



AGENDA – OPEN SESSION

SENATE MEETING
Wednesday, March 4, 2026
9:30 a.m. – 11:20 a.m.
ECU Boardroom (D2315)

[CLICK HERE](#) to watch the Senate meeting live via MS Teams.

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** T. Kelly, 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 approve the January 28, 2026 open session meeting minutes, as circulated.**
— ***Attachment:*** Draft Minutes of the Senate Open Session Meeting of January 28, 2026
- II. BUSINESS**
1. Chair’s Remarks + Report T. Kelly
 2. Vice President, Academic + Provost’s Report D. Achjadi
 3. INFORMATION: Policy 8.9 (Hiring) Procedures A. Tees
— ***Attachment:*** Briefing Note
 4. INFORMATION: Suspension of Intake to Critical + Cultural Practices, New Media + Sound Art, and Photography D. Achjadi
 5. INFORMATION: Curriculum Planning + Review Committee Report A. Jaroszewicz
— ***Attachment:*** Curriculum Planning + Review Committee Report
 6. APPROVAL: Curriculum Planning + Review Committee Recommendation A. Jaroszewicz
— ***Attachment:*** Curriculum Planning + Review Committee Recommendation

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

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

- DRWG 212 Drawing: Anatomical
(changes to prerequisites and learning objectives)
- DRWG 215 Drawing: The Human Figure
(changes to description, prerequisites and learning objectives)
- DRWG 303 Drawing: Ideas
(changes to description and prerequisites, add learning objectives)
- DRWG 304 Drawing: Special Topics
(changes to prerequisites, add learning objectives)
- DRWG 307 Drawing: Collage
(changes to description and prerequisites, add learning objectives)
- DRWG 309 Drawing: Narrative Images
(changes to description, prerequisites and learning objectives)
- DRWG 312 Drawing: Anatomical
(change to learning objectives)
- DRWG 315 Drawing: The Human Figure
(changes to description and learning objectives)

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

- SCLP 214 Wood Fabrication for Sculpture
(changes to name, number and description, add learning objectives)
- SCLP 215 Metal Fabrication for Sculpture
(changes to name, number and description, add learning objectives)
- SCLP 216 Mold Making for Sculpture
(changes to name, number and description, add learning objectives)
- SCLP 219 Flexible Material Fabrication for Sculpture
(changes to name, number and description, add learning objectives)
- SCLP 306 Sculpture Projects
(changes to description, prerequisites, repeatable, add learning objectives)
- SCLP 312 Sculpture: Special Topics
(changes to description, repeatable, add learning objectives)
- SCLP 318 Sculpture: Installation/Site Specific
(changes to name, description, prerequisite, repeatable, add learning objectives)
- SCLP 321 Sculpture: Metal Fabrication
(changes to name, description, prerequisite, add learning objectives)
- SCLP 322 Sculpture: Mold Making
(changes to name, description, prerequisite, add learning objectives)
- SCLP 323 Sculpture: Wood Fabrication
(changes to name, description, prerequisite, add learning objectives)
- SCLP 329 Flexible Material Fabrication for Sculpture II
(changes to name, description, prerequisite, repeatable, add learning objectives)

7. INFORMATION: Academic Planning + Priorities Committee Report J. Turner
— **Attachment:** Academic Planning + Priorities Committee Report
8. INFORMATION: International Development Committee Report C. Seney-Coletta
— **Attachment:** International Development Committee Report
9. INFORMATION: Appeals Committee Report K. Verkerk
— **Attachment:** Appeals Committee Report
10. INFORMATION: Nominations Committee Report D. Achjadi
— **Attachment:** Nominations Committee Report
- III. **OPEN FORUM** Chair
- IV. **NEXT MEETING:** Wednesday, April 8, 2026, 9:30 a.m. – 11:20 a.m.
- V. **ADJOURNMENT**
- IT IS HEREBY RESOLVED that the meeting be adjourned.** Chair



MINUTES – OPEN SESSION (DRAFT)

SENATE MEETING
Wednesday, January 28, 2026
9:30 a.m. – 11:00 a.m.
ECU Boardroom (D2315)

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 – D. Achjadi, Acting Chair, called the meeting to order at 9:41 a.m.
2. Adoption of the Agenda

No questions were raised.

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

3. Approval of Minutes

No questions were raised.

**IT IS HEREBY RESOLVED that Senate approve the November 5, 2025 open session meeting minutes, as circulated.
CARRIED BY UNANIMOUS CONSENT.**

4. Approval of Minutes

No questions were raised.

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

II. BUSINESS

1. Vice President, Academic + Provost's Report

The Vice-President, Academic + Provost presented their report, highlighting the following:

- A busy start to the semester with lots of activity across the University.
- Increased demand for exhibition space following improvements to gallery booking processes, including greater engagement from Design + Dynamic Media programs.
- Audain Visiting Artist Salar Mameni residency at the Libby Leshgold gallery, including a well-attended artist talk and class visits.
- Progress on the Foundation program self-study, now in the final external review stage, with next steps including receipt of the external reviewers' report, a response, and action planning.
- Early data-gathering stages of self-studies for Communication Design and Illustration programs.
- Beginning the 2026/27 admissions cycle, with the final portfolio deadline coming up. This is also the first full-cycle use of the Slate platform. Noted a significant increase in undergraduate applications.
- Initial planning underway for course scheduling for the 2026/27 academic year, with a higher volume of course proposals anticipated in upcoming Senate meetings.

No questions were raised.

2. APPROVAL: Appeals Committee Appointment

Senate considered a nomination to fill a vacancy on the Appeals Committee. D. Achjadi, Chair of the Nominations Committee, noted that the recommendation comes forward following the usual Nominations Committee processes.

Moved/Seconded

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

CARRIED.

3. INFORMATION: Appeals Committee Report

The Acting Chair invited K. Verkerk, Chair of the Appeals Committee, to present the report.

Key points noted:

- Work is underway to develop plain-language website content to improve transparency and accessibility of the appeals process.

A discussion followed the report:

- Strong support was expressed for making appeals information more accessible and in plain language.
- A concern was raised that some students still believe they must mail in full appeal packages.
- It was noted that work is underway to move toward online submission (TDX / form-based submission); in the meantime, students/faculty can email for help.

4. INFORMATION: Curriculum Planning + Review Committee Report

The Acting Chair invited A. Jaroszewicz, Chair of the Curriculum Planning + Review Committee, to present the report.

There were no questions or comments on the report.

The Acting Chair noted that the Committee approved several course change proposals for recommendation to Senate and which will be taken up next.

5. APPROVAL: Curriculum Planning + Review Committee Recommendations

The Acting Chair invited A. Jaroszewicz, Chair of the Curriculum Planning + Review Committee, and C. Martin, Dean, Faculty of Design + Dynamic Media, to present the course change proposals. No questions were raised on the course change proposals.

A concern was raised regarding inconsistencies between the new course proposal form and the course change proposal form, particularly with respect to identifying whether courses are electives or requirements.

In response, the Acting Chair noted that the Curriculum Planning + Review Committee tasked a working group to review these forms last year. However, the work on course proposal forms was paused pending work on the curriculum and program development policies, to ensure that they also align with quality assurance process needs.

Moved/Seconded

IT IS HEREBY RESOLVED, on the recommendation of the Curriculum Planning + Review 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)

CARRIED.

6. INFORMATION: Academic Planning + Priorities Committee Report

— **Attachment:** Academic Planning + Priorities Committee Report

The Acting Chair invited J. Turner, Chair of the Academic Planning + Priorities Committee, to present the report.

Key points noted include:

- APP was notified of the change to the Spring 2026 Academic Schedule that was approved by Senate at the end of the Fall 2025 term.
- APP reviewed revisions to policy 4.16.

No questions were raised.

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

The Acting Chair invited C. Martin, Chair of the Governance Committee, to present the report:

Key points noted:

- The Governance Committee reviewed sector research on how peer institutions structure Senate Budget Committees or the equivalent and began identifying potential options for ECU.
- The committee noted inconsistencies between bylaws language and current practice regarding open, closed, and in camera meetings. Work is underway to clarify definitions and align governance documents with practice.
- The committee discussed how to manage Senate vacancies/seats when Senators are on sabbatical or other leaves of absence and reviewed approaches at peer institutions. Recommendations on how ECU's Senate can address these situations will be developed.

A question was raised regarding what was found in the Senate Budget Committee sector scan. The University Secretary noted the following:

- Many institutions have smaller Senate Budget Committees (not committees of the whole); Such committees
 - often meet in closed session;
 - interface closely with VP Academic and VP Finance; and
 - are advisory bodies.
- Some institutions combine budgetary discussions with planning/priorities functions in a single committee.
- It was noted that the VP Finance should be included in further discussion to align any Senate Budget Committee model with the university budget cycle.

A question was raised about the difference between open sessions, closed sessions, and in-camera sessions. The University Secretary clarified:

- Senate meetings are open by default (observers can attend).
- "Closed session" is not open to the broader community (some admin/support may remain, with expectations).
- "In camera" would be senators only (rare).

It was noted that work is underway to clarify these definitions.

III. OPEN FORUM

The Acting Chair reminded senators that Open Forum is a standing agenda item intended to provide space for discussion of matters within Senate's academic mandate, should time permit. The Executive Committee has asked that the Senate Office review how other institutions structure similar agenda items and consider ways to support more effective use of this time.

Decolonizing Curriculum

A request for a structured space/forum to discuss how decolonizing curriculum changes understandings of learning and what that means for Senate's academic governance role. The Acting Chair indicated this could connect to upcoming work on developing an academic plan and would be brought back to Executive.

Collegial Governance

A question was raised about whether there is currently a representative from the Board sitting on Senate. The University Secretary noted that the seat is vacant and that the Board is working to fill the position.

Student Engagement

A question was raised about student representation.

It was noted that there are positions for students at the faculty-level. It was expressed that there needs to be a regular and robust way of checking in on students.

In response, the Acting Chair noted:

- student representatives sit on all the Senate Committees.
- ECSU elects representatives from each faculty;
- regular meetings occur with the Student Union executive; and
- additional consultation mechanisms (such as town halls and faculty-level engagement) are also utilized.

A question was raised about whether the students elected to faculties are compensated positions. The Acting Chair noted that they'll investigate this and get back to the senator.

The University Secretary noted that, at least for the Board and Senate, there is a student service policy where they are eligible for a form of compensation for their service to the University.

PRW (Program Requirement Worksheet) Distribution

It was noted that physical copies of PRWs were provided to Foundation students at orientation and the open house. It was recognized that PRWs can sometimes be difficult for students to access or fully understand, so this was an effort to make sure Foundation students had access to that information right from the start.

[Secretary's Note: PRW is a Program Requirement Worksheet, which lists required courses to fulfill the requirements of a major.]

Sector Scan Research

A question was raised about what the term "sector scan" encompasses, since this term surfaces frequently during Senate discussions.

The University Secretary noted that the general approach includes a mix of:

- public document scans
- direct outreach to other peer institutions
- reference to good governance standards

It was emphasized that analysis of sector scan research often involved understanding why peers do something (not simply counting how many do the same thing) and determining from there what option works best for ECU.

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 at 10:34 a.m.

CARRIED BY UNANIMOUS CONSENT.



SENATE

Information Briefing Note

TO:	Senate
FROM:	Adrian Tees, AVP, Human Resources + Privacy Officer
DATE:	March 4, 2026
SUBJECT:	Updated Policy 8.9 Hiring + Procedures
PURPOSE:	<input type="checkbox"/> For Action <input checked="" type="checkbox"/> For Discussion <input checked="" type="checkbox"/> For Information

EXECUTIVE SUMMARY/OVERVIEW

Human Resources was tasked by the Board of Governors (the Board) with reviewing the current hiring policy and its procedures. The policy and procedures have been revised, following a review of sectoral practices and to align with the University Act. The attached drafts were vetted by legal counsel at Harris & Company LLP and have been discussed at the Board’s Executive and Human Resources Committee.

The policy falls under the jurisdiction of the Board as per the University Act; however, section 27 (2)(f) provides that the Senate is engaged:

“with the approval of the senate, to establish procedures for the recommendation and selection of candidates for president, deans, librarians, registrar and other senior academic administrators as the board may designate;”

As such, the VP Human Resources is presenting the draft Procedures 8.9.1 and 8.9.3 to the Senate and will lead discussion at the March 4 Senate meeting. Policy 8.9 and procedures 8.9.2 have also been included for the Senate’s reference.

[Note: Presidential Hiring is not in scope of policy 8.9]

KEY POINTS/CONSIDERATIONS

For broader background, it is noted that the Board's role in approving hiring decisions has been updated to ensure alignment with interpretations of the University Act.

For Senate's consideration, the following are key changes to the procedures:

1. The policy and procedures have been updated to include a clear process for interim appointments (pro tem).
2. The procedures contemplate a clear and transparent process that addresses the reappointment of fixed term employees balancing the principles of collegial governance and management rights.
3. Concerning fixed term academic leadership roles, the procedures outline a two-term maximum of any fixed term appointment.
4. Committee composition will continue to model the current process for faculty and staff involvement.

NEXT STEPS

At this stage, procedures 8.9.1 and 8.9.3 are being presented to the Senate for information and discussion at the March 4 meeting, prior to final review and approval at one of the next meetings of the Senate.

ATTACHED SUPPORTING MATERIALS

1. Draft Policy 8.9: Hiring
2. Draft Procedures 8.9.1: Procedures for the Recommendation + Selection of Senior Academic + Administrative Personnel
3. Draft Procedures 8.9.2: Procedures for the Recommendation + Selection of Administrative + Support Staff Positions
4. Draft Procedures 8.9.3: Procedures for the Recommendation + Selection of Vice Presidents



Policy Number	8.9
Approval Body	Board of Governors
Policy Officer	Associate Vice President, Human Resources
Approval Date	March 2010
Revision	xxx 2025

8.9 HIRING (DRAFT)

ENABLING LEGISLATION + LINKED POLICIES

University Act

Powers of board Section 27

(2) Without limiting subsection (1) or the general powers conferred on the board by this Act, the board has the following powers:

(c) to appoint a secretary and committees it considers necessary to carry out the board's functions, including joint committees with the senate, and to confer on the committees power and authority to act for the board;

(f) with the approval of the senate, to establish procedures for the recommendation and selection of candidates for president, deans, librarians, registrar and other senior academic administrators as the board may designate;

(g) subject to section 28, to appoint the president of the university, deans of all faculties, the librarian, the registrar, the bursar, the professors, associate professors, assistant professors, lecturers, instructors and other members of the teaching staff of the university, and the officers and employees the board considers necessary for the purpose of the university, and to set their salaries or remuneration, and to define their duties and their tenure of office or employment.

Tenure, appointment and removal of teaching staff and others Section 28

(1) Unless otherwise provided, the tenure of persons appointed under section 27 (2) (g) is during the pleasure of the board.

2. A person must not be appointed a member of the teaching staff of the university or of any faculty of the university unless the person is first nominated for the position by the president.
3. A member of the teaching staff of the university or of any faculty of the university must not be promoted or removed except on the recommendation of the president.

President and powers

Section 59

(2) Without limiting subsection (1), the president has the following powers:

(a) to recommend appointments, promotions and removal of members of the teaching and administrative staffs and the officers and employees of the university;

Employment Standards Act Regulations
Public Sector Employers Act and Regulations
BC Labour Relations Code
BC Human Rights Code
Freedom of Information and Protection of Privacy Act
Collective Agreement: Emily Carr University of Art + Design and Emily Carr University of Art + Design Faculty Association
Collective Agreement: Emily Carr University of Art + Design and CUPE
Terms and Conditions for the Administrative Group
Citizenship and Immigration Canada Regulations
Canada-United States-Mexico Agreement (CUSMA)

OBJECTIVE

The objective of this policy is to describe the commitment of Emily Carr University of Art + Design (University) to ensuring fair and equitable hiring practices. Furthermore, this policy authorizes the Executive and Human Resources Committee of the Board of Governors (“the committee”) to approve the appointment of all officers and employees necessary for the purposes of the University, as recommended by the President.

SCOPE + APPLICATION

This policy applies to all University employees, which include members of the administrative group, faculty members and staff members. The Board has established procedures for recommending and selecting candidates for employment, which are approved by Senate, in accordance with section 27(2)(f) of the *University Act*.

DEFINITIONS

Equity Deserving Groups refers to an individual or group of individuals whose identity is aligned with a protected ground under the *BC Human Rights Code*. An equity deserving group can usually be defined as: women; Indigenous identity; visible minorities; people with disabilities; members of the lesbian, gay, bisexual, transgender, queer, 2 spirited, and intersex communities; and faith-based groups.

Protected Grounds are defined by the *BC Human Rights Code*, and are understood as the following: Indigenous identity, race, colour, ancestry, place of origin, political belief, religion, marital status, family status, physical or mental disability, sex, sexual orientation, gender identity or expression, or age of that person or because that person has been convicted of a criminal or summary conviction offence that is unrelated to the employment or to the intended employment of that person.

Special Program means an approved exemption by BC’s Office of the Human Rights Commissioner to create unique and targeted recruitment campaigns for Equity Deserving Groups. The purpose of the Special Program is to improve conditions for an individual or group that has faced disadvantage. It achieves this by treating them in a way which would normally contravene the *Human Rights Code*.

POLICY PRINCIPLES

1. To inspire excellence and innovation, the University will attract and hire the most qualified applicants in accordance with equitable and accessible hiring practices as set out in relevant policies and procedures and in compliance with applicable legislation, collective agreements and terms and conditions of employment.
2. The University will encourage applications from all Equity Deserving Groups as the University strives to foster a workplace that celebrates the principles of justice, equity, diversity and inclusion.
3. The University may choose to engage in searches at the local, provincial, national, or international level. All qualified persons will be invited to apply; however, Canadians, permanent residents of Canada, and those professions under any applicable international trade agreements, will be given priority.
4. From time to time, the University will use Special Programs to engage in restricted searches to promote the inclusion of equity deserving groups. This may include other Protected Grounds, such as place of origin.
5. The University will ensure that fair employment practices are followed, including the maintenance of confidentiality for all applicants and search proceedings, requiring declaration of conflict of interest of search committee members, protecting the human rights of all applicants, and observing Freedom of Information and Protection of Privacy requirements.
6. The University may be required to fill permanent vacancies in an interim (pro tem) capacity pending the conclusion of a hiring process.

7. The University will run internal expressions of interest, where practicable, when filling pro tem appointments and non-administrative academic leadership roles, such of Assistant and Associate Deans and Faculty Coordinators.
8. The University will engage in search processes for the purposes of identifying nominees for a Canada Research Chair. These search practices shall comply with relevant provisions of the collective agreement and any Government of Canada policy requirements, including those requirements as set out by the granting agency.

POLICY SUPPORTS

1. 8.9.1 Procedures for Recommendation + Selection of Senior Academic + Administrative Personnel
2. 8.9.2 Procedures for the Recommendation + Selection of Administrators + Staff
3. 8.9.3 Procedures for the Recommendation + Selection of Vice Presidents

DRAFT



Policy Number	8.9.1
Approval Body	Executive Committee + Board
Policy Officer	Associate Vice President, Human Resources
Approval Date Revision	March 2010 (B); May 2010 (S) xxx 2025

8.9.1 PROCEDURES FOR THE RECOMMENDATION + SELECTION OF SENIOR ACADEMIC + ADMINISTRATIVE PERSONNEL (DRAFT)

ENABLING POLICY

8.9 Hiring

OBJECTIVE

The objective of these procedures is to define the process for the recommendation and selection of Emily Carr University of Art + Design (University) senior academic administrators and administrative personnel.

SCOPE

These procedures apply to all University candidates for: Associate Vice-President, Chief Information Officer, University Secretary; Dean; University Librarian; Vice-Provost, Students; Registrar; and any other senior leadership role necessary for the operation of the university.

PROCEDURES FOR SELECTION

- 1) The search and selection procedure will be coordinated by the University Human Resources Department in collaboration with the administrator responsible for the vacant position. All selection processes will be conducted in accordance with University Hiring Policy 8.9, Policy 8.10 and in compliance with relevant legislation.
- 2) Prior to the search committee being formed, the committee chair and Human Resources shall assess the need for a Special Program to support the inclusion of an Equity Deserving Group.
- 3) A search committee of appropriate representatives of the University community will be formed and chaired by the supervising administrator or designate. The purpose of the search committee is to identify a preferred candidate by following university procedures.
 - a. In the case of hiring a Dean, the search committee shall have four (4) faculty from the Faculty. Two (2) faculty will be selected by the chair, and two (2) faculty will be elected by the Faculty.
- 4) The role description shall establish criteria for the search and must include job specific requirements that articulates the skills, abilities and duties required by the role.
- 5) Positions will be advertised on the university's applicant tracking system (ATS) and externally with a specified closing date and shall conform to any laws or regulations governing the advertisement of job opportunities. Applications will be received by Human Resources. Human Resources, in consultation with the search committee, shall identify appropriate locations for advertising and promoting the opportunity, and shall determine an appropriate length of time for posting.

- 6) The search committee chair, in consultation with Human Resources, may choose to appoint a third-party vendor to assist with the search committee's activities. When a third party is engaged, the third party shall engage their own search process provided they align with the University's operational requirements and values.
- 7) Postings shall require candidates to submit, at minimum, a current resume or curriculum vitae, and a covering letter.
- 8) Each search committee member will assess the applications applying the agreed upon criteria to create a shortlist of candidates for interviews. In certain circumstances, the committee may identify and interview a long list of candidates prior to establishing the short list at the discretion of the chair.
- 9) Human Resources will arrange interviews. Interview questions will be developed based on the established criteria and will be asked of each candidate.
- 10) Additional components of the interview and assessment activities may be utilized as appropriate and at the discretion of the Chair.
- 11) Upon conclusion of the interviews, the search committee will discuss each candidate and decide on a recommendation for the successful candidate, subject to satisfactory references, and final approval by the Board of Governors.
- 12) Prior to verifying the candidate's references, a tentative offer of employment shall be issued to the candidate. Once a tentative agreement is reached between the university and the candidate, the candidate's references will be verified.
- 13) The search committee chair will verify the references of the preferred candidate and shall receive support from Human Resources or from a third party where appropriate.
- 14) The selection recommendation will be made by the search committee chair to the President + Vice Chancellor or designate for their approval. The President +Vice-Chancellor will in turn, advance the recommendation to the Board for final approval.
- 15) To avoid undue delay, once approved by the President, Human Resources shall issue the successful candidate a written contract of employment.

TERMS OF APPOINTMENT

The following academic leadership roles shall serve a "fixed term" no longer than 5 years, and may be renewed for an additional term:

- Dean
- Associate Vice-President, Research

All other appointments shall be for a "continuing" term, as described in the *Terms and Conditions of Employment for Administrators*

EXTENSION OF APPOINTMENT

Fixed Term appointments may be renewed for an additional fixed term. The following outlines the process to renew a fixed term appointment:

The Administrative supervisor of the fixed term employee shall ascertain whether the incumbent intends on serving an additional term. This determination shall be made at least 18 months prior to the end of the current term. If the incumbent wishes to serve a second term, the following steps shall take place prior to the final year of the current term:

1. A Review Committee for Reappointment ("the committee") with representation from various internal community members shall be established, and shall attempt to have at a minimum:
 - a. Chair – will normally be the incumbent's supervisor
 - b. 2 (two) executive administrators
 - c. 4 (four) faculty:
 - i. 2 (two) appointed by the supervisor
 - ii. 2 (two) elected by the faculty area

- d. 2 (two) Support Staff appointed by the supervisor
- e. 1 (one) Student
- f. Associate Vice-President, Human Resources as non-voting support

Human Resources provides advice and expertise as needed by the Committee or by the President or delegate.

When establishing a Review Committee for the AVP Research + Dean of Graduate Studies, faculty will be appointed or elected from all three undergraduate Faculties.

2. The committee mandate is to provide a recommendation to the President + Vice-Chancellor with respect to renewal. The criteria for the recommendation shall be based solely on the job description for the role in question.
3. To support the work of the Committee, the chair may contract with an external consultant to provide additional expertise; to conduct confidential interviews with key stakeholders and to anonymize and collate that input for the Chair; and to receive, anonymize and collate the confidential input solicited from and submitted by members of the University community, for the Chair. Whether the chair contracts with an external consultant or not, only attributed submissions will be accepted. If an external consultant has not been engaged, a confidential internal system will be utilized to ensure anonymity of contributors. The Chair, at their discretion, will share relevant details of the reports with the committee to support their deliberations.
4. In addition to any information collected in section 3 above, the committee will gather the following information to support the renewal process:
 - a. Statement from Incumbent
 - i. Shall include reflections on accomplishments and learnings during the term, highlighting significant achievements and contributions to the university.
 - b. Statement on Professional Development
 - c. Annual Performance Goal and Final Assessment documentation;
5. The chair shall advance a recommendation to the President + Vice Chancellor, who will in turn, advance the recommendation to the Board for final approval.

PRO TEM APPOINTMENTS (INTERIM)

From time to time, it may be necessary to establish interim appointments when roles are vacated and while the University runs a search process to recommend the appointment of a new incumbent.

In such instances, the administrative supervisor of the vacant role shall recommend to the President the appointment of an individual on an interim basis, who will in turn, advance the recommendation to the Board for final approval.

Interim appointments shall be limited to a maximum of 2 years and may be extended under exceptional circumstances. Interim appointments do not require a search process; however, leaders are required to use an expression of interest process, with clearly stated criteria, and may or may not involve a committee, where multiple potential applicants are available.

The administrative supervisor of the vacant role will develop clear and transparent criteria in consultation with Human Resources prior to any internal expression of interest process being deployed.



Policy Number	8.9.2
Approval Body	Executive Committee
Policy Officer	Associate Vice President, Human Resources
Approval Date	April 2010
Revision	xxx 2025

8.9.2 PROCEDURES FOR THE RECOMMENDATION + SELECTION OF ADMINISTRATIVE + SUPPORT STAFF POSITIONS (DRAFT)

ENABLING POLICY

8.9 Hiring

OBJECTIVE

The objective of these procedures is to define the process for the recommendation and selection of Emily Carr University of Art + Design (University) administrative staff and staff positions

SCOPE

These procedures apply to all University candidates for administrative + support staff positions, other than those referenced in:

- Procedures 8.9.1: Procedures for the Recommendation + Selection of Senior Academic Administrators, and
- Procedures 8.9.3: Procedures for the Recommendation + Selection of Vice Presidents, and all candidates for other staff positions, other than teaching staff positions.

PROCEDURES

1. The search and selection procedure will be coordinated by the University Human Resources Department in collaboration with the administrator responsible for the vacant position. All selection processes will be conducted in accordance with Policy 8.9 Hiring and in compliance with relevant statutory regulations, legislation, the Collective Agreement between the University and CUPE, and the Terms and Conditions for the Administrative Group.
2. Prior to the search committee being formed, the search committee chair and Human Resources shall assess the need for a Special Program to support the inclusion of an Equity Deserving Group.
3. A search committee of appropriate representatives of the University community will be formed and chaired by the supervising administrator or designate. The purpose of the search committee is to identify a preferred candidate by following university procedures.
4. The role description shall establish criteria for the search and must include job specific requirements that articulates the skills, abilities and duties required by the role.
5. Positions will be advertised on the university's applicant tracking system (ATS) and externally with a specified closing date and shall conform to any laws or regulations governing the advertisement of job opportunities. Applications will be received by Human Resources. Human Resources, in consultation with the search committee, shall identify appropriate locations for advertising and promoting the opportunity, and shall determine an appropriate length of time for posting.

6. The hiring leader, in consultation with Human Resources, may choose to appoint a third-party vendor to assist with the search committee's activities. When a third party is engaged, the third party shall engage their own search process provided they align with the University's operational requirements and values.
7. Every posting shall require candidates to submit, at minimum, a current resume or curriculum vitae, and a covering letter.
8. Each search committee member will review the applications and, based on the agreed upon criteria, create a shortlist of candidates for interviews. The search committee will meet to discuss shortlists and agree upon a combined shortlist. In certain circumstances, the committee may identify and interview a long list of candidates prior to establishing the short list.
9. Human Resources will arrange interviews. Interview questions will be developed based on the established criteria and will be asked of each candidate.
10. Additional assessment activities may be utilized as appropriate and agreed upon by the hiring committee.
11. Upon conclusion of the interviews, the search committee will discuss each candidate and decide on a recommendation for the successful candidate, subject to satisfactory references, and final approval by the Board of Governors.
12. Prior to verifying the candidate's references, a tentative offer of employment shall be issued to the candidate. Once a tentative agreement is reached between the University and the candidate, the candidate's references will be verified.
13. The hiring leader will verify the references of the preferred candidate and shall receive support from Human Resources or from a third party where appropriate where appropriate.
14. The selection recommendation will be made by the search committee chair to the President + Vice Chancellor or designate for their approval. The President +Vice-Chancellor will in turn, advance the recommendation to the Board for final approval.
15. To avoid undue delay, once approved by the President, Human Resources shall issue the successful candidate a written contract of employment.

PRO TEM APPOINTMENTS (INTERIM)

From time to time, it may be necessary to establish interim appointments when roles are vacated and while the University runs a search process to recommend the appointment of a new incumbent.

In such instances, the administrative supervisor of the vacant role shall recommend to the President the appointment of an individual on an interim basis, who will in turn, advance the recommendation to the Board for final approval.

In most instances, these interim appointments shall be limited to a maximum of 2 years and may be extended under exceptional circumstances. Interim appointments do not require a search process; however, leaders are required to use an expression of interest process, with clearly stated criteria, and may or may not involve a committee, where multiple potential applicants are available.

The administrative supervisor of the vacant role shall develop clear and transparent criteria in consultation with Human Resources prior to any postings or internal expression of interest processes are deployed.

For support staff, these interim appointments shall be limited to the terms set out in the collective agreement and may be extended under exceptional circumstances.



Policy Number	8.9.3
Approval Body	Board of Governors + Senate
Policy Officer	Associate Vice President, Human Resources
Approval Date	April 2010 (B); May 2010 (S)
Revision	xxx 2025

8.9.3 PROCEDURES FOR THE RECOMMENDATION + SELECTION OF VICE PRESIDENTS (DRAFT)

ENABLING POLICY

8.9 Hiring

OBJECTIVE

The objective of these procedures is to define the process for the recommendation and selection of Emily Carr University of Art + Design (University) Vice Presidents.

SCOPE

These procedures apply to all University candidates for Vice Presidents, which include the Vice President Finance + Administration, and the Vice President Academic + Provost, and any other Vice Presidents as necessary.

PROCEDURES

1. The search and selection procedure will be coordinated by the University's Human Resources Department in collaboration with the administrator responsible for the vacant position. All selection processes will be conducted in accordance with Policy 8.9 Hiring and in compliance with relevant legislation, and the Terms and Conditions for the Administrative Group provisions.
2. Prior to the search committee being formed, the President + Vice Chancellor and Human Resources shall assess the need for a Special Program to support the inclusion of an Equity Deserving Group.
3. A search committee of appropriate representatives of the University community, including an appointed member of the Board, will be formed and chaired by the President + Vice Chancellor. The purpose of the search committee is to identify a preferred candidate by following university procedures.
4. The role description shall establish criteria for the search and must include job specific requirements that articulates the skills, abilities and duties required by the role.
5. Positions will be advertised through the University's applicant tracking system and may specify a closing date. Human Resources shall be responsible for the administration of the University's applicant tracking system and may delegate portions to specific service and support areas. Human Resources, in consultation with the search committee, shall identify appropriate locations for advertising and promoting the opportunity, and shall determine an appropriate length of time for posting.
6. The President, in consultation with Human Resources, may choose to appoint a third-party vendor to assist with the search committee's activities. When a third party is engaged, the third party shall engage their own search process provided they align with the University's operational requirements and values.
7. Postings shall require candidates to submit, at minimum, a current resume or curriculum vitae, and a covering letter.

8. Each search committee member will review the applications and, based on the agreed upon criteria, create a shortlist of candidates for interviews. The search committee will meet to discuss shortlists and agree upon a combined shortlist. In certain circumstances, the committee may identify and interview a long list of candidates, prior to establishing the short list.
9. Human Resources will arrange interviews. Interview questions will be developed based on the established criteria and will be asked of each candidate.
10. Additional assessment activities, such as presentations to the community, informal meetings, etc., may be utilized as appropriate and agreed upon by the search committee.
11. Upon conclusion of the interviews, the search committee will discuss each candidate and decide on a recommendation for the successful candidate, subject to satisfactory references and final approval by the Board of Governors.
12. Prior to verifying the candidate's references, a tentative offer of employment shall be issued to the candidate. Once a tentative agreement is reached between the university and the candidate, the candidate's references will be verified.
13. Human Resources, or a third-party vendor, will coordinate the reference checking and provide the President + Vice Chancellor with the reference information to confirm the recommendation for selection decision.
14. The President will present the recommendation for appointment to the Board of Governors for approval. The role of the Board of Governors is as follows:
 - a. To ensure the procedural framework was adhered to in arriving at a recommended candidate for the position. As such, the Board shall receive, with as much notice as possible, an overview of the search process, detailing:
 - i. the various stages of the search process,
 - ii. how many candidates were screened,
 - iii. long list numbers,
 - iv. short list numbers, and
 - v. any other relevant information pertaining to: interview schedules; stakeholder meetings; presentations; and so on.
15. Once approved by the Board, the successful candidate will be provided a formal written contract of employment issued by Human Resources.

TERM OF APPOINTMENT

The following academic leadership roles shall serve a "fixed term" no longer than 5 years, and may be renewed for an additional term:

- Vice-President, Academic + Provost

All other appointments shall be for a "continuing" term, as described in the Terms and Conditions of Employment for Administrators.

EXTENSION OF APPOINTMENT

Fixed Term appointments may be renewed for an additional fixed term. The following outlines the process to renew a fixed term appointment:

The Administrative supervisor of the fixed term employee shall ascertain whether the incumbent intends on serving an additional term. This determination shall be made at least 18 months prior to the end of the current term. If the incumbent wishes to serve a second term, the following steps shall take place prior to the final year of the current term:

1. A Review Committee for Reappointment ("the committee") with representation from various internal community members shall be established:
 - a. Chair – will normally be the President + Vice-Chancellor
 - b. 1 (one) executive administrator
 - c. 1 (one) dean
 - d. 3 (three) faculty:
 - i. 1 (one) appointed by the President + Vice-Chancellor

- ii. 1 (one) elected by the faculty
- iii. 1 (one) elected by the Senate
- e. 1 (one) Support Staff appointed by the President + Vice-Chancellor
- f. 2 (two) Student: 1 (one) Undergraduate and 1 (one) Graduate, elected by students
- g. Associate Vice-President, Human Resources as non-voting support

Human Resources provides advice and expertise as needed by the Committee or by the President + Vice Chancellor.

The *Faculty of Graduate Programs and Research* does not elect a faculty member to the Committee, as no faculty members at ECU are specifically assigned to that Faculty.

2. The committee mandate is to provide a recommendation to the Board of Governors with respect to renewal. The criteria for the recommendation shall be based solely on the job description.
3. To support the work of the Committee, the chair may contract with an external consultant to provide additional expertise; to conduct confidential interviews with key stakeholders and to anonymize and collate that input for the Committee; and to receive, anonymize and collate the confidential input solicited from and submitted by members of the University community, for the Committee. Whether the chair contracts with an external consultant or not, only attributed submissions will be accepted. If an external consultant has not been engaged, a confidential internal system will be utilized to ensure anonymity of contributors.
4. In addition to any information collected in section 3 above, the committee will gather the following information to support the renewal process:
 - a. Statement from Incumbent
 - i. Shall include reflections on accomplishments and learnings during the term, highlighting significant achievements and contributions to the university.
 - b. Statement on Professional Development
 - c. Goal and Final Assessment documentation
5. The chair shall advance a recommendation to the Board for final approval.
6. Once approved by the Board, the successful candidate will be provided a formal written contract of employment issued by Human Resources.

PRO TEM APPOINTMENTS (INTERIM)

From time to time, it may be necessary to establish interim appointments when Vice-President roles are vacated and while the University runs a search process to recommend the appointment of a new incumbent.

In such instances, the President + Vice-Chancellor shall recommend to the Board of Governors the appointment of an interim leader for approval.

Interim appointments shall be limited to 2 years and may be extended under exceptional circumstances. Interim appointments do not require a search process; however, the President + Vice-Chancellor will use an expression of interest process, with clearly stated criteria, and may or may not involve a selection committee, where multiple potential applicants are available.

The President + Vice-Chancellor shall develop clear and transparent criteria in consultation with Human Resources prior to any internal expression of interest processes are deployed.



Senate Committee Report Form

Committee:	Curriculum Planning + Review Committee
Meeting Date:	February 4, 2026
Presenter:	Adriana Jaroszewicz

Chair's Summary:

Course Change Proposals

Amory Abbott, Interim Dean of the Audain Faculty of Art, presented course changes to:

- DRWG 212 Drawing: Anatomical
(changes to prerequisites and learning objectives)
- DRWG 215 Drawing: The Human Figure
(changes to description, prerequisites and learning objectives)
- DRWG 303 Drawing: Ideas
(changes to description and prerequisites, add learning objectives)
- DRWG 304 Drawing: Special Topics
(changes to prerequisites, add learning objectives)
- DRWG 307 Drawing: Collage
(changes to description and prerequisites, add learning objectives)
- DRWG 309 Drawing: Narrative Images
(changes to description, prerequisites and learning objectives)
- DRWG 312 Drawing: Anatomical
(change to learning objectives)
- DRWG 315 Drawing: The Human Figure
(changes to description and learning objectives)

A. Abbott presented a refresh of the above drawing courses with updates to course descriptions, prerequisites and learning objectives. There were concerns about 200 level courses having 200 level prerequisites and how that would impact the number of students able to take those courses and what the impact would be on scheduling. There were concerns whether the courses would be running concurrently or if the prerequisites would run in the Fall. All concerns will be taken into consideration by the Faculty of Art.

The Curriculum Planning + Review Committee approved and recommended to Senate all the drawing course changes with friendly amendments to DRWG 304 prerequisites.

Course Change Proposals

Amory Abbott, Interim Dean of the Audain Faculty of Art, presented course changes to:

- SCLP 214 Wood Fabrication for Sculpture
(changes to name, number and description, add learning objectives)
- SCLP 215 Metal Fabrication for Sculpture
(changes to name, number and description, add learning objectives)
- SCLP 216 Mold Making for Sculpture
(changes to name, number and description, add learning objectives)
- SCLP 219 Flexible Material Fabrication for Sculpture
(changes to name, number and description, add learning objectives)
- SCLP 306 Sculpture Projects
(changes to description, prerequisites, repeatable, add learning objectives)
- SCLP 312 Sculpture: Special Topics
(changes to description, repeatable, add learning objectives)
- SCLP 318 Sculpture: Installation/Site Specific
(changes to name, description, prerequisite, repeatable, add learning objectives)
- SCLP 321 Sculpture: Metal Fabrication
(changes to name, description, prerequisite, add learning objectives)
- SCLP 322 Sculpture: Mold Making
(changes to name, description, prerequisite, add learning objectives)
- SCLP 323 Sculpture: Wood Fabrication
(changes to name, description, prerequisite, add learning objectives)
- SCLP 329 Flexible Material Fabrication for Sculpture II
(changes to name, description, prerequisite, repeatable, add learning objectives)

A. Abbott presented a refresh of the above sculpture courses with updates to course names and numbers to better show the sequence and laddering of courses. There was concern about the vast number of 3 credit sculpture courses on file. The committee was reassured that only three of the courses run per term based on student interest and capacity and some of the courses run during the summer.

The Curriculum Planning + Review Committee approved and recommended to Senate the sculpture course changes as circulated.

New Course Proposal

Jacqueline Turner, Interim Dean of the Faculty of Culture + Community, along with faculty members Amanda White and Laura Kozak presented a new course proposal for:

HUMN 3XX Food Systems

The proposed new course is intended to be a good match with the ECO minors and to fit into a cluster of HUMN courses such as Animal Ethics + Creativity and Environmental Ethics. There would be lectures and readings, no required size of essay, and students would be able to respond to assignments in a way that best suits them whether through writing or via studio work. The course is meant to be complimentary to studio courses.

Concerns were raised regarding the lack of consultation with the other Faculties and issues with the methodologies and outcomes reading the same as *studio* methodologies and outcomes. For example, the outcomes would be the same as a DESN 350 topics course in food. There were also concerns that the course was too *hands-on, studio-based* with not enough written materials and text-based learning. As well, questions were raised as to how we decide what becomes a course versus what stays as a special topic and what that procedure is.

The proposal was missing the number of credits (should be 3 credits), missing the prerequisite (should say completion of 51 credits) and the type of course was incorrectly checked as studio instead of academic.

The new course proposal for HUMN 3XX Food Systems was tabled pending further consultation.

Signature: Adriana Jaroszewicz

Date: February 11, 2026



Senate Committee Recommendation Form

Committee:	CPR Committee
Meeting Date:	February 4, 2026
Presenter(s):	Amory Abbott
Guest(s):	N/A

Presenter: Amory Abbott, Dean, Audain Faculty of Art
Course change proposals for DRWG 212, DRWG 215, DRWG 303, DRWG 304, DRWG 307, DRWG 309, DRWG 312, and DRWG 315

Presenter: Amory Abbott, Dean, Audain Faculty of Art
Course change proposals for SCLP 214, SCLP 215, SCLP 216, SCLP 219, SCLP 306, SCLP 312, SCLP 318, SCLP 321, SCLP 322, SCLP 323, and SCLP 329

Recommendation:	<input checked="" type="checkbox"/> Motion to approve / <input type="checkbox"/> Discussion / <input type="checkbox"/> For Information
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Resolution:	<p>IT IS HEREBY RESOLVED, on the recommendation of the Curriculum Planning + Review Committee, that Senate approve the following:</p> <p>From the Faculty of Art - Course change proposals as presented:</p> <ul style="list-style-type: none"> • DRWG 212 Drawing: Anatomical (changes to prerequisites and learning objectives) • DRWG 215 Drawing: The Human Figure (changes to description, prerequisites and learning objectives) • DRWG 303 Drawing: Ideas (changes to description and prerequisites, add learning objectives) • DRWG 304 Drawing: Special Topics (changes to prerequisites, add learning objectives) • DRWG 307 Drawing: Collage (changes to description and prerequisites, add learning objectives) • DRWG 309 Drawing: Narrative Images (changes to description, prerequisites and learning objectives) • DRWG 312 Drawing: Anatomical (change to learning objectives) • DRWG 315 Drawing: The Human Figure (changes to description and learning objectives)
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From the Faculty of Art - Course change proposals as presented:

- SCLP 214 Wood Fabrication for Sculpture
(changes to name, number and description, add learning objectives)
- SCLP 215 Metal Fabrication for Sculpture
(changes to name, number and description, add learning objectives)
- SCLP 216 Mold Making for Sculpture
(changes to name, number and description, add learning objectives)
- SCLP 219 Flexible Material Fabrication for Sculpture
(changes to name, number and description, add learning objectives)
- SCLP 306 Sculpture Projects
(changes to description, prerequisites, repeatable, add learning objectives)
- SCLP 312 Sculpture: Special Topics
(changes to description, repeatable, add learning objectives)
- SCLP 318 Sculpture: Installation/Site Specific
(changes to name, description, prerequisite, repeatable, add learning objectives)
- SCLP 321 Sculpture: Metal Fabrication
(changes to name, description, prerequisite, add learning objectives)
- SCLP 322 Sculpture: Mold Making
(changes to name, description, prerequisite, add learning objectives)
- SCLP 323 Sculpture: Wood Fabrication
(changes to name, description, prerequisite, add learning objectives)
- SCLP 329 Flexible Material Fabrication for Sculpture II
(changes to name, description, prerequisite, repeatable, add learning objectives)

Rationale:

DRWG 212, DRWG 215, DRWG 303, DRWG 304, DRWG 307, DRWG 309, DRWG 312, and DRWG 315

Updates to better reflect current course content, updating or adding learning objectives where needed, and adding or updating pre-requisites to support student success.

SCLP 214, SCLP 215, SCLP 216, SCLP 219 - Courses have been updated with a more detailed description to better reflect their scope and learning objectives have been added. The titles have been revised to include a “I” designation so that students can clearly understand the course sequence and recognize that there is a subsequent course in the ladder. We also request that the course numbers be changed to align with the 300-level sequence by material practice.

SCLP 306, SCLP 312, SCLP 318 - These courses have been updated with a more detailed description to better reflect their scope and learning objectives have been added.

SCLP 321, SCLP 322, SCLP 323, SCLP 329 - These courses have been updated with a more detailed description to better reflect their scope and learning objectives have been added. The titles have been revised to maintain continuity with the 200-level course, which includes a “II” designation, so that students can clearly understand the course sequence and recognize that there is a subsequent course. Prerequisites have also been adjusted to support better scaffolding.

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:

- DRWG 212, DRWG 215, DRWG 303, DRWG 304, DRWG 307, DRWG 309, DRWG 312, and DRWG 315 course change proposal forms
- SCLP 214, SCLP 215, SCLP 216, SCLP 219, SCLP 306, SCLP 312, SCLP 318, SCLP 321, SCLP 322, SCLP 323, and SCLP 329 course change proposal forms

Signature: Adriana Jaroszewicz

Date: February 11, 2026



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Drawing: Anatomical	COURSE MNEMONIC: DRWG 212
NUMBER OF CREDITS: 3	PREREQUISITE: DRWG-208 Drawing: Studio, or 2DAN-205 Drawing for Animation, or ILUS 201 Methods + Materials or ILUS 206 Ideation + Sequence
<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: DRWG-208: Observation + Ideation, or DRWG-218 Invention + Transformation, or 2DAN-205 Drawing for Animation, or ILUS 201 Methods + Materials or ILUS 206 Ideation + Sequence
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: no
EFFECTIVE DATE: Fall 2026	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

This introductory study of the human body emphasizes the symbiotic relationship between skeleton and muscle to enhance the understanding of surface anatomy and to develop skill and confidence in drawing the figure. Practical exercises are supplemented by studies of the skeleton, individual bones, and the live figure, and by lectures and demonstrations. The study of proportion and the acquisition of anatomical terminology are linked to the creative process and the science of anatomy. Tests and assignments are a component of the course.

Proposed Course Description:

<Leave blank if no changes>

Learning Objectives:

- Understand basic anatomical terms
- Identify the bones of the skeleton and their significant features
- Differentiate muscle groups and understand their relationship to the bony structures, and their function
- Ability to recognize the surface landmarks of the body and identify the underlying structure
- Develop confidence with drawing the figure

Proposed Learning Objectives (5-10)

- Understand basic anatomical terms
- Identify the bones of the skeleton and their significant features

- Differentiate muscle groups and understand their relationship to the bony structures, and their function
- Ability to recognize the surface landmarks of the body and identify the underlying structure
- Develop confidence with drawing the figure
- Apply anatomical knowledge to drawing traditional materials and techniques.

Reason:

Update extra LO to better reflect current course content, add relevant flexibility with an extra pre-req, and add the existing Drawing 208 pre-req's name change

Questions to consider:

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

This studio class addresses drawing through a decolonizing lens. Major art historical drawing contributions are continually re-evaluated and contextualized alongside contemporary approaches that work towards reparative and decentering strategies.

Does this course address the climate crisis? How so?

An awareness of climate crisis is embedded in the curriculum through sustainable material/studio practice. On a practical level, shared and repurposing of materials is encouraged.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: SJ Bourget + Nick Conbere	DATE: 12/10/2025
ASSISTANT DEAN: Ingrid Koenig	DATE: 1/15/2026
DEAN: Amory Abbott	DATE: 1/16/2026 <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: < Click to enter>	DATE: <select>
CPR: Passed	DATE: 2/4/2026
SENATE: <office use only>	DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Drawing: The Human Figure	COURSE MNEMONIC: DRWG 215
NUMBER OF CREDITS: 3	PREREQUISITE: DRWG-208 Drawing: Studio, or 2DAN-205 Drawing for Animation, or ILUS 201 Methods+Materials or ILUS 206 Ideation + Sequence
<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: DRWG-208: Observation+Ideation, or DRWG-218 Invention + Transformation, or 2DAN-205 Drawing for Animation, or ILUS 201 Methods+Materials or ILUS 206 Ideation + Sequence
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: yes
EFFECTIVE DATE: Fall 2026	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

Employs the human figure as a basis for the study of gesture, line, plane, and volume in both two and three dimensions. This study serves as a reference for a broad range of approaches in various media. Students are encouraged to explore contemporary methods of drawing the human figure that consider various issues related to the politics of the body. Slide presentations, discussions, and critiques are an integral part of the course.

Proposed Course Description:

This course employs the human figure as a basis for critical and technical study. Students are encouraged to explore contemporary methods of drawing the human figure that consider various issues related to the politics of the body. This course emphasizes life drawing sessions with live model(s). Presentations, discussions and critiques are an integral part of the course.

Learning Objectives:

- A greater awareness of artist's who work with the figure
- Understanding of development and changes in the depiction of the figure
- Development of perceptual and technical skills in drawing the figure
- Development of individual ideas
- Extended their drawing and research skills in relation to the human figure

Proposed Learning Objectives (5-10)

- Develop perceptual and technical skills in drawing the figure, with focus on gesture, line, plane and volume.
- Explore a variety of traditional/physical materials, including wet and dry media through sustained practice.
- Improve knowledge of proportion and anatomy.
- Extend their drawing and research skills in relation to the human figure
- Contextualize themes relating to the figure and the body
- Understand the evolution and changes in the depiction of the figure through time
- Develop a greater awareness of historical and contemporary artists who have worked with the figure.
- Gain confidence and experience with drawing from the live model.

Reason:

Update Description and LO's to better reflect current course content, add relevant flexibility with an extra pre-req, and add the existing Drawing 208 pre-req's name change

Questions to consider:

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

This studio class addresses drawing through a decolonizing lens. Major art historical drawing contributions are continually re-evaluated and contextualized alongside contemporary approaches that work towards reparative and decentering strategies.

Does this course address the climate crisis? How so?

An awareness of climate crisis is embedded in the curriculum through sustainable material/studio practice. On a practical level, shared and repurposing of materials is encouraged.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: SJ Bourget + Nick Conbere	DATE: 12/10/2025
ASSISTANT DEAN: Ingrid Koenig	DATE: 1/15/2026
DEAN: Amory Abbott	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: < Click to enter>	DATE: <select>
CPR: Passed	DATE: 2/4/2026
SENATE: <office use only>	DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Drawing: Ideas	COURSE MNEMONIC: DRWG 303
NUMBER OF CREDITS: 3	PREREQUISITE: DRWG 200 Drawing, or DRWG-208 Drawing: Studio, or 2DAN-205 Drawing for Animation, plus 18 credits of 200 level studio courses
<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: DRWG-208: Observation+Ideation, or DRWG-218 Invention + Transformation, or 2DAN-205 Drawing for Animation, plus 18 credits of 200 level studio courses
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: yes
EFFECTIVE DATE: Fall 2026	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

Encourages drawing as both a medium and a method for generating and developing concepts and ideas in a number of related disciplines. Students are required to respond to assigned projects as a means of expanding their visual and conceptual vocabularies. Self-directed projects allow the application of these skills. Presentations, discussions, and critiques are an integral part of the course.

Proposed Course Description:

This course encourages drawing as both a medium and a method for generating and developing concepts and ideas, leading to visual representation and artworks. Utilizing mind-mapping and concept-mapping as ideation strategies, students will develop new visual vocabulary to introduce their personal and artistic interests, and this will provide a template for their iterative research and visual exploration throughout the semester. Drawing will be a means to research and visually explore themes, content, and materials individually determined by each student. Through individual research and structured class parameters, students will have the opportunity to both expand and hone the directions of their artistic practice. Studio activities, presentations, discussions, and critiques are integral parts of the course.

Learning Objectives:

None

Proposed Learning Objectives (5-10)

- Explore a variety of traditional/physical materials, including wet and dry media through class activities and individual practice.
- Develop visual strategies that incorporate text and language.
- Individualize visual mapping strategies through unique and experimental material explorations.
- Expand students' understanding of how iterative processes are a method for ideation and imagination.
- Explore how different artists through time have engaged with ideation methods to develop their conceptual and technical practices.
- Become familiar with library resources and research strategies to support project development and professional practice.

Reason:

Update Description to more clearly reflect current course content; include missing LO's that appropriately address third year outcomes in the Visual Arts Major; adjust/add relevant pre-req's, and adjust the existing Drawing 208 pre-req's name change

Questions to consider:

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

This studio class addresses drawing through a decolonizing lens. Major art historical drawing contributions are continually re-evaluated and contextualized alongside contemporary approaches that work towards reparative and decentering strategies.

Does this course address the climate crisis? How so?

An awareness of climate crisis is embedded in the curriculum through sustainable material/studio practice. On a practical level, shared and repurposing of materials is encouraged.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: SJ Bourget + Nick Conbere	DATE: 12/10/2025
ASSISTANT DEAN: Ingrid Koenig	DATE: 1/15/2026
DEAN: Amory Abbott	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: < Click to enter>	DATE: <select>
CPR: Passed	DATE: 2/4/2026
SENATE: <office use only>	DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Drawing: Special Topics	COURSE MNEMONIC: DRWG 304
NUMBER OF CREDITS: 3	PREREQUISITE: 6 credits of 200 level drawing
<input checked="" type="checkbox"/> STUDIO <input type="checkbox"/> 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: DRWG-208: Observation+Ideation, or DRWG-218 Invention + Transformation, and completions of 51 credits
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: no
EFFECTIVE DATE: Fall 2026	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

This course varies in topic from section to section and is repeatable for credit provided the thematic topic has changed. It supplements regular core courses by presenting content and approaches that broaden the student's understanding of the subject area. This course presents complementary content to address a specific area of interest or concern within drawing practices. Assigned projects specific to the area of study, presentations, demonstrations and critiques are an integral part of the course. The focus of the course is determined by the instructor.

Proposed Course Description:

Learning Objectives:

None

Proposed Learning Objectives (5-10)

- Students engage with intermediate to advanced concepts and approaches related to the topic listed, demonstrating independent inquiry and critical reflection.
- Refine and integrate technical and conceptual processes in the development of studio work.
- Demonstrate confidence and intentionality in the use of materials, processes, and techniques.
- Build a coherent body of work that reflects experimentation, research, and critical analysis.
- Demonstrate an informed understanding of the topic identifying relevant critical, theoretical, and historical content within the context of contemporary art.
- Engage in meaningful dialogue about one's work in relation to broader contexts, including through discussion, critique, and presentation.

Reason:

Include missing LO's that appropriately address third year outcomes in the Visual Arts Major; specify relevant pre-req's to support student success; reduce number of prereq's to be consistent with overall credit changes in Visual Arts Major; and adjust the existing Drawing 208 pre-req's name change.

Questions to consider:

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

This studio class addresses drawing through a decolonizing lens. Major art historical drawing contributions are continually re-evaluated and contextualized alongside contemporary approaches that work towards reparative and decentering strategies.

Does this course address the climate crisis? How so?

An awareness of climate crisis is embedded in the curriculum through sustainable material/studio practice. On a practical level, shared and repurposing of materials is encouraged.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: SJ Bourget + Nick Conbere	DATE: 12/10/2025
ASSISTANT DEAN: Ingrid Koenig	DATE: 1/15/2026
DEAN: Amory Abbott	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: < Click to enter>	DATE: <select>
CPR: Passed	DATE: 2/4/2026
SENATE: <office use only>	DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Drawing: Collage	COURSE MNEMONIC: DRWG 307
NUMBER OF CREDITS: 3	PREREQUISITE: DRWG 200, or DRWG 208, or 2DAN 205, plus completion of 51 credits
<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: DRWG-208: Observation+Ideation, or DRWG-218 Invention + Transformation, or 2DAN-205 Drawing for Animation, plus 18 credits of 200 level studio courses
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: yes
EFFECTIVE DATE: Fall 2026	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

Collage drawing is intended to enrich the drawing experience by providing a series of projects which juxtapose appropriated imagery (text, packaging, magazine images, acetates, papers, plastics, etc.) with traditional drawing media (graphite, charcoal, ink, pastel, etc.) Students explore alterations to the picture plane and query new compositional strategies as a means of generating ideas and images. Video/ slide/computer presentations are offered with discussion and critique.

Proposed Course Description:

Collage drawing introduces visual and material strategies within the realm of drawing. Students will explore inventive ways to juxtapose imagery, text, and materials. Studio activities will explore the layering of concepts and visual elements as generative means of creative inquiry. Traditional, physical drawing media will be considered in combination with layering of textures, found materials, digital and photographic images. Students will be introduced to processes such as printing and scanning materials. Studio activities, presentations, discussions, and critiques are integral parts of the course.

Learning Objectives:

None

Proposed Learning Objectives (5-10)

- Explore a variety of traditional/physical materials, including wet and dry media through class activities and individual practice.
- Introduce limited digital methods of layering and transformation as a process towards the formation of artworks
- Introduce quality printing of digital and photographic materials for generating artworks
- Explore various material and pictorial properties in relation to one another, through techniques of juxtaposition, collage, layering, and repetition.
- Define new visual vocabularies, emerging from the use of diverse materials, such as appropriated imagery, found materials, traditional media related to drawing
- Develop literacies around researching and extracting images and text, in printed materials and digital formats
- Develop unique modes of ideation and creative thinking
- Explore the various ways historical and contemporary artists' practices engage with collage
- Develop a mindful and ethical approach to using and appropriating found and published imagery and text
- Learn to integrate digital processes and utilize quality printing in combination with traditional methods of drawing.

Reason:

Update Description to better reflect current course content; include missing LO's that appropriately address third year outcomes in the Visual Arts Major; specify relevant pre-req's to support student success in the course.

Questions to consider:

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

This studio class addresses drawing through a decolonizing lens. Major art historical drawing contributions are continually re-evaluated and contextualized alongside contemporary approaches that work towards reparative and decentering strategies.

Does this course address the climate crisis? How so?

An awareness of climate crisis is embedded in the curriculum through sustainable material/studio practice. On a practical level, shared and repurposing of materials is encouraged.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: SJ Bourget + Nick Conbere	DATE: 12/10/2025
ASSISTANT DEAN: Ingrid Koenig	DATE: 1/15/2026
DEAN: Amory Abbott	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: < Click to enter>	DATE: <select>
CPR: Passed	DATE: 2/4/2026
SENATE: <office use only>	DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Drawing: Narrative Images	COURSE MNEMONIC: DRWG 309
NUMBER OF CREDITS: 3	PREREQUISITE: DRWG 208 Drawing: Studio, or ILUS 206 Ideation + Sequence or 2DAN 205 Drawing for Animation and completion of second year
<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: DRWG-208: Observation+Ideation, or DRWG-218 Invention + Transformation, or ILUS 206 Ideation+Sequence, or 2DAN-205 Drawing for Animation, and completion of second year
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: yes
EFFECTIVE DATE: Fall 2026	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

Studies the language of poetry, storytelling, allegory, myth, fable, etc. in relation to historical and contemporary pictorial conventions. Provides opportunities for depicting and/or interpreting these language forms and encourages the development of individual approaches. A variety of artists who address ideas of narrative may be considered through presentations and discussions.

Proposed Course Description:

This course provides opportunities for students to build a series of drawing-based artworks exploring narrative-inspired content within the context of contemporary art. They will explore how materials and processes can suggest narrative themes. Students will take inspiration from fictional stories, personal histories, and real-world observation, as they explore methods to develop expressive outcomes. The course will consider how historical and contemporary artists have utilized innovative approaches to narrative in their processes and artwork. Studio activities, presentations, discussions, and critiques are integral parts of the course.

Learning Objectives:

- Explore conventional and experimental approaches to drawing while considering narrative strategies.
- Experiment with a variety of media.
- Consider drawing as a means of personal expression.

- Examine historical and contemporary approaches to narrative artwork
- Analyze the work to others and offer critical feedback to peers.

Proposed Learning Objectives (5-10)

- Explore a variety of traditional/physical materials, including wet and dry media through class activities and individual practice.
- Experiment with the specific properties of materials/mediums and processes to suggest narrative content
- Investigate technical and inventive approaches to composition, challenging the conventions of the image.
- Explore various formats and installation strategies to engage narrative themes and content
- Practice ethical and mindful ways to integrate storytelling into artwork.
- Explore strategies of ambiguity to challenge literal imagery
- Investigate the evolution of narrative content in the drawing practices of historical and contemporary artists.

Reason:

Update Description to better reflect current course content; update LO's that appropriately address third year outcomes in the Visual Arts Major; specify relevant pre-req's to support student success in the course.

Questions to consider:

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

This studio class addresses drawing through a decolonizing lens. Major art historical drawing contributions are continually re-evaluated and contextualized alongside contemporary approaches that work towards reparative and decentering strategies.

Does this course address the climate crisis? How so?

An awareness of climate crisis is embedded in the curriculum through sustainable material/studio practice. On a practical level, shared and repurposing of materials is encouraged.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: SJ Bourget + Nick Conbere DATE: 12/10/2025

ASSISTANT DEAN: Ingrid Koenig DATE: 1/15/2026

DEAN: Amory Abbott 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: < Click to enter> DATE: <select>

CPR: Passed DATE: 2/4/2026

SENATE: <office use only> DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Drawing: Anatomical	COURSE MNEMONIC: DRWG 312
NUMBER OF CREDITS: 3	PREREQUISITE: DRWG 212 Drawing: Anatomical and completion of second year
<input checked="" type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: Yes, once

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: no
EFFECTIVE DATE: Fall 2026	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

A continuation of Drawing: Anatomical (DRWG 212), this course concentrates on the musculature and external form of the body in relation to human kinetics. Students will study the surface features and details that characterize individuals. Creative, personal approaches are emphasized. Presentations and group and individual critiques take place regularly.

Proposed Course Description:

Learning Objectives:

- Appreciation of the mechanics of the human figure
- Ability to differentiate muscle groups and understand their relationship to the bony structures and their function
- Ability to recognize the surface landmarks of the body and identify the underlying structure
- Understanding of differences in structure and function of male and female anatomy
- Increased confidence in figure drawing

Proposed Learning Objectives (5-10)

- Appreciation of the mechanics of the human figure
- Ability to differentiate muscle groups and understand their relationship to the bony structures and their function

- Ability to recognize the surface landmarks of the body and identify the underlying structure
- Understanding of differences in structure and function of male and female anatomy
- Increased confidence in figure drawing
- **Apply anatomical knowledge to drawing with traditional materials and techniques.**

Reason:

Update extra LO to better articulate current course content

Questions to consider:

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

This studio class addresses drawing through a decolonizing lens. Major art historical drawing contributions are continually re-evaluated and contextualized alongside contemporary approaches that work towards reparative and decentering strategies.

Does this course address the climate crisis? How so?

An awareness of climate crisis is embedded in the curriculum through sustainable material/studio practice. On a practical level, shared and repurposing of materials is encouraged.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: SJ Bourget + Nick Conbere	DATE: 12/10/2025
ASSISTANT DEAN: Ingrid Koenig	DATE: 1/15/2026
DEAN: Amory Abbott	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: < Click to enter>	DATE: <select>
CPR: Passed	DATE: Feb 4, 2026
SENATE: <office use only>	DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Drawing: The Human Figure	COURSE MNEMONIC: DRWG 315
NUMBER OF CREDITS: 3	PREREQUISITE: Completion of 51 credits including DRWG-215 Drawing the Human Figure
<input checked="" type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: Yes, once

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: Fall 2026	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

An intensive workshop which studies the form and kinetics of the human body. Course content encourages the accumulation of experiences with a variety of media to enhance perceptual, cognitive and conceptual abilities acquired through a series of projects. Critique and discussion are an essential part of this course. Slide/video/computer presentations are regularly offered.

Proposed Course Description:

As a sequel to DRWG 215: Drawing the Human Figure, this course employs the human figure as a basis for critical and technical study. Students will further their exploration of contemporary methods of drawing the human through individually designed projects in service of a larger body of work. Class discussion will critically explore nuances and histories of how the body has been perceived in popular culture and art history. This course emphasizes life drawing sessions with live models, and in-class drawing sessions will offer opportunities to refine and strengthen skills. Presentations, discussions, and critiques are an integral part of the course.

Learning Objectives:

- Develop a rigorous, self-motivated and professional exploration of drawing as an artistic medium
- Conduct research into historical and contemporary debates surrounding the body.
- Display a willingness to experiment and play with a variety materials and approaches, as well as a personal curiosity to conceive of (and innovate) new processes outside of assignments and without being prompted by the instructor
- Able to provide positive and constructive criticism in group critiques, eagerness to participate in discussions, and thoughtfully respond to questions regarding decisions made in the process of creating an artwork
- Efficiently manage classroom time, and submit assigned projects on (or before) deadlines
- Possess a knowledge and familiarity with other artists (contemporary and historical) who deal with the body
- Show an increased confidence with drawing techniques, art vocabulary, materials and supports.

Proposed Learning Objectives (5-10)

- Refine perceptual and technical skills related to drawing the figure from observation.
- Strengthen personal use of traditional/physical materials, including wet and dry media through sustained practice.
- Expand knowledge of proportion and anatomy.
- Develop individually designed projects in relation to the figure, integrating drawing from life model sessions.
- Expand and refine drawing and research skills in relation to the human figure
- Contextualize themes relating to the figure and the body
- Understand the evolution and changes in the depiction of the figure through time
- Develop a greater awareness of historical and contemporary artists who have worked with the figure.
- Gain confidence and experience with drawing from the live model.

Reason:

Update Description to more clearly reflect current course content; update LO's that appropriately address third year outcomes in the Visual Arts Major

Questions to consider:

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

This studio class addresses drawing through a decolonizing lens. Major art historical drawing contributions are continually re-evaluated and contextualized alongside contemporary approaches that work towards reparative and decentering strategies.

Does this course address the climate crisis? How so?

An awareness of climate crisis is embedded in the curriculum through sustainable material/studio practice. On a practical level, shared and repurposing of materials is encouraged.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: SJ Bourget + Nick Conbere	DATE: 12/10/2025
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ASSISTANT DEAN: Ingrid Koenig	DATE: 1/15/2026
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DEAN: Amory Abbott	DATE: <select>
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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>
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DEAN: <Click to enter>	DATE: <select>
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Committee Consideration of the Proposal:

CURRICULUM AREA: < Click to enter>	DATE: <select>
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CPR: Passed	DATE: 2/4/2026
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SENATE: <office use only>	DATE: <select>
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COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Wood Fabrication for Sculpture	COURSE MNEMONIC: SCLP 214
NUMBER OF CREDITS: 3	PREREQUISITE: Completion of 21 credits
<input type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: NO

Changes to the current course info – changes only:

NAME OF COURSE: Wood Fabrication for Sculpture I	COURSE NUMBER: SCLP 223
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: Fall 2026	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

This course is intended for students who want to develop projects in the wood shop. The student receives basic instruction in safety and technical production for both assigned and independent projects. Basic processes relevant to working with wood will be covered.

Proposed Course Description:

This course is intended for students who want to develop projects using wood and the support of the Wood Shop. Students are introduced to wood fabrication techniques as they relate to contemporary sculptural practice such as cutting, joinery, carving, and use of the lathe. Through demonstrations, assigned exercises, and studio projects, students will gain hands-on experience with the safe operation of tools, machinery, and joinery methods used in the production of wood-based sculpture. Emphasis is placed on the relationship between material, process, and concept. Students will be encouraged to explore how structural, spatial, and aesthetic decisions can shape meaning in their work. Discussions, presentations, and critiques provide opportunities to examine the role of wood as a sculptural material across historical and contemporary contexts.

Learning Objectives:

No Learning Objectives

Proposed Learning Objectives (5-10)

- Demonstrate safe and competent use of hand tools, power tools, and machinery within the wood shop environment.
- Apply a range of fabrication methods including cutting, joinery, and finishing to realize assignments and projects.
- Understand the structural and aesthetic properties of wood and their implications for sculptural form and meaning.
- Integrate wood fabrication processes into conceptually grounded sculptural works.
- Develop effective problem-solving and planning skills related to material selection and project completion.
- Analyze and discuss wood-based sculpture in relation to contemporary practices and material histories.

- Communicate ideas clearly through critiques and presentations, demonstrating a growing awareness of the dialogue between material, process, and concept.

Reason:

This course has been updated with a more detailed description to better reflect its scope, and learning objectives have been added. The title has been revised to include a “I” designation so that students can clearly understand the course sequence and recognize that there is a subsequent course in the ladder. We also request that the course number be changed to align with the 300-level wood sequence, SCLP 323.

Questions to consider:

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

These issues are regularly addressed through course thematics, sustainability practices, material use, and ethical relationships.

Does this course address the climate crisis? How so?

These issues are addressed through course thematics that engage environmental concerns, sustainability practices, responsible material use.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Emily Hermant / Ruth Beer / Julie York DATE: 12/16/2025

ASSISTANT DEAN: Julie York DATE: 1/8/2026

DEAN: Amory Abbott 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: < Click to enter> DATE: <select>

CPR: **Passed** DATE: **2/4/2026**

SENATE: <office use only> DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Metal Fabrication for Sculpture	COURSE MNEMONIC: SCLP 215
NUMBER OF CREDITS: 3	PREREQUISITE: Completion of 21 credits
<input type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: NO

Changes to the current course info – changes only:

NAME OF COURSE: Metal Fabrication for Sculpture I	COURSE NUMBER: SCLP 221
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: Fall 2026	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

This course is intended for students who want to develop projects in the metal shop. The student receives basic instruction in safety and technical production for both assigned and independent projects. Basic processes relevant to working with metal will be covered.

Proposed Course Description:

This course introduces students to the creative, technical, and conceptual possibilities of working with metal in contemporary sculpture. Through demonstrations, technical exercises, and studio projects, students will gain hands-on experience with fabrication processes such as crimping, bending, riveting, MIG and oxy-acetylene welding, and threading. Instruction emphasizes safe and effective use of the metal shop's tools and machinery, while encouraging students to explore how material properties, methods of production, and surface treatments can shape artistic intent. Slide lectures, readings, and group critiques will provide historical and contemporary context for understanding metal's evolving role within sculptural practice.

Learning Objectives:

No Learning Objectives

Proposed Learning Objectives (5-10)

- Demonstrate safe and proficient use of hand tools, power tools, and equipment in the metal shop.
- Apply fundamental fabrication processes including crimping, bending, riveting, welding, and threading to construct and refine sculptural forms.
- Understand the structural, physical, and aesthetic characteristics of metal and how they inform sculptural form and conceptual intent.
- Integrate material experimentation and fabrication methods into cohesive sculptural projects that demonstrate both technical and conceptual resolution.
- Evaluate and refine their work through iterative making and feedback, showing openness to revision and risk-taking in the studio.
- Analyze historical and contemporary sculptural practices that incorporate metal and connect these precedents to their own work.

- Communicate ideas clearly in critiques and discussions, demonstrating critical awareness of process, material, and form.
- Develop confidence and independence in planning, executing, and assessing sculptural projects in metal.

Reason:

This course has been updated with a more detailed description to better reflect its scope, and learning objectives have been added. The title has been revised to include a “I” designation so that students can clearly understand the course sequence and recognize that there is a subsequent course in the ladder. We also request that the course number be changed to align with the 300-level wood sequence, SCLP 321.

Questions to consider:

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

These issues are regularly addressed through course thematics, sustainability practices, material use, and ethical relationships.

Does this course address the climate crisis? How so?

These issues are addressed through course thematics that engage environmental concerns, sustainability practices, responsible material use.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Emily Hermant / Ruth Beer / Julie York	DATE: 12/16/2025
ASSISTANT DEAN: Julie York	DATE: 1/8/2026
DEAN: Amory Abbott	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: < Click to enter>	DATE: <select>
CPR: Passed	DATE: 2/4/2026
SENATE: <office use only>	DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Mold Making for Sculpture	COURSE MNEMONIC: SCLP 216
NUMBER OF CREDITS: 3	PREREQUISITE: Completion of 21 credits
<input type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: NO

Changes to the current course info – changes only:

NAME OF COURSE: Mold Making for Sculpture I	COURSE NUMBER: SCLP 222
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: Fall 2026	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

This course is intended for students who want to develop projects using mold-making. The student receives basic instruction in safety and technical production for both assigned and independent projects. Basic processes relevant to making molds from patterns and casting in rigid and flexible materials will be covered.

Proposed Course Description:

This studio course introduces students to the conceptual and technical foundations of mold-making and casting as integral processes within contemporary sculpture. Through demonstrations, readings, assignments, and studio projects, students will investigate how replication, repetition, containment, and transformation function as sculptural strategies. Instruction covers a range of mold types including block molds, single and multi-part molds, as well as flexible and rigid systems, which may use materials such as plaster, silicone, paper, concrete, and wax. Students will complete studio projects that examine the relationships between original mold and cast forms, exploring how ideas of interior/exterior, multiples, and relationality inform both process and meaning. Technical demonstrations emphasize safe and effective studio practice, while seminars and critiques situate mold-making and casting within broader historical, cultural, and political contexts. The course encourages experimentation, conceptual inquiry, and the development of material language with mold-making.

Learning Objectives:

No Learning Objectives

Proposed Learning Objectives (5-10)

- Demonstrate safe and proficient use of materials, tools, and equipment in the Flexible Materials/Mold-making and Casting Shop
- Apply a range of techniques including single- and multi-part molds, waste molds, and flexible and rigid systems to produce sculptural forms.
- Experiment with moldmaking and casting processes, which may include materials such as plaster, silicone, concrete, gelatin, and paper, to achieve diverse surface and structural outcomes.
- Investigate how concepts of containment, interior/exterior, relationality, and transformation can inform material and formal decisions.
- Situate mold-making practices within art historical, cultural, and political frameworks, analyzing how reproduction and iteration generate meaning.

- Integrate conceptual inquiry with technical skill to produce sculptural projects.
- Communicate ideas and critical perspectives effectively through critiques, presentations, and written and visual documentation.
- Develop time-management and planning strategies for complex, multi-stage fabrication processes.

Reason:

This course has been updated with a more detailed description to better reflect its scope, and learning objectives have been added. The title has been revised to include a "I" designation so that students can clearly understand the course sequence and recognize that there is a subsequent course in the ladder. We also request that the course number be changed to align with the 300-level wood sequence, SCLP 322.

Questions to consider:

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

These issues are regularly addressed through course thematics, sustainability practices, material use, and ethical relationships.

Does this course address the climate crisis? How so?

These issues are addressed through course thematics that engage environmental concerns, sustainability practices, responsible material use.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Emily Hermant / Ruth Beer / Julie York DATE: 12/16/2025

ASSISTANT DEAN: Julie York DATE: 1/8/2026

DEAN: Amory Abbott 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: < Click to enter> DATE: <select>

CPR: Passed DATE: 2/4/2026

SENATE: <office use only> DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Flexible Material Fabrication for Sculpture

COURSE MNEMONIC: SCLP 219

NUMBER OF CREDITS: 3

PREREQUISITE: Completion of 21 credits

STUDIO ACADEMIC

REPEATABLE FOR CREDIT: NO

Changes to the current course info – changes only:

NAME OF COURSE: **Flexible Materials for Sculpture I**

COURSE NUMBER: **SCLP 229**

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: Fall 2026

REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

This studio course presents a variety of approaches to contemporary sculpture practices and is intended for students who want to pursue projects using textiles, fabric, leather or other flexible materials. Students will receive basic instruction on the use of sewing machinery and other processes relevant to the production of three dimensional forms that may include a combination of sculpture materials. Students will apply skills in the production of both assigned and independent projects.

Proposed Course Description:

This studio course introduces students to the conceptual and technical possibilities of working with flexible and pliable materials in contemporary sculpture. Students are introduced to a range of fabrication and forming processes using textiles, fabric, leather, silicone, paper, and other adaptable materials. Through demonstrations, technical workshops, and hands-on experimentation, students gain familiarity with sewing, mold making, casting, and other hybrid construction methods that combine soft and pliable components.

Emphasis is placed on experimentation, hybridity, and critical awareness, examining how soft, flexible, and fluid materials can articulate ideas of containment, tension, elasticity, and change, as well as qualities such as collapsibility, compactness, lightness, and mobility. Projects emphasize material manipulation and conceptual development, exploring surface and structure as responsive “skins” that shape sculptural form and space. Assigned projects include readings, discussions, and critiques that introduce key ideas and examples from contemporary sculpture.

Learning Objectives:

No Learning Objectives

Proposed Learning Objectives (5-10)

- Demonstrate safe and proficient use of tools, machinery, and materials for flexible fabrication and casting processes.

- Apply techniques that may include sewing, folding, and flexible mold making to produce sculptural and installation-based works.
- Explore sculptural properties of flexible materials through hands-on material experimentation.
- Integrate flexible and rigid materials to investigate form, volume, surface, and spatial adaptability.
- Develop an understanding of a range of technical processes and conceptual approaches within contemporary sculpture.
- Employ effective problem-solving methods and project management skills.
- Analyze and discuss their own work and the work of others through critiques and presentations, demonstrating strong analytical and verbal communication skills.
- Demonstrate critical awareness of their practice, articulating material, formal, and conceptual connections within their sculptural work.

Reason:

This course has been updated with a more detailed description to better reflect its scope, and learning objectives have been added. The title has been revised to include a "I" designation so that students can clearly understand the course sequence and recognize that there is a subsequent course in the ladder. We also request that the course number be changed to align with the 300-level wood sequence, SCLP 329.

Questions to consider:

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

These issues are regularly addressed through course thematics, sustainability practices, material use, and ethical relationships.

Does this course address the climate crisis? How so?

These issues are addressed through course thematics that engage environmental concerns, sustainability practices, responsible material use.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Emily Hermant / Ruth Beer / Julie York	DATE: 12/16/2025
ASSISTANT DEAN: Julie York	DATE: 1/8/2026
DEAN: Amory Abbott	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: < Click to enter>	DATE: <select>
CPR: Passed	DATE: 2/4/2026
SENATE: <office use only>	DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: <i>Sculpture Projects</i>	COURSE MNEMONIC: SCLP 306
NUMBER OF CREDITS: 3	PREREQUISITE: Any 200 level SCLP or 18 credits of 200 level studio courses
<input checked="" type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: YES

Changes to the current course info – changes only:

NAME OF COURSE: <Enter current info>	COURSE NUMBER: <Leave blank if no changes>
COURSE MNEMONIC: <Leave blank if no changes>	PREREQUISITE: completion of 18 credits of 200 level studio courses including any 200 level SCLP
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: YES
EFFECTIVE DATE: Fall 2026	REPEATABLE FOR CREDIT: NO

Current Course Description:

This course allows the student to undertake a project that develops over the semester. This is an opportunity for students to integrate diverse technologies and disciplines through processes of research, planning and experimentation.

Proposed Course Description:

This studio course provides an opportunity for students to develop sustained sculptural projects over the course of the semester. Emphasis is placed on integrating diverse materials and processes through independent research, planning, and iterative experimentation. Students are expected to engage deeply with the conceptual, material, and contextual dimensions of their work, building a cohesive body of work and research that reflects their artistic voice. Through individual and group critiques, presentations, and consultations, students refine their ability to articulate and assess the relationships between form, process, and meaning. Readings and discussions address issues and debates in contemporary sculpture, situating their work within a broader critical and professional discourses. The course supports experimentation while fostering self-directed inquiry, critical reflection, and professional readiness.

Learning Objectives:

No Learning Objectives

Proposed Learning Objectives (5-10)

- Develop and complete in-depth sculptural projects from proposal to realization through research, experimentation, and production.
- Integrate materials, methods, and technologies to support conceptual and formal objectives.
- Demonstrate problem-solving, project management, and critical decision-making in studio practice.
- Articulate the conceptual, formal, and contextual concerns that inform their work through written, verbal, and visual means.

- Situate their practice within current and historical sculptural discourse, referencing artists, theories, and precedents relevant to their work.
- Critically analyze and discuss their own and others' work in critiques and presentations, demonstrating professional communication and reflection.
- Document, present, and evaluate their work effectively, using appropriate visual and written formats.
- Identify future directions for their artistic development through self-assessment and research.

Reason:

This course has been updated with a more detailed description to better reflect its scope, and learning objectives have been added.

Questions to consider:

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

These issues are regularly addressed through course thematics, sustainability practices, material use, and ethical relationships.

Does this course address the climate crisis? How so?

These issues are addressed through course thematics that engage environmental concerns, sustainability practices, responsible material use.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Emily Hermant / Ruth Beer / Julie York DATE: 12/16/2025

ASSISTANT DEAN: Julie York DATE: 1/8/2026

DEAN: Amory Abbott 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: < Click to enter> DATE: <select>

CPR: Passed DATE: 2/4/2026

SENATE: <office use only> DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Sculpture: Special Topics	COURSE MNEMONIC: SCLP 312
NUMBER OF CREDITS: 3	PREREQUISITE: Any 200 level Sculpture or 18 credits of 200 level studio courses
<input checked="" type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: YES

Changes to the current course info – changes only:

NAME OF COURSE: <Enter current info>	COURSE NUMBER: <Leave blank if no changes>
COURSE MNEMONIC: <Leave blank if no changes>	PREREQUISITE: <Lea
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: YES
EFFECTIVE DATE: Fall 2026	REPEATABLE FOR CREDIT: NO

Current Course Description:

This studio course will present content to address specific areas of concern relevant to contemporary sculpture practice. Assigned or self-directed projects specific to the area of study will engage students in the production of artwork related to the topic. Presentations, demonstrations and critiques are an integral part of the course. The focus of the course is determined by the instructor.

Proposed Course Description:

This studio course explores focused areas of interest within contemporary sculpture practice. Each offering of the course presents a distinct topic, theme, or methodology determined by the instructor, ranging from material or process-based investigations to conceptual, theoretical, or place-based approaches. Students engage in assigned and self-directed projects that expand their understanding of sculpture as a dynamic and evolving field. Through presentations, demonstrations, readings, and critiques, students develop skills in research, making, and critical reflection. The course emphasizes experimentation, dialogue, and responsiveness to context, providing a forum for exploring current issues, technologies, and strategies for shaping sculptural production today.

Learning Objectives:

No Learning Objectives

Proposed Learning Objectives (5-10)

- Engage with the thematic of the course through research, experimentation, and studio production.
- Develop technical and conceptual approaches relevant to the specific topic of the course.
- Demonstrate critical thinking and problem-solving skills in response to new ideas, processes, or materials.
- Situate their work within broader historical, cultural, and theoretical contexts related to the course theme.
- Communicate ideas effectively through critiques, presentations, and written or visual documentation.
- Reflect on their learning and artistic development, identifying how the course topic informs sculptural practice.
- Work independently and collaboratively to explore new methodologies and creative possibilities in sculpture.

Reason:

This course has been updated with a more detailed description to better reflect its scope, and learning objectives have been added.

Questions to consider:

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

These issues are regularly addressed through course thematics, sustainability practices, material use, and ethical relationships.

Does this course address the climate crisis? How so?

These issues are addressed through course thematics that engage environmental concerns, sustainability practices, responsible material use.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Emily Hermant / Ruth Beer / Julie York DATE: 12/16/2025

ASSISTANT DEAN: Julie York DATE: 1/8/2026

DEAN: Amory Abbott DATE: <select>

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DEAN: <Click to enter> DATE: <select>

Committee Consideration of the Proposal:

CURRICULUM AREA: < Click to enter> DATE: <select>

CPR: Passed DATE: 2/4/2026

SENATE: <office use only> DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Sculpture:Installation/Site Specific Art	COURSE MNEMONIC: SCLP 318
NUMBER OF CREDITS: 3	PREREQUISITE: Any 200 level Sculpture or 18 credits of 200 level studio courses
<input checked="" type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: YES

Changes to the current course info – changes only:

NAME OF COURSE: Site-Specific Sculpture	COURSE NUMBER: <Leave blank if no changes>
COURSE MNEMONIC: <Leave blank if no changes>	PREREQUISITE: Completion of 18 credits of 200 level studio including any 200 level SCLP
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: YES
EFFECTIVE DATE: Fall 2026	REPEATABLE FOR CREDIT: NO

Current Course Description:

This studio course presents a variety of approaches to contemporary installation practices and requires that students produce proposals and projects with spatial considerations. This course includes readings, discussions, and individual and group critiques. Repeatable for credit.

Proposed Course Description:

This studio course introduces students to the conceptual, historical, and practical frameworks of site-based art. Emphasis is placed on adaptability, research, and critical awareness of how artists respond to the spatial, social, political, and environmental conditions of a given site. Students learn about the evolution and issues in site-informed practices, from early interventions and public works to contemporary approaches in gallery, architectural, and socially engaged contexts. Through field research, readings, discussions, and critiques, students will develop projects that negotiate the unique demands of given sites and audiences. Assignments may include public or participatory works, temporary installations, or architectural interventions. Students are encouraged to experiment with scale, materials, and modes of presentation while developing an understanding of documentation, temporality, and professional practices related to site-specific and commissioned works.

Learning Objectives:

No Learning Objectives

Proposed Learning Objectives (5-10)

- Demonstrate an understanding of the evolution and diversity of site-based practices in contemporary sculpture.
- Research, propose, and develop projects informed by a specific site or context.
- Develop skills in material handling, composition, and technical problem solving appropriate to installation and public contexts.
- Identify the physical and conceptual limits and creative possibilities of a site and respond with adaptive strategies.

- Develop skills in documentation, writing, and presentation as part of a reflective and professional studio practice, and build understanding of professional practices related to site-based, public, commissioned, and collaborative work.
- Engage critically in group discussions and critiques, communicating ideas clearly and constructively.
- Reflect on how experimentation, risk-taking, and even failure can contribute positively to site-based artmaking.

Reason:

This course has been updated with a more detailed description to better reflect its scope, and learning objectives have been added.

Questions to consider:

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

These issues are regularly addressed through course thematics, sustainability practices, material use, and ethical relationships.

Does this course address the climate crisis? How so?

These issues are addressed through course thematics that engage environmental concerns, sustainability practices, responsible material use.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Emily Hermant / Ruth Beer / Julie York	DATE: 12/16/2025
ASSISTANT DEAN: Julie York	DATE: 1/8/2026
DEAN: Amory Abbott	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: < Click to enter>	DATE: <select>
CPR: Passed	DATE: 2/4/2026
SENATE: <office use only>	DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Sculpture: Metal Fabrication	COURSE MNEMONIC: SCLP 321
NUMBER OF CREDITS: 3	PREREQUISITE: SCLP 215
<input type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: NO

Changes to the current course info – changes only:

NAME OF COURSE Metal Fabrication for Sculpture II	COURSE NUMBER: <Leave blank if no changes>
COURSE MNEMONIC: <Leave blank if no changes>	PREREQUISITE: SCLP 200 or SCLP 215 (SCLP 215 new number SCLP 221)
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: YES
EFFECTIVE DATE: Fall 2026	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

This advanced course is intended for students who want to further pursue sculpture projects using metal. The course will offer historical, theoretical and practical insights related to creating contemporary metal sculpture. Students will submit a detailed project description and once it is approved by the instructor, advanced processes to meet the need of individual student projects will be introduced. Students will be expected to participate in classroom discussion and will meet with the instructor on a regular basis.

Proposed Course Description:

This advanced studio course is designed for students who wish to continue deepening their engagement with metal as a sculptural material and to further develop projects supported through the Metal Shop. Building on previous fabrication experience, students expand their technical proficiency and conceptual understanding of how metal can articulate form, structure, and space within contemporary sculpture. Through demonstrations, technical exercises, and studio projects, students refine skills in cutting, bending, welding, and finishing while exploring how material properties, production methods, and surface treatments inform artistic intent. Instruction emphasizes safe and effective use of the shop's tools and equipment alongside an investigation of the aesthetic and conceptual roles of metal in sculptural practice. Slide lectures, readings, and group critiques provide historical and contemporary context, supporting the integration of creative, technical, and critical approaches within each student's practice.

Learning Objectives:

No Learning Objectives

Proposed Learning Objectives (5-10)

- Demonstrate safe and proficient use of hand tools, power tools, and machinery in the metal shop environment.
- Apply fundamental and advanced fabrication processes including bending, riveting, welding, and use of plasma cutter to construct and refine sculptural forms.
- Demonstrate an advanced understanding of the structural, physical, and aesthetic properties of metal and apply this knowledge to support sculptural form and conceptual intent.

- Integrate material experimentation and fabrication methods into cohesive sculptural projects that demonstrate both technical and conceptual resolution.
- Evaluate and refine their work through iterative making and feedback, showing openness to revision and experimentation in the studio.
- Analyze historical and contemporary sculptural practices that incorporate metal fabrication, connecting these precedents to their own work
- Communicate ideas clearly in critiques and discussions, demonstrating critical awareness of process, material, and form.
- Develop confidence and independence in planning, executing, and assessing their own sculptural projects in metal.

Reason:

This course has been updated with a more detailed description to better reflect its scope, and learning objectives have been added. The title has been revised to maintain continuity with the 200-level course, which includes a “II” designation, so that students can clearly understand the course sequence and recognize that there is a subsequent course. Prerequisites have also been adjusted to support better scaffolding.

Questions to consider:

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

These issues are regularly addressed through course thematics, sustainability practices, material use, and ethical relationships.

Does this course address the climate crisis? How so?

These issues are addressed through course thematics that engage environmental concerns, sustainability practices, responsible material use.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Emily Hermant / Ruth Beer / Julie York DATE: 12/16/2025

ASSISTANT DEAN: Julie York DATE: 1/8/2026

DEAN: Amory Abbott 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: < Click to enter> DATE: <select>

CPR: **Passed** DATE: **2/4/2026**

SENATE: <office use only> DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Sculpture: Mold Making	COURSE MNEMONIC: SCLP 322
NUMBER OF CREDITS: 3	PREREQUISITE: SCLP 216
<input type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: NO

Changes to the current course info – changes only:

NAME OF COURSE Mold Making for Sculpture II	COURSE NUMBER: <Leave blank if no changes>
COURSE MNEMONIC: <Leave blank if no changes>	PREREQUISITE: SCLP 200 or SCLP 216 (SCLP 216 new number SCLP 222)
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: YES
EFFECTIVE DATE: Fall 2026	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

This advanced course is intended for students who want to further pursue sculpture projects using mold making. The course will offer historical, theoretical and practical insights related to creating contemporary sculpture using molds. Students will submit a detailed project description and once it is approved by the instructor, advanced processes to meet the need of individual student projects will be introduced. Students will be expected to participate in classroom discussion and will meet with the instructor on a regular basis.

Proposed Course Description:

This advanced studio course is designed for students who wish to further pursue sculptural projects with mold-making. Building on the processes introduced in the second-year course, students will expand their technical proficiency and deepen their understanding of how mold-making can generate form, meaning, and material complexity within contemporary sculpture. Through demonstrations, readings, assignments, and studio projects, students will investigate advanced multi-part flexible and rigid mold systems, examining how these processes inform conceptual and formal decisions. Instruction emphasizes safe and effective studio practice while encouraging experimentation and the development of a distinctive material language. Seminars, presentations, and critiques provide historical, theoretical, and cultural context, supporting students as they refine their artistic voice and integrate creative, technical, and critical approaches in the production of sculptural work.

Learning Objectives:

<Leave blank if none>

Proposed Learning Objectives (5-10)

- Demonstrate advanced, independent, and self-directed use of materials, tools, and equipment in the Flexible Materials/Mold-making and Casting Shop.
- Apply advanced mold-making and casting techniques, including complex single- and multi-part molds, waste molds, and hybrid flexible and rigid systems, to produce resolved sculptural works.
- Experiment critically with mold-making and casting processes using materials such as plaster, silicone, concrete, gelatin, and paper to achieve intentional and conceptually driven surface and structural outcomes.

- Situate mold-making practices within broader art historical, cultural, and political frameworks, critically analyzing how reproduction, iteration, and process generate meaning.
- Integrate conceptual inquiry with technical skill to develop self-directed sculptural projects.
- Communicate ideas and critical perspectives clearly and rigorously through critiques, presentations, and written and visual documentation.
- Develop advanced time-management and planning strategies for complex, multi-stage fabrication processes.

Reason:

This course has been updated with a more detailed description to better reflect its scope, and learning objectives have been added. The title has been revised to maintain continuity with the 200-level course, which includes a “II” designation, so that students can clearly understand the course sequence and recognize that there is a subsequent course. Prerequisites have also been adjusted to support better scaffolding.

Questions to consider:

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

These issues are regularly addressed through course thematics, sustainability practices, material use, and ethical relationships.

Does this course address the climate crisis? How so?

These issues are addressed through course thematics that engage environmental concerns, sustainability practices, responsible material use.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Emily Hermant / Ruth Beer / Julie York DATE: 12/16/2025

ASSISTANT DEAN: Julie York DATE: 1/8/2026

DEAN: Amory Abbott 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: < Click to enter> DATE: <select>

CPR: **Passed** DATE: **2/4/2026**

SENATE: <office use only> DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Sculpture: Wood Fabrication	COURSE MNEMONIC: SCLP 323
NUMBER OF CREDITS: 3	PREREQUISITE: SCLP 214
<input checked="" type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: NO

Changes to the current course info – changes only:

NAME OF COURSE: Wood Fabrication for Sculpture II	COURSE NUMBER: <Leave blank if no changes>
COURSE MNEMONIC: <Leave blank if no changes>	PREREQUISITE: SCLP 200 or SCLP 214 (SCLP 214 new number SCLP 223)
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: YES
EFFECTIVE DATE: Fall 2026	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

This advanced course is intended for students who want to further pursue sculpture projects using wood. The course will offer historical, theoretical and practical insights related to creating contemporary wood sculpture. Students will submit a detailed project description and once it is approved by the instructor, advanced processes to meet the need of individual student projects will be introduced. Students will be expected to participate in classroom discussion and will meet with the instructor on a regular basis.

Proposed Course Description:

This advanced studio course is designed for students who wish to deepen their engagement with wood and to further develop projects supported by the Wood Shop and Digital Fabrication Lab. Building on the skills introduced in second-year wood fabrication, students expand their technical proficiency and explore how wood can articulate form, structure, and spatial relationships within contemporary sculpture. Through demonstrations, technical exercises, and studio projects, students will refine skills in cutting, joining, carving, laminating, turning, and digital fabrication processes such as CNC routing and laser cutting. Instruction emphasizes safe and effective use of shop tools and machinery while encouraging students to consider how material properties, production methods, and surface treatments inform artistic intent. Readings, slide lectures, and group critiques provide historical, theoretical, and contemporary context, supporting students as they integrate technical and conceptual approaches to working with wood sculpture.

Learning Objectives:

<Leave blank if none>

Proposed Learning Objectives (5-10)

- Demonstrate safe and advanced use of hand tools, power tools, and machinery in the wood shop and CNC/laser cutting lab.
- Apply fundamental and advanced wood fabrication processes.
- Demonstrate an advanced understanding of the structural, physical, and aesthetic characteristics of wood and how they inform sculptural form and conceptual intent.

- Integrate material experimentation and fabrication methods into cohesive sculptural projects that demonstrate advanced technical and conceptual resolution.
- Evaluate and refine projects through consultation and feedback, showing openness to revision and experimentation in the studio.
- Analyze historical and contemporary sculptural practices that incorporate wood fabrication, connecting these precedents to their own work.
- Communicate ideas clearly in critiques and discussions, demonstrating critical awareness of process, material, and form.
- Develop confidence and independence in planning, executing, and assessing sculptural projects in wood.

Reason:

This course has been updated with a more detailed description to better reflect its scope, and learning objectives have been added. The title has been revised to maintain continuity with the 200-level course, which includes a “II” designation, so that students can clearly understand the course sequence and recognize that there is a subsequent course. Prerequisites have also been adjusted to support better scaffolding.

Questions to consider:

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

These issues are regularly addressed through course thematics, sustainability practices, material use, and ethical relationships.

Does this course address the climate crisis? How so?

These issues are addressed through course thematics that engage environmental concerns, sustainability practices, responsible material use.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Emily Hermant / Ruth Beer / Julie York DATE: 12/16/2025

ASSISTANT DEAN: Julie York DATE: 1/8/2026

DEAN: Amory Abbott 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: < Click to enter> DATE: <select>

CPR: Passed DATE: 2/4/2026

SENATE: <office use only> DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Flexible Material Fabrication for Sculpture II

COURSE MNEMONIC: SCLP 329

NUMBER OF CREDITS: 3

PREREQUISITE: any 200 level sculpture course - Must be completed prior to taking this course.

STUDIO ACADEMIC

REPEATABLE FOR CREDIT: YES

Changes to the current course info – changes only:

NAME OF COURSE: **Flexible Materials for Sculpture II**

COURSE NUMBER: <Leave blank if no changes>

COURSE MNEMONIC: <Leave blank if no changes>

PREREQUISITE: **SCLP 200 or SCLP 219** (SCLP 219 new number SCLP 229)

NUMBER OF CREDITS: <Leave blank if no changes>

NEW DESCRIPTION: **YES**

EFFECTIVE DATE: Fall 2026

REPEATABLE FOR CREDIT: **NO**

Current Course Description:

This studio course presents a variety of approaches to contemporary sculpture practices and is intended for students who want to pursue projects using fabric, leather or other flexible materials. Students will have the opportunity to propose projects and to work independently or collaboratively. This course includes readings, discussions, and individual and group critiques.

Proposed Course Description:

This advanced studio course is designed for students who wish to deepen their engagement with flexible materials and to expand the creative, technical, and conceptual possibilities explored in the second-year offering. Building on skills in sewing, joining, patterning, and flexible mold-making, students will pursue studio projects that investigate how pliability, surface, structure, and movement can shape sculptural form and spatial experience. Through demonstrations, exercises, and studio work, students will refine their ability to work with fabric, leather, vinyl, silicone, and other adaptable materials, drawing support from the Flexible Materials Lab, Soft Shop, and Digital Fabrication Lab. Instruction emphasizes safe and effective use of tools and machinery while encouraging experimentation with material behaviours and alternative methods of production. Readings, lectures, and critiques will provide historical and contemporary context for understanding the evolving role of flexible materials in sculptural and spatial practice.

Learning Objectives:

<Leave blank if none>

Proposed Learning Objectives (5-10)

- Demonstrate safe and proficient use of tools and flexible material fabrication processes
- Apply fundamental and advanced fabrication processes required to construct and refine sculptural forms.
- Understand the structural, physical, and aesthetic characteristics of flexible materials used and how they inform sculptural form and conceptual intent.
- Integrate material experimentation and fabrication methods into cohesive sculptural projects that demonstrate both technical and conceptual resolution.
- Evaluate and refine their work through iterative making and feedback, showing openness to revision and experimentation in the studio.

- Analyze historical and contemporary sculptural practices that incorporate flexible material fabrication, connecting these precedents to their own work.
- Communicate ideas clearly in critiques and discussions, demonstrating critical awareness of process, material, and form through the contextualization of their practice.
- Develop confidence and independence in planning, executing, and assessing their own sculptural projects.

Reason:

This course has been updated with a more detailed description to better reflect its scope, and learning objectives have been added. The title has been revised to maintain continuity with the 200-level course, which includes a “II” designation, so that students can clearly understand the course sequence and recognize that there is a subsequent course. Prerequisites have also been adjusted to support better scaffolding.

Questions to consider:

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

These issues are regularly addressed through course thematics, sustainability practices, material use, and ethical relationships.

Does this course address the climate crisis? How so?

These issues are addressed through course thematics that engage environmental concerns, sustainability practices, responsible material use.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Emily Hermant / Ruth Beer / Julie York	DATE: 12/16/2025
ASSISTANT DEAN: Julie York	DATE: 1/8/2026
DEAN: Amory Abbott	DATE: <select>
If proposal involves other Faculty’s curriculum please provide additional signatures of the appropriate deans and assistant deans:	
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DEAN: <Click to enter>	DATE: <select>
Committee Consideration of the Proposal:	
CURRICULUM AREA: < Click to enter>	DATE: <select>
CPR: Passed	DATE: 2/4/2026
SENATE: <office use only>	DATE: <select>



Senate Committee Report Form

Committee:	Academic Planning + Priorities Committee
Meeting Date:	February 4, 2026
Presenter(s):	Jacqueline Turner

Chair's Summary:

Policy 4.16 Revisions

The Committee continued its review of proposed revisions to Policy 4.16 (Assessment and Academic Standing Policy). K. Verkerk noted that she is proposing 4.16 be pulled apart into two distinct policies:

- a **Student Assessment and Grading Policy** (with a separate procedures document), and
- an **Academic Standing and Continuance Policy** (with a separate procedures document).

Committee members were invited to provide feedback on the draft Student Assessment and Grading Procedures. K. Verkerk and G. Liosis will incorporate all the feedback from the committee into the draft policy and circulate a revised draft for further committee review. Broader consultation will occur prior to bringing the policy forward to Senate.

Upcoming Policy Work

The Committee received an update on upcoming policy work related to program development and program sunset/discontinuance. This work will create clearer policy space for how programs are developed, changed, suspended, or sunsetted, and will align ECU practice with quality assurance requirements. Draft policy in this area is expected to come forward to APP later this year.

Signature: Jacqueline Turner

Date: February 20, 2026



Senate Committee Report Form

Committee:	International Development Committee
Meeting Date:	January 29, 2026
Presenter:	Cory Seney-Coletta

Chair's Summary:

The January meeting of the International Development Committee focused primarily on governance clarity and scope refinement.

The Committee engaged in a substantive discussion regarding the draft revised Terms of Reference, with particular attention to clarifying the scope of “international activities” within Senate authority. Members emphasized that a clearer articulation of mandate and governance boundaries must precede decisions about membership structure and operational responsibilities. At present, the only activity clearly situated within the Committee’s confirmed scope is the Student Exchange program; broader international activities will be defined as we progress through our next meetings.

As the Student Exchange program is clearly situated within the Committee’s mandate, members engaged in an initial brainstorming discussion regarding the development of internal documentation to support the program, including transparent student selection processes and partnership development guidelines. The Chair also provided an update on the current exchange cycle, noting strong student participation and increased competitiveness in outbound placements due to partner capacity constraints.

Follow-up consultation with the University Secretary will occur to clarify governance parameters before a revised draft Terms of Reference is brought forward.

Signature: Cory Seney-Coletta

Date: February 19, 2026



Senate Committee Report Form

Committee:	Appeals Committee
Meeting Date:	February 5, 2026
Presenter(s):	Kathryn Verkerk

Chair's Summary:

Plain Language Explanations of Appeals Policies & Procedures for Website

The Committee continued its review of draft documents containing plain language explanations of appeals policies and procedures that will eventually live on the University's website.

Committee members were invited to provide feedback. K. Verkerk and G. Liosis will incorporate all the feedback from the committee into the draft documents and circulate revised versions for further committee review.

Signature: Kathryn Verkerk

Date: February 20, 2026



Senate Committee Report Form

Committee:	Nominations Committee
Meeting Date:	February 12, 2026
Presenter(s):	Diyan Achjadi

Chair's Summary:

Vacancies on Senate Subcommittees Update

The Committee reviewed current vacancies on Senate Subcommittees. All vacancies are for Senate appointed members and should be filled by March.

Committee Appointment Process Updates

G. Liosis proposed a new timeline for the 2026-27 Senate committee appointment process to fit better with student and faculty schedules and increase engagement in our committee recruitment efforts.

The Nominations Committee endorsed the proposed approach and timeline for appointing Senate and non-Senate members to Senate committees for the 2026-27 Senate cycle.

The Nominations Committee will provide a presentation at the April 8, 2026 Senate meeting on the new Senate Committee appointment timelines.

Update on Merging Nominations Committee into Governance Committee

The recommendation to merge the two committees was brought to the Senate Governance Committee for discussion. No decision has been made. Following discussion at Senate Governance Committee, members suggested that it may be more appropriate to merge the Nominations Committee with the Executive Committee instead to balance workload amongst all the Senate Committees. N. Himer and G. Liosis are currently working on a formal proposal to bring back to Senate Governance.

Signature: Diyan Achjadi

Date: February 18, 2026