



# AGENDA – OPEN SESSION

## SENATE MEETING

Wednesday, January 28, 2026

9:30 a.m. – 11:00 a.m.

ECU Boardroom (D2315)

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***Territorial Acknowledgement:*** *We respectfully acknowledge that Emily Carr University is situated on the unceded, traditional and ancestral territories of the Musqueam, Squamish and Tsleil-Waututh Nations.*

### I. OPENING PROCEDURES

D. Achjadi, Acting Chair

1. Call to Order Chair

2. Adoption of the Agenda Chair

**IT IS HEREBY RESOLVED that Senate approve the agenda, as circulated.**

3. Approval of Minutes Chair

**IT IS HEREBY RESOLVED that Senate approved the November 5, 2025 open session meeting minutes, as circulated.**

— ***Attachment:*** Draft Minutes of the Senate Open Session Meeting of November 5, 2025

4. Approval of Minutes Chair

**IT IS HEREBY RESOLVED that Senate approve the December 10, 2025 open session meeting minutes, as circulated.**

— ***Attachment:*** Draft Minutes of the Senate Open Session Meeting of December 10, 2025

### II. BUSINESS

1. Vice President, Academic + Provost's Report D. Achjadi

2. APPROVAL: Appeals Committee Appointment D. Achjadi

— ***Attachment:*** Appeals Committee Appointment

**IT IS HEREBY RESOLVED that Senate approve the new nominee for appointment to the Appeals Committee.**

3. INFORMATION: Appeals Committee Report K. Verkerk  
— **Attachment:** Appeals Committee Report

4. INFORMATION: Curriculum Planning + Review Committee Report A. Jaroszewicz  
— **Attachment:** Curriculum Planning + Review Committee Report

5. APPROVAL: Curriculum Planning + Review Committee Recommendations A. Jaroszewicz  
— **Attachment:** Curriculum Planning + Review Committee Recommendations

**IT IS HEREBY RESOLVED, on the recommendation of the Curriculum Planning + Priorities Committee, that Senate approve the following:**

**From the Faculty of Design + Dynamic Media - Course change proposals as presented:**

**FMSA 305 - Cinematography II**  
(changes to course description, learning objectives, adding learning outcomes)

**FMSA 320 - Directing Actors**  
(changes to prerequisites, course description, learning objectives, adding learning outcomes)

**FMSA 321 - Decolonizing the Screen**  
(changes to learning objectives, adding learning outcomes)

**FMSA 400 - Core Senior Studio I**  
(changes to prerequisites, learning objectives, adding learning outcomes)

**FMSA 405 - Experimental Cinematography**  
(changes to learning objectives, adding learning outcomes)

6. INFORMATION: Academic Planning + Priorities Committee Report J. Turner  
— **Attachment:** Academic Planning + Priorities Committee Report

7. INFORMATION: Governance Committee Report C. Martin  
— **Attachment:** Governance Committee Report

III. **OPEN FORUM** Chair

IV. **NEXT MEETING:** Wednesday, March 4, 2026, 9:30 a.m. – 11:20 a.m.

V. **ADJOURNMENT**

**IT IS HEREBY RESOLVED that the meeting be adjourned.** Chair



4. Approval of Minutes

D. Achjadi requested that a typo in their report be corrected.

**IT IS HEREBY RESOLVED that Senate approve the September 24, 2025 open session meeting minutes, as circulated.**

**CARRIED.**

**II. BUSINESS**

1. Chair's Remarks + Report

The Chair reported that she recently returned from Ottawa after attending a Universities Canada meeting, and where she met with Canada's four other art and design institutions. These institutions are working on combined advocacy efforts.

The Chair reported that ECU's *100 Years in the Making* celebrations have kicked off with a series of events, including the Open House, a visit by the Minister of Post-Secondary Education and Future Skills, a proclamation from Vancouver City Council, and a speaker series talk with John Vaillant.

With the release of the 2025 federal budget, the federal government confirmed significant reductions to the number of new international student study permits. At this time, it is not yet clear what this will mean for universities and further time will be needed to understand the implications.

The Chair acknowledged the Emily Carr Students' Union for their spectacular Halloween Party held last week.

2. Vice President, Academic + Provost's Report

The Vice President, Academic + Provost thanked everyone who signed up to participate in National Portfolio Day taking place this Saturday. This is the second time ECU is hosting National Portfolio Day on campus, and they thanked the Student Services team for all their work in organizing the event.

The Vice President, Academic + Provost reported that the decanal searches for the Faculty of Culture + Community and the Faculty of Art are underway, and that the intention is to complete these searches by Reading Week in March.

3. APPROVAL: Appeals Committee Appointment

**Moved/Seconded**

**IT IS HEREBY RESOLVED that Senate appoint Amory Abbott to the Appeals Committee.**

**CARRIED.**

4. INFORMATION: Nominations Committee Report

D. Achjadi, Nominations Committee Chair, referred to the report in the agenda package. No questions were raised.

5. APPROVAL: Nominations Committee Recommendations

No questions were raised.

**Moved/Seconded**

**IT IS HEREBY RESOLVED, on the recommendation of the Nominations Committee, that Senate approve the new and renewed nominees for appointment to Senate committees.**

**CARRIED**

6. INFORMATION: Governance Committee Report

C. Martin, Governance Committee Chair, referred to the report in the agenda package. No questions were raised.

7. APPROVAL: Governance Committee Recommendations

C. Martin, Governance Committee Chair, introduced the Senate Committee Operating Guidelines Policy.

During discussion, a senator proposed an amendment to the Senate Committee Operating Guidelines under the section "Attendance and Observers." Following further discussion, Senate agreed to refer the Policy back to the Governance Committee for further consideration, with the intention of bringing a revised version forward to the next Senate meeting, subject to the Committee's capacity and timelines.

**Moved/Seconded**

**IT IS HEREBY RESOLVED that Senate, on the recommendation of the Governance Committee, approve the Senate Committee Operating Guidelines Policy, as circulated.**

**REFERRED TO GOVERNANCE COMMITTEE**

8. INFORMATION: Academic Planning + Priorities Committee Report

J. Turner, Academic Planning + Priorities Committee Chair, referred to the report in the agenda package. No questions were raised.

9. INFORMATION: Curriculum Planning + Review Committee

D. Achjadi referred to the report in the agenda package. No questions were raised.

10. INFORMATION: Appeals Committee Report

K. Verkerk, Appeals Committee Chair, referred to the report in the agenda package. No questions were raised.

11. INFORMATION: International Development Committee Report

K. Verkerk referred to the report in the agenda package. No questions were raised.

**III. OTHER BUSINESS**

The Chair noted that this is M. Gellman's last Senate meeting and thanked her for her contributions while serving on Senate.

A question was raised regarding recent news about the University partnering with another organization in relation to the University's former campus. The Chair explained that ECU, in partnership with The Narrow Group, has been shortlisted to potentially return to its former North Building on Granville Island to develop an "arts and innovation hub". While this remains at the expression-of-interest stage, the process has been narrowed to two proponents. The

Chair noted that, should ECU proceed with this partnership, it would be contingent on securing external funding and other contingencies, noting the Senate would be appropriately engaged, as applicable.

**IV. NEXT MEETING:** Wednesday, December 10, 2025, 9:30 a.m. – 11:20 a.m.

**V. ADJOURNMENT**

**IT IS HEREBY RESOLVED** that the meeting be adjourned at 11:10 a.m.

**CARRIED BY UNANIMOUS CONSENT.**



# MINUTES – OPEN SESSION

## DRAFT

### SENATE MEETING

Wednesday, December 10, 2025

9:30 a.m. – 10:30 a.m.

ECU Boardroom (D2315)

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***Territorial Acknowledgement:*** *We respectfully acknowledge that Emily Carr University is situated on the unceded, traditional and ancestral territories of the Musqueam, Squamish and Tsleil-Waututh Nations.*

#### I. OPENING PROCEDURES

1. Call to Order – T. Kelly, Chair, called the meeting to order at 9:34 a.m.
2. Adoption of the Agenda

The Chair noted that the open session agenda was reviewed by the Executive Committee. However, the addition of Business Item 3 (Governance Committee Appointment) was not previously seen by the Executive Committee.

No questions or concerns were raised.

**IT IS HEREBY RESOLVED that Senate approve the agenda, as circulated.  
CARRIED BY UNANIMOUS CONSENT.**

3. Approval of Minutes

A Senator asked for the minutes to be amended to add “to comply with the Senate Bylaw prohibiting the naming of movers of motions” to the sentence “A senator asked if their name could be removed in the minutes under Business item 8 (Enrolment Processes and Procedures).”

In response, N. Himer noted that the issue of naming senators in minutes was raised at the Governance Committee, and that the Committee’s interpretation of the bylaws is that it doesn’t prohibit the naming of senators in the discussion portion of minutes.

A motion was introduced to defer the approval of the November 5, 2025 Senate minutes until the Senate Bylaws are reviewed on the question of the prohibition of the naming of movers:

**Moved/Seconded**

**IT IS HEREBY RESOLVED that the approval of the November 5, 2025 Senate minutes be deferred to a future Senate meeting.**

**CARRIED.**

**II. BUSINESS**

**1. Chair's Remarks + Report**

The Chair introduced Cory Seney-Coletta, who was recently elected as one of two staff senators. Cory serves as the Senior Director, Student Engagement, Retention, and Success in Student Services.

The Chair noted that the second staff senator position has become vacant. Nominations to fill this vacancy, along with the vacancy for a faculty senator from the Faculty of Graduate Studies, will be open in January 2026.

The Chair then reflected on activities and highlights from the Fall term. They noted that the University has been engaged in a significant number of community-facing events and initiatives, particularly in connection with Emily Carr University's 100th anniversary. As part of the anniversary, the City of Vancouver formally issued a proclamation recognizing the University's centennial. The Chair acknowledged the work of faculty, staff, and students who contributed to anniversary programming and events.

The Chair also spoke about advocacy work undertaken at the federal level, noting that Emily Carr University has been working alongside peer art and design institutions across Canada to advocate for the importance of design institutions to the cultural landscape of Canada.

The Chair noted that a partnership with Arts Umbrella was announced in the Fall, and that additional partnerships will follow throughout the 100th anniversary year to demonstrate the ways Emily Carr University engages community.

The Chair then highlighted the Fall Student Art Sale, noting that the event was highly successful and resulted in approximately \$100,000 in student artwork sales. The Chair emphasized the significance of the sale both as a financial opportunity for students and as a way of connecting students' work with the broader community.

The Chair informed Senate that the Province is initiating a post-secondary sustainability review. The Chair noted that the review will be led by former Board Chair Don Avison, and that it is expected to examine the sustainability of public post-secondary institutions in British Columbia. The Chair advised that recommendations from this review are anticipated in Spring 2026. The Chair indicated that Senate will be kept informed as more information becomes available.

**2. Vice President, Academic + Provost's Report**

D. Achjadi thanked everyone who participated in National Portfolio Day, especially thanking the Student Services team.

D. Achjadi also advised Senate that a festive lunch was being held on campus that day, organized in collaboration with City Services, to celebrate the festive season and foster community connection among students.



D. Achjadi confirmed key dates related to the convocation and the Graduate Exhibition opening. Convocation will be on Thursday, May 14, with the graduate exhibition opening scheduled for Wednesday, May 13. It was further noted that the upcoming graduating class is expected to be relatively large, and that accommodations similar to the previous year (potentially involving two ceremonies) may be required.

D. Achjadi reported that the Foundation Program Review is nearing completion.

3. APPROVAL: Governance Committee Appointment

The Chair noted that as a new Senator, Cory was invited to select a Senate Committee on which to serve. There is currently a vacancy for a staff Senator on the Governance Committee, and Cory has agreed to let his name stand.

**Moved/Seconded**

**IT IS HEREBY RESOLVED that Senate appoint Cory Seney-Coletta to the Governance Committee.**

**CARRIED.**

4. INFORMATION: Nominations Committee Report

The Chair referred to the report form in the agenda package. No questions were raised.

5. APPROVAL: Nominations Committee Recommendations

The Chair referred to the recommendation form in the agenda package.

D. Achjadi noted that the Nominations Committee works closely with the Emily Carr Students' Union to select students to serve on Senate Committees.

**Moved/Seconded**

**IT IS HEREBY RESOLVED, on the recommendation of the Nominations Committee, that Senate approve the new and renewed nominees for appointment to Senate committees.**

**CARRIED.**

6. INFORMATION: Governance Committee Report

The Chair referred to the report in the agenda package

C. Martin, Chair of Governance Committee, provided a highlight of the report.

Topics included:

- A note on naming senators in minutes
- Senate Committee Operating Guidelines, including discussion of the Governance Committee's recommendation to proceed with approval of the updated Guidelines, with the provision on attendance and observers held in abeyance pending further review.
- A recommendation arising from the Nominations Committee, referred to Governance, to review the Terms of Reference for the Nominations Committee and consider whether its responsibilities might be more appropriately situated within another Senate committee's mandate rather than as a standalone committee.

N. Himer referred to the briefing note included in the agenda package on naming senators in minutes. She noted that the Bylaw specifies that the names of movers and seconders are not recorded in minutes. Other than that, the Bylaws do not otherwise prohibit naming a senator in minutes in other contexts (for example, "Senator X raised this point"), although it is not commonly the practice. N. Himer noted that the matter had been reviewed and that minutes were revised accordingly, and indicated members could follow up outside the meeting if they wished to discuss the bylaw provision further.

A concern was raised regarding interpretation of the bylaw language and how it was reflected by the Governance Committee. The Chair acknowledged the concern and noted that further discussion could occur outside the meeting, given time constraints.

#### 7. APPROVAL: Governance Committee Recommendation

The Chair referred to the recommendation form regarding the updated Senate Committee Operating Guidelines.

C. Martin shared the Governance Committee's rationale: the Committee understood that Senate Bylaws indicate standing committees are open, but noted that Emily Carr has an established practice of closed committee meetings. The Committee recognized that any move toward open committee meetings would represent a significant change in practice, and it requires further research into sector practices. It was also noted that implementing open committee meetings would require new administrative supports and processes, including matters such as posting agendas. Given the scale of the potential shift, the Committee recommended holding the attendance/observers provision while continuing the research, but did not wish to delay approval of the updated Operating Guidelines as a whole.

A question was raised regarding whether sector practice should be assumed to reflect good governance practice. The Chair responded that while adopting another institution's practice is not automatic, reviewing sector practices helps inform what is understood as good governance, and that practices must be weighed and adapted to Emily Carr's context.

#### **Moved/Seconded**

**IT IS HEREBY RESOLVED, on the recommendation of the Governance Committee, that Senate approve the updated Senate Committee Operating Guidelines Policy, with the provision on "Attendance and Observers" held in abeyance pending further research on open Senate Committee meeting practices at other universities and best practices in the sector.**

**CARRIED.**

#### 8. INFORMATION: Academic Planning + Priorities Committee Report

The Chair referred to the report form in the agenda package.

J. Turner, Chair of Academic Planning + Priorities Committee, noted the following highlights from the report:

- The Student Conduct Policy and the Student Accommodations Policy timelines were presented for information.

- The Academic Schedule Policy was approved and recommended to Senate.

No questions were raised.

9. APPROVAL: Academic Planning + Priorities Committee Recommendation

The Chair referred to the recommendation form in the agenda package.

K. Verkerk noted that when the Academic Schedule was approved last academic year by Senate, there was an error in the summer semester due to miscommunication during the consultation. What was missing was a 13-week summer semester, when there had only been a Term 1 and a Term 2 scheduled. This was an issue because some courses need to be able to run over the course of the entire summer semester.

**Moved/Seconded**

**IT IS HEREBY RESOLVED, on the recommendation of the Academic Planning + Priorities Committee, that Senate approve the changes to the Academic Schedule for Summer 2026, Summer 2027, and Summer 2028, as circulated.**

**CARRIED.**

10. APPROVAL: Academic Planning + Priorities Committee Recommendation

The Chair referred to the recommendation form in the agenda package.

K. Verkerk noted that an Academic Schedule is required under the University Act. In order to create an Academic Schedule Policy, it must be approved by both Senate and the Board of Governors. It was further noted that this draft policy was created using all the consultation done with the faculties and Senate last year when approving the 4-year Academic Schedule.

No questions were raised.

**Moved/Seconded**

**IT IS HEREBY RESOLVED, on the recommendation of the Academic Planning + Priorities Committee, that Senate approve and recommend to the Board of Governors the Academic Schedule Policy, as circulated.**

**CARRIED.**

11. INFORMATION: Curriculum Planning + Review Committee Report

The Chair referred to the report form in the agenda package.

A. Jaroszewicz reported on proposed course changes and new course proposals discussed at the Committee.

No questions were raised.

12. APPROVAL: Curriculum Planning + Review Committee Recommendations

The Chair referred to the recommendation form in the agenda package. C. Martin, J. Turner, and A. Abbott provided a brief overview of each of the proposed course changes and new course proposals coming from their respective Faculties.

No questions were raised.

**Moved/Seconded**

**IT IS HEREBY RESOLVED, on the recommendation of the Curriculum Planning + Review Committee, that Senate approve the following:**

**From the Faculty of Culture + Community – Course change proposal as presented:**

FNDT 108 Creative Processes

(changes to description and add learning objectives and outcomes)

**From the Faculty of Art - Course change proposals as presented:**

**CRAM 306 Creative Figurative Sculpture**

(changes to name, credits, description, add learning objectives)

**SCLP 200 Sculpture: Materials and Processes in Spatial Practice**

(changes to description and learning objectives)

**SCLP 210 Sculpture: Making, Meaning, Materials**

(changes to description and learning objectives)

**From the Faculty of Art – new course proposals as presented:**

VAST 2XX Digital Practice - Image and Mediation

VAST 2XX Digital Practice - Form and Fabrication

**From the Faculty of Design + Dynamic Media - Course change proposals as presented:**

**INDD 217 Textile Product Design: Mass Production**

(adding learning objectives and learning outcomes)

**INDD 303 Part Design & Digital Output**

(changes to prerequisites, description and learning objectives, adding learning outcomes)

**INDD 404 New Wood Materials**

(adding learning objectives and learning outcomes)

**CARRIED.**

### 13. INFORMATION: Appeals Committee Report

The Chair referred to the report form in the agenda package.

K. Verkerk reported on the following highlights:

- Upcoming work to develop plain-language appeals materials.
- A revised approach to reporting Appeals Tribunal activity at year-end.

No questions were raised.

### 14. INFORMATION: Financial Awards Committee Report

The Chair referred to the report form in the agenda package.

K. Verkerk noted that the Committee hasn't met in a couple of academic years. The Committee is undertaking a review of its Terms of Reference and processes.

No questions were raised.

### 15. APPROVAL: Senate Approval of Annual Enrolment Numbers

The Chair reminded Senate that a discussion was held at a Senate meeting at the end of May, when a Senator raised a concern about a misalignment with the University Act. The Chair noted that the University has been working since that time to better align its practices.

The Chair further provided context for why the motion specifies that the process would begin with the 2027/28 academic year, noting that the enrolment planning work for 2026/27 has already been completed.

A concern was raised regarding the wording of the motion, specifically the phrase "commencing with the 2027/28 academic year." It was suggested that approving the motion as written could be interpreted as an admission that the University had not been following the University Act. An amendment was proposed to strike this language from the motion.

N. Himer advised against amending the motion. She emphasized that important work is currently underway to align practices with the University Act, and that this work needs to be allowed to proceed in order to appropriately bring enrolment numbers to Senate and the Board of Governors.

A question was raised regarding whether an Admissions Policy is being developed. K. Verkerk noted that she will be working on an Admissions Policy in the new year. She further noted that the Strategic Enrolment Management work underway to develop an Enrolment Plan will include clarification on how enrolment numbers are brought forward to Senate and to the Board.

A concern was also raised regarding the interpretation of the University Act referenced in the motion. It was shared that the Senator would prefer to receive a more formal interpretation of the relevant section of the Act prior to voting on the matter.

Several Senators spoke in favour of the motion as presented, noting that commencing the process with the 2027/28 academic year would provide sufficient time to align enrolment-related processes more thoughtfully with the University Act.

**Moved/Seconded**

**WHEREAS Section 27. 2. (r) of the University Act requires the university to seek the approval of the Senate and the Board to determine enrolment numbers:**

**Powers of the Board**

**27. 2.(r) with the approval of the senate, to determine the number of students that may in the opinion of the board, having regard to the resources available, be accommodated in the university or in any faculty of it, and to make rules considered advisable for limiting the admission or accommodation of students to the number so determined;**

**IT IS HEREBY RESOLVED THAT the university administration will seek the approval of the Senate in advance of seeking the approval of the Board, to determine enrolment numbers for every academic year, commencing with the 2027/28 academic year.**

**CARRIED.**

**III. NEXT MEETING:** Wednesday, January 28, 2026, 9:30 a.m. – 11:20 a.m.

**IV. ADJOURNMENT**

**IT IS HEREBY RESOLVED that the meeting be adjourned at 10:35 a.m.**

**CARRIED BY UNANIMOUS CONSENT.**

## Appeals Committee

Position	Conditions	Member	Term	Expiry Date
Registrar / Secretary of Senate	Chair, Ex-Officio	Kathryn Verkerk (Chair)		
VP, Academic + Provost	Ex-Officio	Diyan Achjadi		
1 Faculty Member, DDM	Nominated by Faculties	Nicole Almeida	2 years	Sep-27
1 Faculty Member, C+C		Allison Hrabluik	2 years	Sep-27
1 Faculty Member, ART		Elizabeth McIntosh	2 years	Sep-27
1 Faculty Member, GRS		Randy Cutler	2 years	Sep-27
1 Student, C+C	Nominated by Students	Emily Brolund	1 year	Sep-26
1 Student, DDM		Mia Roxas	1 year	Sep-26
1 Student, ART		Anastasia Felicitas	1 year	Sep-26
1 Student, GRS		Luigi Pulido	1 year	Sep-26
1 Senator	Appointed by Senate	Shawn Choi	2 years	Sep-27
1 Dean		Amory Abbott	2 years	Sep-27
Assoc Registrar, Records, Registration + Advising	Resource Personnel	Chris Oatman		
Administrative Coordinator, Senate	Committee Support	Gabriel Liosis		



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## Senate Committee Report Form

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Committee:	Appeals Committee
Meeting Date:	December 11, 2025
Presenter(s):	Kathryn Verkerk

**Chair's Summary:****Plain Language Explanation of Appeals Processes Website**

The Committee reviewed several draft plain-language materials being developed to support a new student-facing appeals website. The Chair walked members through the draft structure and content, including:

- A proposed landing page summarizing different types of appeals;
- Draft pages for Required to Withdraw (RTW) appeals and grade appeals; and
- A broader "general appeals to the Tribunal" page intended to consolidate information across multiple appeal pathways (e.g., academic exception decision appeals, misconduct-related appeals, readmission).

The Committee also reviewed a draft online application form (TDX form) intended to streamline submission of appeal packages, replace PDF-based processes, and improve tracking and workflow management.

Members were asked to provide feedback. To distribute workload, K. Verkerk and G. Liosis will assign specific documents to members for review, with a plan to revisit the full set of drafts at the Committee's February meeting.

**Academic Standing and Continuance Policy**

The Committee was briefed on ongoing work to revise policy 4.16, including a plan to split the existing policy document into two separate policies:

- Student Assessment & Grading Policy
- Academic Standing & Continuance Policy

Members were invited to review and provide feedback on the draft Academic Standing & Continuance Policy.

**Signature:** Kathryn Verkerk

**Date:** January 16, 2026





## Senate Committee Report Form

Committee:	Curriculum Planning + Review (CPR)
Meeting Date:	January 7, 2026
Presenter(s):	Adriana Jaroszewicz

### Chair's Summary:

#### Faculty of DDM Program Requirement Worksheet Correction

Celeste Martin, dean of the Ian Gillespie Faculty of Design + Dynamic Media, informed the CPR Committee of a correction to the Industrial Design Program Requirement Worksheet.

- The proposed change aligns with their scheduling practice over the past years in relation to the required second year curriculum in Industrial Design. INDD 204 is always offered in Fall, and INDD 213 in Spring.
- The correction is for information only. No vote was necessary.

### Course Change Proposals

Celeste Martin, dean of the Ian Gillespie Faculty of Design + Dynamic Media, presented course changes to:

#### FMSA 305 - Cinematography II

(changes to course description, learning objectives, adding learning outcomes)

#### FMSA 320 - Directing Actors

(changes to prerequisites, course description, learning objectives, adding learning outcomes)

#### FMSA 321 - Decolonizing the Screen

(changes to learning objectives, adding learning outcomes)

#### FMSA 400 - Core Senior Studio I

(changes to prerequisites, learning objectives, adding learning outcomes)

#### FMSA 405 - Experimental Cinematography

(changes to learning objectives, adding learning outcomes)

The Curriculum Planning + Review Committee approved and recommended to Senate the course changes as circulated with one friendly amendment to the FMSA 305 course description.

FMSA 305 - Move the last sentence of the course description "Students will learn about the principles and practices of cinematographic tools and technology to be able to creatively express and implement their visions in film and media works, and to adapt to changing platforms." up to be the first sentence.

**Signature:** Adriana Jaroszewicz

**Date:** January 7, 2026

**\*\* PLEASE SUBMIT COMPLETED FORMS [HERE](#) FOR INCLUSION IN THE SENATE AGENDA PACKAGE. \*\***



## Senate Committee Recommendation Form

Committee:	Curriculum Planning + Review Committee
Meeting Date:	January 7, 2026
Presenter(s):	Celeste Martin
Guest(s):	N/A

**Subject:**

**Presenter: Celeste Martin, Dean, Ian Gillespie Faculty of Design + Dynamic Media**  
**Industrial Design Program Requirement Worksheet Correction**  
Move INDD 213 to Spring semester and INDD 204 to Fall semester

For information only. No vote necessary.

<b>Recommendation:</b>	<input type="checkbox"/> Motion to approve / <input type="checkbox"/> Discussion / <input checked="" type="checkbox"/> For Information
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**Presenter: Celeste Martin, Dean, Ian Gillespie Faculty of Design + Dynamic Media**  
**Course change proposals for FMSA 305, FMSA 320, FMSA 321, FMSA 400, and FMSA 405.**

<b>Recommendation:</b>	<input checked="" type="checkbox"/> Motion to approve / <input type="checkbox"/> Discussion / <input type="checkbox"/> For Information
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<b>Resolution:</b>	<p>IT IS HEREBY RESOLVED, on the recommendation of the Curriculum Planning + Priorities Committee, that Senate approve the following:</p> <p><b>From the Faculty of Design + Dynamic Media - Course change proposals as presented:</b></p> <p><b>FMSA 305 - Cinematography II</b> (changes to course description, learning objectives, adding learning outcomes)</p> <p><b>FMSA 320 - Directing Actors</b> (changes to prerequisites, course description, learning objectives, adding learning outcomes)</p> <p><b>FMSA 321 - Decolonizing the Screen</b> (changes to learning objectives, adding learning outcomes)</p> <p><b>FMSA 400 - Core Senior Studio I</b> (changes to prerequisites, learning objectives, adding learning outcomes)</p> <p><b>FMSA 405 - Experimental Cinematography</b> (changes to learning objectives, adding learning outcomes)</p>
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**Purpose:**

**Rationale:**

**Industrial Design Program Requirement Worksheet Correction**

The proposed change responds to our scheduling practice over the past years in relation to the required second year curriculum in Industrial Design. INDD-204 is typically offered in Fall, and INDD-213 in Spring, to better balance workshops capacity. The PRW update reflects the scheduling strategy.

**FMSA 305, FMSA 320, FMSA 321 and FMSA 405 course change proposal forms**

Updating elective curriculum. These course change proposals reflect the last of the program development updates guided by the most recent program review (AY 2022/2023) and addressing the recommendations and direction of the emergent FMSA Action plan. Also, learning outcomes were added.

**FSMA 400 course change proposal form**

As FMSA 300 no longer exists, it is necessary to revise the prerequisites. This course proposal also adds missing course objectives and has refined some of the learning outcomes.

**Does this matter respond to any of the strategies in the institutional strategic plan (2024-2030)?**

<input checked="" type="checkbox"/> Elevating Teaching + Learning	<input checked="" type="checkbox"/> Expanding Research + Practice	<input type="checkbox"/> Supporting People + Culture	<input type="checkbox"/> Stewarding Places + Spaces	<input type="checkbox"/> Strengthening Systems + Supports
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**Attachments:**

- PRW Cover Sheet, current and proposed Industrial Design PRWs
- FMSA 305, FMSA 320, FMSA 321, FMSA 400, and FMSA 405 course change proposal forms

**Signature:** Adriana Jaroszewicz

**Date:** January 7, 2026



## COVER SHEET FOR PROGRAM REQUIREMENT WORKSHEETS

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NAME OF PROGRAM: Industrial Design

EFFECTIVE DATE: Spring 2026 / Fall 2026

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**Please attach current and proposed program requirement worksheet(s) with changes highlighted.**

**Rationale:**

The proposed change responds to our scheduling practice over the past years in relation to the required second year curriculum in Industrial Design. INDD-204 is typically offered in Fall, and INDD-213 in Spring, to better balance workshops capacity. The PRW update reflects the scheduling strategy.

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### Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Celeste Martin

DATE: December 9<sup>th</sup> 2025

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ASSISTANT DEAN: Helene Day-Fraser

DATE: December 9<sup>th</sup> 2025

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DEAN: Celeste Martin

DATE: December 9<sup>th</sup> 2025

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If proposal involves other Faculty's curriculum please provide additional signatures of the appropriate deans and assistant deans:

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ASSISTANT DEAN: <Click to enter>

DATE: <select>

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DEAN: <Click to enter>

DATE: <select>

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*Motion from Curriculum Areas to be attached before submission to CPR.*

**Committee consideration of this proposal:**

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CURRICULUM AREA: Industrial Design

DATE: December 9<sup>th</sup> 2025

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CONSULTATION WITH TECHNICAL SERVICES: <enter>

DATE: <select>

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CPR: For information only. No vote necessary.

DATE: Jan 7, 2026

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SENATE: <office use only>

DATE: <select>

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- Currently enrolled students should consult their Program Evaluation through myEC for the most up-to-date information.
- Course Load: Maximum of 12 credits of studio courses per semester. Maximum of 18 credits overall per semester.
- If a course is indicated in a specific semester it may not be offered in another semester. i.e. MHIS 205 is only offered in Fall, MHIS 206 is only offered in Spring.
- Courses are either 3 or 6 credits as indicated by the bracketed number after the course.

FOUNDATION – 30 CREDITS		
FALL – 15 CREDITS		SPRING – 15 CREDITS
HUMN 100 Academic Core I (6) FNDT 108 Creative Processes (3) FNDT 165 Core Interdisciplinary Studio (6)		HUMN 101 Academic Core II (6) Foundation Studio Elective (3) FNDT 181 Core Studio in Industrial Design (6)*
Foundation deficiencies must be made up by the beginning of year 3.		
SECOND YEAR – 30 CREDITS		
FALL – 15 CREDITS		SPRING – 15 CREDITS
INDD 200 Core Studio in Industrial Design (6) DHIS 201 Design Culture II (3) INDD 203 Freehand Drawing + Drafting (3) INDD 213 Computer Aided Design (3)		INDD 210 Core Studio in Industrial Design (6) SOCS 202 Ecological Perspectives in Design (3) INDD 204 3D Model Sketch + Prototype (3) Open Studio Elective 200 level (3)
THIRD YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
INDD 300 Core Studio in Industrial Design (6)  SCIE 318 Material + Production Technology I (3)  +6 credits from Either Semester column (3 credits studio and 3 credits critical studies)	INDD 310 Core Studio in Industrial Design (6)  +9 credits from Either Semester column (6 credits studio and 3 credits critical studies)	<b>Studio Courses: (9 credits total)</b> Open Studio Elective 200/300 level (3)* Open Studio Elective 200/300 level (3)* Open Studio Elective 200/300 level (3)*  <b>Critical Studies Courses: (6 credits total)</b> SOCS 309 Design Research (3) PROF 311 Professional Practice (3)
FOURTH YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
INDD 400 Core Studio in Industrial Design (6)  +9 credits from Either Semester column.	INDD 410 Core Studio in Industrial Design (6)  +9 credits from Either Semester column.	<b>Studio Courses: (6 credits total)</b> Open Studio Elective 200/300/400 level (3)* Open Studio Elective 200/300/400 level (3)*  <b>Critical Studies Courses: (6 credits total)</b> (one in the Fall, one in the Spring) DHIS 400 Design Futures (3) Critical Studies Elective 300/400 level (3)  <b>Studio or Critical Studies Courses: (6 credits total)</b> Open Elective (3)* Open Elective (3)*

**\*For Bachelor of Design Degree:** FNDDT 161 Core Design Studio I (6) may be recognized as equivalent to FNDDT 181 Core Studio in Industrial Design (6)

\*Students may take Co-op or Internship in years 3 and 4, to a maximum of 9 credits.

\*Critical Studies subject areas include: AHIS, DEST, DHIS, ENGL, HUMN, MHIS, PROF, SCIE, SOCS

\*Studio subject areas include: 2DAN, 3DAN, ANIM, CCID, CGIA, COMD, CRAM, DESN, DEST, DRWG, FMSA, FNST, FMSO, HUIS, INDD, INTD, MHA, NDSA, PERS, PHOT, PNTG, PRAX, PRNT, SCLP, SOUN, VAST, WRTG

**PROGRAM REQUIREMENT WORKSHEET** **Proposed PRW**  
**BACHELOR OF DESIGN: INDUSTRIAL DESIGN MAJOR, 120 CREDITS**  
Students beginning first year in 2026

- Currently enrolled students should consult their Program Evaluation through myEC for the most up-to-date information.
- Course Load: Maximum of 12 credits of studio courses per semester. Maximum of 18 credits overall per semester.
- If a course is indicated in a specific semester it may not be offered in another semester. i.e. MHIS 205 is only offered in Fall, MHIS 206 is only offered in Spring.
- Courses are either 3 or 6 credits as indicated by the bracketed number after the course.

FOUNDATION – 30 CREDITS		
FALL – 15 CREDITS		SPRING – 15 CREDITS
HUMN 100 Academic Core I (6) FNDT 108 Creative Processes (3) FNDT 165 Core Interdisciplinary Studio (6)		HUMN 101 Academic Core II (6) Foundation Studio Elective (3) FNDT 181 Core Studio in Industrial Design (6)*
Foundation deficiencies must be made up by the beginning of year 3.		
SECOND YEAR – 30 CREDITS		
FALL – 15 CREDITS		SPRING – 15 CREDITS
INDD 200 Core Studio in Industrial Design (6) DHIS 201 Design Culture II (3) INDD 203 Freehand Drawing + Drafting (3) INDD 204 3D Model Sketch + Prototype (3)		INDD 210 Core Studio in Industrial Design (6) SOCS 202 Ecological Perspectives in Design (3) INDD 213 Computer Aided Design (3) Open Studio Elective 200 level (3)
THIRD YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
INDD 300 Core Studio in Industrial Design (6)  SCIE 318 Material + Production Technology I (3)  +6 credits from Either Semester column (3 credits studio and 3 credits critical studies)	INDD 310 Core Studio in Industrial Design (6)  +9 credits from Either Semester column (6 credits studio and 3 credits critical studies)	<b>Studio Courses: (9 credits total)</b> Open Studio Elective 200/300 level (3)* Open Studio Elective 200/300 level (3)* Open Studio Elective 200/300 level (3)*  <b>Critical Studies Courses: (6 credits total)</b> SOCS 309 Design Research (3) PROF 311 Professional Practice (3)
FOURTH YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
INDD 400 Core Studio in Industrial Design (6)  +9 credits from Either Semester column.	INDD 410 Core Studio in Industrial Design (6)  +9 credits from Either Semester column.	<b>Studio Courses: (6 credits total)</b> Open Studio Elective 200/300/400 level (3)* Open Studio Elective 200/300/400 level (3)*  <b>Critical Studies Courses: (6 credits total)</b> (one in the Fall, one in the Spring) DHIS 400 Design Futures (3) Critical Studies Elective 300/400 level (3)  <b>Studio or Critical Studies Courses: (6 credits total)</b> Open Elective (3)* Open Elective (3)*

\*For Bachelor of Design Degree: FNDD 161 Core Design Studio I (6) may be recognized as equivalent to FNDD 181 Core Studio in Industrial Design (6)

\*Students may take Co-op or Internship in years 3 and 4, to a maximum of 9 credits.

\*Critical Studies subject areas include: AHIS, DEST, DHIS, ENGL, HUMN, MHIS, PROF, SCIE, SOCS

\*Studio subject areas include: 2DAN, 3DAN, ANIM, CCID, CGIA, COMD, CRAM, DESN, DEST, DRWG, FMSA, FNDD, FRMS, ILUS, INDD, INTD, MDIA, NMSA, PERF, PHOT, PNTG, PRAX, PRNT, SCLP, SOUN, VAST, WRIG



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Experimental Cinematography	COURSE MNEMONIC: FMSA-405
NUMBER OF CREDITS: 3	PREREQUISITE: <b>FMSA-305 Cinematography II</b>
<input checked="" type="checkbox"/> <b>STUDIO</b> <input type="checkbox"/> <b>ACADEMIC</b>	REPEATABLE FOR CREDIT: <b>No</b>

### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>	COURSE NUMBER: <Leave blank if no changes>
COURSE MNEMONIC: <Leave blank if no changes>	PREREQUISITE: <Leave blank if no changes>
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: <b>No</b>
EFFECTIVE DATE: <Click to enter semester>	REPEATABLE FOR CREDIT: <Leave blank if no changes>

### Current Course Description:

This is a basic course in exploring the principles, theories and practices of shooting for new technologies such as Visual Effects, 4K Capture, Stereo 3D, Motion Capture, and Virtual Reality, and other new capture technologies as they emerge. The fundamentals of human and other visions will be explored both practically, historically, theoretically and aesthetically. This course is ideal for Dynamic Media students who wish to begin to engage with these technologies in their capstone year projects. This course is designed to be responsive to student interests and changing moving image capture technologies platforms.

### Proposed Course Description:

<Leave blank if no changes>

### Current Learning Objectives:

- Demonstrate an ability to research and relate critical literature to their practice in order to deepen an awareness of the wider meanings, complexities and applications of these technologies
- Identify core themes/ technologies of particular interest to them, with the aim of developing a critically engaged practice and to link their interests to wider cultural, social and political contexts and to demonstrate an ability to articulate the content of their work.
- Position their developing work in relation to prominent discourses within contemporary art and/ or media criticism as well as current cultural criticism.
- Demonstrate an ability to examine and critique media works with a high level of discourse and critical inquiry in relation to contemporary media and visual culture and history, and be able to examine each technological approach in regard to its cultural connotations.
- Demonstrate ability to critique peer work constructively.
- Demonstrate a degree of proficiency in their choice of media, and abilities in a range of techniques.
- Basic technical ability in working new technologies presented in class.
- Begin to clarify stylistic approaches emerging from research, iterative method and experimentation.
- Be knowledgeable of examples of contemporary and historic media art. Students should be aware of a variety of approaches to the development of these new media technologies, both in commercial and non-commercial venues.
- Are engaged with considerations of how these new technologies play a role in the larger culture of images
- Research these technologies either in a self-directed way, or through internship opportunities in IDS and grad school
- Understand enhanced exit strategies for our graduates, in particular the capstone year approach for fourth year, and how this course might dovetail with the cluster of internship, research and professional practices courses

### **Proposed Learning Objectives (5-10)**

- Explore the principles, theories and practices of shooting for new technologies such as Visual Effects, 4K Capture, Stereo 3D, Motion Capture, and Virtual Reality, and other new capture technologies as they emerge.
- Engage with the fundamentals of human and other visions will be explored both practically, historically, theoretically and aesthetically.
- Support students to devise cinematographic approaches to their capstone projects.
- Respond to student interests and changing moving image capture technologies platforms

### **Proposed Learning Outcomes (5-10)**

Upon course completion, students should be able to demonstrate the following:

#### **Critical Inquiry**

- Critically appraise research and relate it to their practice in order to deepen an awareness of the wider meanings, complexities and applications of these technologies.
- Constructively compare and critique peer work, with increasing clarity, vocabulary and insight.
- Select and criticize media works with a high level of critical discourse in relation to contemporary media and visual culture and history

#### **Technical**

- Develop, build and formulate a degree of technical proficiency in their choice of media.
- Evaluate, compare and choose examples of contemporary and historic media art in relation to their practice.
- Examine technological approaches in media in regard to their cultural connotations and contexts.

#### **Professional Practice**

- Value and prioritize how new technologies play a role in the larger culture of images.
- Evaluate, rate and explain research on technologies in a self-directed way.
- Develop an awareness of a variety of approaches to these media technologies, both in commercial and non-commercial venues.
- Appraise and discover post-graduation exit strategies and how this course might dovetail with the cluster of research and professional practices courses.

#### **Authorship/ Voice**

- Position their developing work in relation to prominent discourses within contemporary art and/ or media criticism as well as current cultural criticism.
- Identify, assess and justify core themes/ technologies of particular interest to them, with the aim of developing a critically engaged practice.
- Formulate and clarify stylistic approaches emerging from research, iterative method and experimentation.

#### **Reason:**

This proposal reflects active program development and responsible stewardship of curriculum guided by the most recent program review (AY 2022/2023) and addressing the recommendations and direction of the emergent FMSA Action plan.

#### **Questions to consider:**

##### **Does this course contribute to decolonizing the curriculum? How so?**

Yes, this proposal and learning objectives are representative of faculty initiatives in decoloniality towards collegial and collaborative review, discourse, and reinforcing a curriculum attentiveness of Inclusivity, Diversity and Equity in and through creative practice, lecture and guest speakers.

##### **Does this course address the climate crisis? How so?**

Yes, FMSA 405 Experimental Cinematography will employ teaching methods and learning objectives to engage with our shared condition, through a critical lens of current disciplinary content while acknowledging the ecological world around us as the permanent context of creative practices.



## Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Carlo Ghioni	DATE: 2/24/2025
ASSISTANT DEAN: Harry Killas	DATE: 2/25/2025
DEAN: Celeste Martin <Click to enter>	DATE: <select>
If proposal involves other Faculty's curriculum please provide additional signatures of the appropriate deans and assistant deans:	
ASSISTANT DEAN: <Click to enter>	DATE: <select>
DEAN: <Click to enter>	DATE: <select>

## Committee Consideration of the Proposal:

CURRICULUM AREA: <b>FMSA regular faculty</b>	DATE: 2/27/2025
CPR: <b>Passed</b>	DATE: 1/7/2026
SENATE: <office use only>	DATE: <select>



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Cinematography II

COURSE MNEMONIC: FMSA 305

NUMBER OF CREDITS: 3

PREREQUISITE: FMSA-205

☒ STUDIO ☐ ACADEMIC

REPEATABLE FOR CREDIT: No

### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>

COURSE NUMBER: <Leave blank if no changes>

COURSE MNEMONIC: <Leave blank if no changes>

PREREQUISITE: <Leave blank if no changes>

NUMBER OF CREDITS: <Leave blank if no changes>

NEW DESCRIPTION: **yes**

EFFECTIVE DATE: <Click to enter semester>

REPEATABLE FOR CREDIT: <Leave blank if no changes>

### Current Course Description:

Students will learn how to manipulate light and composition to communicate the mood, tone and effect they wish to achieve contributing to the final look for their films. Lectures, demonstrations and hands-on exercises with a variety of lighting equipment and digital cinema cameras will develop students' skills. Units on the fundamentals of blocking and continuity, directing for the camera, challenges and opportunities of studio and location cinematography will be explored. Advanced work with the expressive elements of cinematography: composition, camera placement, camera angles, camera movement, and lens choice, which together with an increased command of lighting style, will further students' ability to craft the look of their films purposefully and effectively. Students will learn enough about the principles and practices of cinematographic tools and technology to be able to creatively express and implement their visions in film and media works, and to adapt to changing platforms.

### Proposed Course Description:

Students will learn about the principles and practices of cinematographic tools and technology to be able to creatively express and implement their visions in film and media works, and to adapt to changing platforms. Through lectures, demonstrations and hands-on exercises with a variety of lighting equipment and digital cinema cameras, students will develop skills and creative approaches to cinematography. Advanced work with the expressive elements of cinematography– composition, camera placement, camera angles, camera movement, and lens choice, which together with an increased command of lighting style– will further students' ability to craft the look, mood and tone of their films purposefully and effectively. Units on the fundamentals of blocking and continuity, directing for the camera, challenges and opportunities of studio and location cinematography will be explored.

### Learning Objectives:

-Demonstrate an ability to research and relate critical literature on cinematography to their practice in order to deepen an awareness of the wider meanings, complexities and applications of these technologies

- Identify core themes/ technologies of particular interest to the student, with the aim of developing a critically engaged practice and to link their interests to wider cultural, social and political contexts and to demonstrate an ability to articulate the approach to the content and style of their work in cinematography
- Position their developing work in relation to prominent discourses within contemporary art and/ or media criticism as well as current cultural criticism in cinematography
- Ability to constructively critique peer work, with increasing clarity, vocabulary and insight
- Ability to block scenes effectively for maximum impact within time and location restraints
- Ability to maintain continuity of lighting as needed
- Ability to light and compose scenes for the desired impact in the studio and on location
- Ability to use the camera, lenses and lighting to create mood specific to the theme and content of the project
- Understand what is required to produce and mount their capstone year projects from the point of view of cinematography and lighting
- Understand and implement diverse visualization methods and communication in their media arts practices in the context of the look of their projects
- Increased understanding of lighting, camera and set protocols
- Increased ability to work on set safely and respectfully, in the lighting and camera departments

### **Proposed Course Learning Objectives (5-10)**

The learning objectives for this course are:

- Building on the fundamentals from second year, students will be supported to engage with the expressive elements of cinematography. An increased command of composition, camera placement, camera angles, camera movement, lens choice, and lighting style will enhance their ability to craft the look, mood and tone of their films purposefully and effectively.
- Through lectures, demonstrations and hands-on exercises, students will be supported to develop skills and creative approaches to cinematography from artistic and independent to collaborative and industry-based practices, and for adapting to changing platforms.
- The course will explore advanced fundamentals of blocking and continuity, directing for the camera, challenges and opportunities of studio and location cinematography.
- Instruction will be provided on the spectrum of digital media equipment that is on offer at the University.
- The course is intended to set students up for their third-year productions and fourth year capstone projects from the perspective of a cinematographer and other departments interfacing with cinematography.
- Students will be supported with critical thought and vocabulary in delivering production critiques.
- Course instruction will integrate principles and practices of set safety.

### **Proposed Student Learning Outcomes (5-10)**

Upon course completion students should be able to:

#### **Critical Inquiry**

- Classify, analyze, and research critical literature on cinematography and relate it to their practice in order to deepen an awareness of the complexities of meanings, practices and technologies
- Constructively compare and critique peer work with clarity, vocabulary and insight

#### **Technical**

- Develop and apply techniques for blocking scenes effectively with time and location restraints
- Breakdown and apply lighting and composition for desired effect, in studio and on location
- Integrate principles of continuity in lighting

#### **Professional Practice**

- Analyze what is required to produce and mount their capstone year projects from the point of view of cinematography and lighting
- Examine and implement ways to work on set safely and respectfully, in the lighting and camera departments

#### **Authorship/ Voice**

- Discover and critically position their developing work and cinematographic choices in relation to prominent and current discourses within contemporary art, media, culture and socio-political contexts

- Develop and implement visualization, camera, lens and lighting techniques to create a specific look and mood in relation to the theme and content of the project

**Reason:**

This course change proposal reflects active program development and responsible stewardship of curriculum guided by the most recent program review (AY 2022/2023) and addressing the recommendations and direction of the emergent FMSA Action plan.

**Questions to consider:**

**Does this course contribute to decolonizing the curriculum? How so?**

Yes, this proposal and learning objectives are representative of faculty initiatives in decoloniality towards collegial and collaborative review, discourse, and reinforcing a curriculum attentiveness of Inclusivity, Diversity and Equity in and through creative practice, lecture and guest speakers.

**Does this course address the climate crisis? How so?**

Yes, FMSA 305 Cinematography II will employ teaching methods and learning objectives to engage with our shared condition, through a critical lens of current disciplinary content while acknowledging the ecological world around us as the permanent context of creative practices.

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**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Carlo Ghioni

DATE: 11/27/2025

ASSISTANT DEAN: Harry Killas

DATE 11/27/2025

DEAN: Celeste Martin

DATE: 12/9/2025

If proposal involves other Faculty's curriculum, please provide additional signatures of the appropriate deans and assistant deans:

ASSISTANT DEAN: <Click to enter>

DATE: <select>

DEAN: <Click to enter>

DATE: <select>

**Committee Consideration of the Proposal:**

CURRICULUM AREA: FMSA (Regular Faculty)

DATE: 11/27/2025

CPR: Passed

DATE: 1/7/2026

SENATE: <office use only>

DATE: <select>



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: <b>Directing Actors</b>	COURSE MNEMONIC: <b>FMSA 320</b>
NUMBER OF CREDITS: 3	PREREQUISITE: Completion of 51 credits including FMSA-200 and FMSA-210, or completion of 51 credits including FMSA-220
<input checked="" type="checkbox"/> <b>STUDIO</b> <input type="checkbox"/> <b>ACADEMIC</b>	REPEATABLE FOR CREDIT: No

### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>	COURSE NUMBER: <Leave blank if no changes>
COURSE MNEMONIC: <Leave blank if no changes>	PREREQUISITE: <b>Completion of 51 credits</b>
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: <b>Yes</b>
EFFECTIVE DATE: <Click to enter semester>	REPEATABLE FOR CREDIT: <Leave blank if no changes>

### Current Course Description:

This course is designed for students who are directing actors and performers in film, video, animation, performance webisodes and/or interactive media. Students will learn language and techniques to elicit and improve performance, as well as improvisation skills, and audition and rehearsal procedures. Teaching methods include lectures, demonstrations, and class exercises on acting and directing, with a focus on defining the kind of performance desired, and what techniques to use to achieve that goal. Physical movement, body language, and voice development will be explored in creating believable and authentic characters.

### Proposed Course Description:

This course is designed for students who are directing actors and performers in film + screen arts and animation projects. Students will learn language and techniques to elicit and improve performance, as well as improvisation skills, and audition and rehearsal procedures. Teaching methods include lectures, demonstrations, and class exercises on acting and directing, with a focus on defining the kind of performance desired, and what techniques to use to achieve that goal. Physical movement, body language, and voice development will be explored in creating authentic characters.

### Learning Objectives:

- Ability to research acting styles and methods
- Ability to constructively critique their own, actors, and peer work
- Ability to define the type of performance needed for specific projects
- Develop skills in the Director's preparation, needed for working with actors
- Develop skills in blocking performers effectively

- Develop skills in working with improvisation to create character and dialogue
- Develop skills in working with body language, voice and movement to form character
- Hone performance to elicit the desired response from actors and audience
- Understanding of the casting process
- Ability to hold effective auditions and make casting decisions
- Ability to plan and orchestrate effective rehearsals, leading to the desired performance
- Knowledge of how to work with actors effectively
- Ability to work with actors under time pressures and budget constraints

### **Proposed Course Learning Objectives**

The learning objectives for this course are:

- Explore approaches to directing actors and performers in film and screen arts and animation projects.
- Develop skills in the Director's preparation, needed for working with actors.
- Develop skills in blocking performers effectively.
- Develop skills in working with improvisation to improve performance and refine character and dialogue.
- Explore and practice the casting process
- Learning to work with actors effectively through rehearsal process, and under time and budget constraints

### **Proposed Student Learning Outcomes (5-10)**

Upon course completion students should be able to:

#### **Critical Inquiry**

- Discover, analyze and apply research of acting styles and methods
- Constructively compare and critique peer work with clarity, vocabulary and insight

#### **Technical**

- Develop and integrate Director's preparation needed for working with actors
- Develop and apply skills in blocking performers, and working with body language, voice and movement
- Research, outline and apply skills in working with improvisation to create characters and improve performance

#### **Professional Practice**

- Design, coordinate and apply casting breakdowns, auditions, casting calls, and rehearsals leading to the desired performance
- Apply approaches to working with actors under time pressures and budget constraints
- Research and apply ethical contemporary practices in casting processes and actor interactions

#### **Authorship/ Voice**

- Discover, analyze and deconstruct personal approach to working with actors
- Develop methodologies on how to work with actors effectively

#### **Reason:**

This new course proposal reflects active program development and responsible stewardship of curriculum guided by the most recent program review (AY 2022/2023) and addressing the recommendations and direction of the emergent FMSA Action plan.

#### **Questions to consider:**

##### **Does this course contribute to decolonizing the curriculum? How so?**

Yes, this new course proposal and learning objectives are representative of faculty initiatives in decoloniality towards collegial and collaborative review, discourse, and reinforcing a curriculum attentiveness of Inclusivity, Diversity and Equity in and through creative practice, lecture and guest speakers.

This new course proposal reflects active program development and responsible stewardship of curriculum guided by the most recent program review (AY 2022/2023) and addressing the recommendations and direction of the emergent FMSA Action plan.

**Does this course address the climate crisis? How so?**

Yes, FMSA 320 Directing Actors will employ teaching methods and learning objectives to engage with our shared condition, through a critical lens of current disciplinary content while acknowledging the ecological world around us as the permanent context of creative practices.

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**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Carlo Ghioni	DATE: 11/27/2025
ASSISTANT DEAN: Harry Killas	DATE: 11/27/2025
DEAN: Celeste Martin	DATE: 12/9/2025
If proposal involves other Faculty's curriculum please provide additional signatures of the appropriate deans and assistant deans:	
ASSISTANT DEAN: <Click to enter>	DATE: <select>
DEAN: <Click to enter>	DATE: <select>

**Committee Consideration of the Proposal:**

CURRICULUM AREA: FMSA regular faculty committee	DATE: 11/27/2025
CPR: Passed	DATE: 1/7/2026
SENATE: <office use only>	DATE: <select>



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Decolonizing the Screen

COURSE MNEMONIC: FMSA 321

NUMBER OF CREDITS: 3

PREREQUISITE: Completion of 51 credits

☒ STUDIO ☐ ACADEMIC

REPEATABLE FOR CREDIT: Yes

### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>

COURSE NUMBER: <Leave blank if no changes>

COURSE MNEMONIC: <Leave blank if no changes>

PREREQUISITE: <Enter current info>

NUMBER OF CREDITS: <Leave blank if no changes>

NEW DESCRIPTION: No

EFFECTIVE DATE: <Click to enter semester>

REPEATABLE FOR CREDIT: <Leave blank if no changes>

### Current Course Description:

This course introduces students of all backgrounds and art practices to the cultural framework for world Indigenous filmmaking and includes intensive analysis of the work of Indigenous filmmakers and the evolution of global Indigenous film. Topics may include: decolonizing the screen; filmmaking as a tool for social change; identity, community and representation; process, protocol, appropriation and the ethics of image-making. This course addresses developments in Indigenous cinema in narrative, documentary, and experimental contexts and encourages students to consider decolonial aesthetic perspectives and philosophies. Lectures and screenings will support students of all backgrounds in examining and exploring their own personal voice through hands-on projects within a contemporary context.

### Proposed Course Description:

<Leave blank if no changes>

### Learning Objectives:

#### Critical Inquiry

- Demonstrate an ability to examine and critique film with a level of discourse and critical inquiry in relation to contemporary and historical indigenous cultures.
- Demonstrate ability to constructively critique peer work.
- Position their developing work in relation to prominent discourses within contemporary and historical indigenous cultures.

#### Technical

- Ability to plan, produce and edit a short film production within the cultural context of the course.



#### Professional Practice

- Cultivate their personal voice and approaches to practice.
- Consideration of the audiences for their projects.

#### Proposed Course Learning Objectives

- Introduce students of all backgrounds and art practices to the cultural framework for world Indigenous filmmaking
- Analyze the work of Indigenous filmmakers and the evolution of global Indigenous film
- Explore topics such as decolonizing the screen; filmmaking as a tool for social change; identity, community and representation; process, protocol, appropriation and the ethics of image-making
- Examine developments in Indigenous cinema in narrative, documentary, and experimental contexts
- Introduce students decolonial aesthetic perspectives and philosophies
- Support students in examining and exploring their own personal voice through hands-on projects within a contemporary context

#### Proposed Student Learning Outcomes (5-10)

Upon course completion students should be able to:

#### Critical Inquiry

- Examine and critique film in relation to contemporary and historical Indigenous cultures.
- Constructively critique peer work.
- Position their developing work in relation to prominent discourses within contemporary and historical Indigenous cultures.
- Demonstrate a growing understanding of issues of representation and authorship in Indigenous cinema.
- Model an understanding of Indigenous protocol in media creation.
- Engage an advanced understanding of ethics in filmmaking.
- Reflect on their own positionality in relation to course content.

#### Technical

- Develop and construct a creative work in relation to the cultural context of the course.

#### Professional Practice

- Identify audiences for their projects.

#### Authorship/ Voice

- Cultivate their personal voice and approaches to practice.

#### Reason:

This proposal reflects active program development and responsible stewardship of curriculum guided by the most recent program review (AY 2022/2023) and addressing the recommendations and direction of the emergent FMSA Action plan.

#### Questions to consider:

#### Does this course contribute to decolonizing the curriculum? How so?

Yes, this proposal and learning objectives are representative of faculty initiatives in decoloniality towards collegial and collaborative review, discourse, and reinforcing a curriculum attentiveness of Inclusivity, Diversity and Equity in and through creative practice, lecture and guest speakers.

#### Does this course address the climate crisis? How so?

Yes, FMSA 321 Decolonizing the Screen will employ teaching methods and learning objectives to engage with our shared condition, through a critical lens of current disciplinary content while acknowledging the ecological world around us as the permanent context of creative practices.

#### Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Lindsay McIntyre

DATE: 11/4/2024

ASSISTANT DEAN: Harry Killas

DATE: 11/27/2025

DEAN: Celeste Martin

DATE: 12/9/2025

If proposal involves other Faculty's curriculum please provide additional signatures of the appropriate deans and assistant deans:

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ASSISTANT DEAN: <Click to enter>

DATE: <select>

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DEAN: <Click to enter>

DATE: <select>

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**Committee Consideration of the Proposal:**

CURRICULUM AREA: FMSA (Regular Faculty)

DATE: 11/27/2025

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CPR: Passed

DATE: 1/7/2026

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SENATE: <office use only>

DATE: <select>

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## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: <b>Core Senior Studio I</b>	COURSE MNEMONIC: <b>FMSA-400</b>
NUMBER OF CREDITS: 6	PREREQUISITE: Completion of 81 credits including 12 credits of FMSA-300
<input checked="" type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: No

### Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>	COURSE NUMBER: <Leave blank if no changes>
COURSE MNEMONIC: <Leave blank if no changes>	PREREQUISITE: <b>12 credits from FMSA 311, FMSA 312, FMSA 313 or FMSA 314 and Completion of 81 credits</b>
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: no
EFFECTIVE DATE: <Click to enter semester>	REPEATABLE FOR CREDIT: <Leave blank if no changes>

### Current Course Description:

This senior studio course acts as a platform for the critical and artistic development of Film + Screen Arts students to develop and produce their degree projects, which reflect a culmination of what students have learned in their years of study. In advance of [FMSA 410](#) Film + Screen Arts Senior Studio II, students will develop their degree project through proposal, pre-production and production phases with the medium, form and content of their choosing. A high level of self-directed activity is expected, along with active participation in peer group and class discussion, presentations and critiques. The degree projects will be developed and critiqued on an aesthetic, technical and critical level. Peer group support is key to this development, along with individual meetings with instructors and presentations of the developing work to the class. Individual students are expected to create a degree project as well as assist their fellow students by taking on a skilled craft role on their productions.

### Proposed Course Description:

No changes

### Course Learning Objectives/ Student Learning Outcomes:

Upon course completion students will be able to demonstrate the following:

#### Voice/Authorship

- Develop and elaborate a deeper understanding of what motivates and informs their work.
- Imagine, initiate and create a moving image work that demonstrates depth, creativity, innovation, and a culmination of their years of study and practice.

- Effectively articulate key concepts and analysis of their work, incorporating research as well as the methodologies informing their practice.
- Generate valuable experience that can be directly applied to their future artistic, promotional, employment and educational endeavors.
- Imagine and initiate core topics/ themes of particular interest to them, with the aim of developing a critically engaged practice that links their interests to wider cultural, social and political contexts.
- Articulate key concepts, content and analysis of their work, incorporating research as well as methodologies informing their practice.

#### **Professional Practice**

- Formulate and build the foundation of a practice that relate to students' individual projects in film and media
- Value and prioritize being punctual and meeting deadlines, and adhering to a schedule that allows successful completion of their work
- Criticize and appraise their fellow students' degree projects, as well as their own
- Generate supplementary materials to successfully disseminate their work in professional contexts
- Demonstrate the ability to develop and carry through with media projects for post-graduate production

#### **Technical**

- Originate a film and media art project to a higher degree of personal proficiency that demonstrates depth, creativity, innovation, and a culmination of their years of study and practice
- Develop a deeper understanding of what motivates and informs their work
- Develop and build technical, technological and production management knowledge through experience on their own and fellow students' capstone projects
- Explore at least one area of applied practice in film and media making

#### **Critical Inquiry**

- Position their work in relation to questions about the larger cultural production of film media art
- Examine and critique media productions with a high level of discourse and critical inquiry in relation to contemporary culture and/ or film and media history
- Assess and critique their own and their peers' work with a high level of discourse and critical inquiry
- Articulate their own creative process in relation to critical issues and concerns in art, design, media and culture

### **Proposed Course Learning Objectives:**

- Mentor students in the critical and artistic development of their degree projects through development and production.
- Support students to work in a self-directed way.
- Guide the participatory aspects of the course including: working in collaboration through craft roles, workshops, class discussions, presentations and critiques.
- Instructors and students work one-on-one as-needed during the development and production process.

### **Proposed Student Learning Outcomes (5-10)**

Upon course completion students will be able to:

#### **Voice/Authorship**

- Develop and elaborate a deeper understanding of what motivates and informs their work.
- Imagine, initiate and create a moving image work that demonstrates depth, creativity, innovation, and a culmination of their years of study and practice.
- Articulate key concepts, content and analysis of their work, incorporating research as well as methodologies informing their practice.
- Imagine and initiate core topics/ themes of particular interest to them, with the aim of developing a critically engaged practice that links their interests to wider cultural, social and political contexts.
- Generate valuable experience that can be directly applied to their future artistic, promotional, employment and educational endeavors.

#### **Professional Practice**

- Formulate and build the foundation of a practice that relates to students' individual projects in film and media.
- Value and prioritize being punctual and meeting deadlines, and adhering to a schedule that allows successful completion of their work.
- Criticize and appraise their fellow students' degree projects, as well as their own.
- Generate supplementary materials to successfully disseminate their work in professional contexts.
- Demonstrate the ability to develop and carry through with media projects for post-graduate production.

#### **Technical**

- Originate a film and media art project to a higher degree of personal proficiency.
- Develop a deeper understanding of what motivates and informs their work.
- Develop and build technical, technological and production management knowledge through experience on their own and fellow students' capstone projects.
- Explore at least one area of applied practice in film and media making.

#### **Critical Inquiry**

- Position their work in relation to questions about the larger cultural production of film media art.
- Examine and critique media productions with a high level of discourse and critical inquiry in relation to contemporary culture and/ or film and media history.
- Assess and critique their own and their peers' work with a high level of discursive and critical inquiry.
- Articulate their own creative process in relation to critical issues and concerns in art, design, media and culture.

#### **Reason:**

As FMSA 300 no longer exists, it is necessary to revise the prerequisites. This course proposal also adds missing course objectives and has refined some of the learning outcomes.

**Questions to consider:****Does this course contribute to decolonizing the curriculum? How so?**

Yes, this new course proposal and learning objectives are representative of faculty initiatives in decoloniality towards collegial and collaborative review, discourse, and reinforcing a curriculum attentiveness of Inclusivity, Diversity and Equity in and through creative practice, lecture and guest speakers.

This new course proposal reflects active program development and responsible stewardship of curriculum guided by the most recent program review (AY 2022/2023) and addressing the recommendations and direction of the emergent FMSA Action plan.

**Does this course address the climate crisis? How so?**

Yes, FMSA 400 will employ teaching methods and learning objectives to engage with our shared condition, through a critical lens of current disciplinary content while acknowledging the ecological world around us as the permanent context of creative practices.

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**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Harry Killas	DATE: 11/27/2025
ASSISTANT DEAN: Harry Killas	DATE: 11/27/2025
DEAN: Celeste Martin	DATE: 12/9/2025
If proposal involves other Faculty's curriculum please provide additional signatures of the appropriate deans and assistant deans:	
ASSISTANT DEAN: <Click to enter>	DATE: <select>
DEAN: <Click to enter>	DATE: <select>

**Committee Consideration of the Proposal:**

CURRICULUM AREA: Film + Screen Arts	DATE: 11/27/2025
CPR: Passed	DATE: 1/7/2026
SENATE: <office use only>	DATE: <select>



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## Senate Committee Report Form

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Committee:	Academic Planning + Priorities Committee
Meeting Date:	January 7, 2026
Presenter(s):	Jacqueline Turner

### Chair's Summary:

#### **Make-Up Day**

The Committee received an update that before the holiday break, Senate approved changes to the Academic Schedule to add a Make-Up Day on Tuesday, April 14, 2026, which will run on a Friday schedule. In alignment with the Academic Schedule Policy, it needed to go through Senate. It passed the Friday afternoon before the break.

#### **Revisions to Policy 4.16**

The Committee was briefed on ongoing work to revise policy 4.16, including a plan to split the existing policy document into two separate policies:

- Student Assessment & Grading Policy
- Academic Standing & Continuance Policy

Members were invited to provide feedback by commenting directly in the draft documents included in the agenda package.

It was noted that consultation will occur through faculty meetings and student feedback. The earliest opportunity to bring the drafts to APP would be the end of Spring term, though it may be more likely for consideration at the beginning of Fall term depending on timing.

**Signature:** Jacqueline Turner

**Date:** January 16, 2026



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## Senate Committee Report Form

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Committee:	Governance Committee
Meeting Date:	January 9, 2026
Presenter(s):	Celeste Martin

### Chair's Summary:

#### **Senate Budget Committee Review – Updates**

The Governance Committee received an update from the Senate Office on the ongoing review of the Senate Budget Committee terms of reference, including a brief overview of Senate's consultative role in relation to the annual budget and a summary of early themes emerging from a sector scan of peer institutions. The discussion focused on identifying the key questions the Committee will need to consider as this work progresses

#### **Open Senate Committee Meeting Practices**

The Governance Committee received an update from the Senate Office on research conducted into practices related to open Senate committee meetings, following a concern raised at the November Senate meeting regarding consistency between the Senate Committee Operating Guidelines and the Senate Bylaws.

There was general agreement that the current Bylaw language creates confusion and would benefit from clarification. N. Himer indicated that the Senate Office would bring proposed amendments to the Senate Bylaws, along with any corresponding refinements to the Senate Committee Operating Guidelines, to a future meeting of the Committee for consideration.

#### **Sabbaticals & Leaves While Serving on Senate.**

The Governance Committee received an update on work underway to clarify how sabbaticals and other forms of leave should be handled when a Senator is unable to attend meetings for an extended period. It was noted that ECU currently has no bylaw or policy provision specifically addressing sabbaticals/leaves while serving on Senate. In practice, the bylaw provision regarding vacancy after three consecutive absences has been applied, which can create uncertainty for Senators taking approved leave.

The Committee was advised that a preliminary sector scan has identified several common approaches used at other institutions. N. Himer noted that the Senate Office would return to the Committee in the future with recommendations for addressing sabbaticals and other forms of leave.

**Signature:** Celeste Martin

**Date:** January 16, 2026