	17-Nov- 21	24-Nov-21	1-Dec-21
SSHRC	<a href="#">Partnership Engage Grants</a>	<a href="#">SSHRC</a>	1-Dec- 22	8-Dec-21	15-Dec- 21

For further information on grants and application, contact: Michele Kaplan – Advisor, Research Development (Fine Arts, Arts and Science Humanities, Concordia Library)  
[michele.kaplan@concordia.ca](mailto:michele.kaplan@concordia.ca)

## 5. CALL FOR CONCORDIA EXCELLENCE RESEARCH CHAIRS (CERC) LOIs

The OVPRGS has extended an Internal Call for LOIs for the Canada Excellence Research Chairs (CERC), a program that awards \$4M or \$8M over eight years to support world-renowned researchers and their teams to establish exceptional research programs at Canadian universities. Note that the host Institution must have a demonstrated strength in the area in order to support the research of the Chairholder. Inter-Faculty involvement as well as planning for equity, diversity and inclusion will be critical for successful applicants.

The Internal Deadline for submission is: Friday, **October 8, 2021**. Please send to the attention of MJ Thompson, Associate Dean, Research and Graduate Studies: [mj.thompson@concordia.ca](mailto:mj.thompson@concordia.ca); cc'ing Marina Polosa, Coordinator, Research Administration, at: [researchatfinearts@concordia.ca](mailto:researchatfinearts@concordia.ca).

## 6. CALL FOR APPLICATIONS—RESEARCH CHAIR IN CANADIAN JEWISH STUDIES

Concordia University is seeking applications for the Research Chair in Canadian Jewish Studies. The mandate of the research chair is to develop and support research, teaching and community partnership related to the Jewish Community in Canada and the Canadian Jewish Experience. For further information and to apply, contact: MJ Thompson, Associate Dean, Research and Graduate Studies ([mj.thompson@concordia.ca](mailto:mj.thompson@concordia.ca)). Deadline for : October 6, 2021.

## 7. REMINDER: CARE CONTRACTS FOR NON-STUDENT RESEARCH PERSONNEL

CARE contracts are research contracts to be used for **non-student researchers being paid out of research funds**. The Concordia Association of Research Employees (CARE) has had a new Collective Agreement since May 25, 2020. In order to hire, extend or terminate an employee unionized with CARE, please use the forms designed for these employees and available on Carrefour (formerly C-Space). Detailed instructions are available with the forms.

CARE contracts and forms are only used for non-student research associates, assistants, support-professionals and support-technicians unionized with CARE (See chart below):

## Overview of PSAC-CARE Bargaining Unit

The CARE bargaining unit regroups all non-student research employees performing research work and being paid from research funds as per their certificate of accreditation.

Four (4) position titles:

Job title	Contract of less than 12 months	Contract of 12 months or more
Research Assistant	66610	66615
Research Associate	66620	66625
Support-Professional	66640	66645
Support-Technical	66650	66655

3



Please note that postdoctoral fellows and research support staff (Support-Office) are not unionized with CARE. Hiring forms for these types of research personnel may be found on Carrefour.

## 8. SAVE THE DATE—RESEARCH PROGRAMMING FALL 2021

### ETHICS IN THE SPOTLIGHT—OCTOBER 15, 1-3 PM

What are your questions about the process for obtaining ethics approval? Come meet Concordia's University Human Research Ethics Committee (UHREC) and hear more about best practices. With Laurel Young (Creative Arts Therapies); Richard Du Mont (Health and Kinesiology); Mark Ellenbogen (Psychology); and Tristana Martin Rubio (Philosophy). Monica Toca and Michele Kaplan will join us from the Office of Research. Zoom link to come.

### RESEARCH MEET FOR PROBATIONARY FACULTY—NOVEMBER 19, 2-4 PM

A chance to meet new colleagues and discuss research projects, opportunities and challenges. Take a break from your busy sked! Live Location and/or Zoom link to follow.

## **Senate Report to Faculty of Fine Arts Council**

**May 21, 2021**

Notes taken by Kelly Thompson

### **Presidents Remark's**

Senate adjourning for summer. Graham thanks Danielle Tessier, retiring Senate secretary, on her service and attention to detail.

Acknowledges the Mourad Debbabi as the new Dean of Gina Cody School of Engineering

Damon Mathews – on Reuters “Hot List” of influencers on climate science.

Public Scholars Program – supporting 10 PhD

Engagement awards – to faculty staff and students

3 major grants to be announced soon – history, communications & software related

\$1.5 million in new gifts.

Largest class graduating in Spring convocation – Bravo! Given the times.

2% growth in 2020-2021 in EFTS across the university

International students still in uncertain situations, Uni trying to facilitate travel for Fall arrivals, recognizing difficulties for international students who have families in countries hit by Covid. Wants us all to welcome new arrivals.

Return to campus – residencies will operate at 50 % capacity

Quebec Government announcement on Tuesday. Two principles in decisions – H&S guidelines and maximum students back. Awaiting further information on clarification on H&S measures. Wants departments to identify classes for in-person versus remote, but full clarity lacking...

Encourages all members of the community to get vaccination

Piloting progressive return to campus for some units – library, communications 7,500 people accessing campus regularly and only 24 cases of covid, (1 contact on campus some months ago), protocols are working, thanks staff who are keeping campus safe.

Concordia language policy strong – Project du Loi 69 being followed, unlikely to impact English language universities, unlike colleges. Concordia collaborating with other English universities.

Board of Governors – approved 2021-2022 budget – with \$17 million deficit due to Covid. BoG also approved a strategic deficit budget \$16million for special projects to maintain & build digital capacity, including 2.6m for new money for Faculties. \$1.7m for major research projects, \$1m in Innovation for Sustainable Action plan. Announcements with more details to come out soon.

**Academic Update by Anne Whitelaw** -in the Senate Agenda highlights of academic and research activities across the university. Available in agenda online.

**Consent Agenda** items – no curriculum items from FoFA

### **Regular Agenda**

#### **Update on alternate grading policy A. Whitelaw – information from APPC**

Discussions on potential policy changes, more consultation with Faculty Councils in Fall.

Aiming to enable students to take courses outside their program requirements, to take new subject areas, to experiment and otherwise enrich their studies. Credit/No Credit notation to not impact GPA.

Only available to undergraduates, across all years to a maximum of 12 credits. General education or elective courses. Students have to indicate before Add/Drop date if taking the credit notation. Must not



be a required course for their program. Aiming to bring back to Senate, following administrative details to be worked out in September/October.

**Research Committee recommendation: University Recognition of Research Unit – Concordia Materials Characterization Platform P. Wood-Adams**

University Research Committee fully supports platform. Mamoun Medraj presents project development – need to have materials characterizations within Concordia. \$15.m high tech scanning equipment – needs specialized techs to run platform and for training students. Senate approves research platform establishment.

**Academic Planning and Priorities Committee and Research Committee recommendation: Proposal to establish a School of Health A. Whitelaw / P. Wood-Adams**

Paula and Anne present PowerPoint – first time in decades for a new unit to be proposed at Concordia. Health research mapping from 2015– all four faculties involved.

What does health research look like at Concordia? What are emerging strengths? How best support and showcase the research? What structure provides the most agility and flexibility for health research?

6School led by a Dean, bringing together to create interdisciplinary connections, lots of good questions occurred in consultations,

3 transversal research Hubs & six Interdisciplinary themes/clusters. Community Health Hub (Health & Well-Being cluster, Health Policy & Governance cluster) , Biomedical Science & Engineering Research Hub, Clinical Research and Prevention Hub. Aiming to expand support, not take from other areas, to increase research capacities. School will focus on training, build capacity at PEFORM Centre and make more accessible, option to develop new interdisciplinary PhD's. Increased funding support from Board for establishing.

Is a unique structure – Dean reports to both VPRGS and Provost – 2 x GPD's & 3 x 'Scientific' Directors of each Hub. Expected to help recruitment, meaningful partnerships, collaborations with Quebec funding organizations. If approved by Senate & BoG, then interim directors will lead teams to work out the details of school's priorities and defining goals.

Discussion – included some concerns on costs, hiring, spaces etc. P W-A responds - identifies that Financial implications have been looked into. Arts & Humanities research needs to be more foregrounded. School of Health would not have own faculty hires, but relates to hiring plans in faculties, Directors come from within, a gathering point for health leadership and conversations. Structure is flexible, allows for modifications.

Questions/responses. No reduction in funds for existing centres/researchers. Additional funds generated for Health, including graduate funding. Looking at ways to have better Arts & Humanities inputs and incorporate these researchers. Students who choose Interdisciplinary programs looking for something different, not drawing on existing program recruitments. Measures of success indicated.

Vote – APPROVED (3 declines)

Senators graduating or finishing terms are thanked.

Danielle Tessier is formally thanked and wished well on retirement.

**University Advancement  
Faculty of Fine Arts Development Update**

Submitted by: **Cherry Marshall, Principal Director of Development, Faculty of Fine Arts**

1. Summary of gifts raised (FY 2021/2022)

To date, and with your help we've managed to raise approximately \$335,000 for Q1 and Q2 of this fiscal year which includes support towards Early Childhood Education, the Art Volt Professional Training program, the Momus Emerging Critics Residency, the Gail and Stephen A. Jarislowsky Institute and the Department of Design and Computation Arts.

Our goal for this fiscal year is \$3,000,000 designated to the Faculty of Fine Arts.

2. New gift agreements (Q1 & Q2)

a) **Froebel Foundation Early Childhood Education Graduate Scholarship Fund - \$60,000**

The Froebel Foundation Early Childhood Education Graduate Scholarship Fund, named after innovative mid-19<sup>th</sup> century early childhood educator Friedrich Froebel, is being established to support graduate student research. This fund will provide a scholarship available to students in early childhood education who are focusing on the application of Friedrich Froebel's educational philosophy. This gift will benefit students in both Art Education and the Department of Education in the Faculty of Arts and Science

b) **Leslie Raenden Art Volt Professional Training Fund - \$60,000**

The Leslie Raenden Art Volt Professional Training Fund, a gift of \$20,000 per year for 3 years, will fund existing and future programming with the goal of providing recent graduates with practical knowledge, skills, and professional connections through various workshops and networking opportunities. This gift will also allow Art Volt to renew and strengthen current and future external partnerships to further its growth and development as a valuable resource for the next generation of creative practitioners.

c) **A Bequest that supports students**

A loyal alumna of the Faculty of Fine Arts, Micheline Durocher, has generously established a bequest in her will for the Faculty which will provide awards for Fine Arts students.

d) **Leadership level gifts allocated to the Momus Emerging Critics Residency – Over \$15,000**

Since 2019, Art Volt has been partnering with international online art criticism publication Momus to host annual residencies to bolster and support emerging art critics in an increasingly difficult critical terrain. The Momus Emerging Critics Residency has received

several generous leadership gifts, including the gifts of Sarah Milroy, Vicki Heyman, John Massy and the Council for Canadian American Relations.

e) **Leadership level gifts allocated to the Gail and Stephen A. Jarislowsky Institute - \$6,456**

The Jarislowsky Institute has received two generous Leadership level gifts of \$4,197 and \$2,259 from Courtepointe Quebec which will be used to update the Institute's Quilt Registry website.

f) **Dr. Rhona Richman Kenneally's support of the Department of Design and Computation Arts (DCART) - \$5,000**

Professor at the Department of Design and Computation Arts (DCART) Dr. Rhona Richman Kenneally has generously offered to contribute a sum of \$5,000 to DCART to establish Inclusivity Prizes, which will be awarded to students based on projects.

g) **Valerie Lamontagne Award - \$3,000**

This initiative, led by the Department of Design and Computation Arts (DCART) and created in memory of faculty member Valerie Lamontagne, will support a student who identifies as female, studying Computation Arts in the Department of Design and Computation Arts. DCART will select the recipient and make a recommendation to the Financial Aid and Awards Office. The award will be \$1,000 a year for 3 years, non-renewable and three students will benefit in total.