



AGENDA – OPEN SESSION

SENATE MEETING
Wednesday, April 8, 2026
9:35 a.m. – 11:20 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** 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
— ***Attachment:*** Draft Minutes of the Senate Open Session Meeting of March 4, 2026
- IT IS HEREBY RESOLVED that Senate approve the March 4, 2026 open session meeting minutes, as circulated.**
- II. BUSINESS**
1. Chair’s Remarks + Report T. Kelly
 2. Vice President, Academic + Provost’s Report D. Achjadi
 3. DISCUSSION: Policy 8.9 (Hiring) Procedures A. Tees
— ***Attachment:*** Briefing Note
 4. INFORMATION: Nominations Committee Presentation – Senate Committee Appointments for 2026/27 D. Achjadi
 5. INFORMATION: Governance Committee Report C. Martin
— ***Attachment:*** Governance Committee Report

6. APPROVAL: Merging the Executive Committee and the Nominations Committee C. Martin
— **Attachment:** Governance Committee Recommendation

IT IS HEREBY RESOLVED, on the recommendation of the Governance Committee and Executive Committee, that Senate:

- 1. Approve the dissolution of the Senate Nominations Committee as a standalone committee;**
- 2. Assign responsibility for nominations and committee appointments to the Senate Executive Committee; and**
- 3. Update the Terms of Reference of the Senate Executive Committee to reflect these responsibilities.**

7. APPROVAL: Senate and Senate Committee Schedule for 2026/27 C. Martin
— **Attachment:** Governance Committee Recommendation

IT IS HEREBY RESOLVED, on the recommendation of the Governance Committee, that Senate approve the 2026/27 Senate and Senate Committee schedule, as circulated.

8. INFORMATION/NOTICE: Senate Bylaw Amendments C. Martin
— **Attachment:** Governance Committee Recommendation

Notice of Motion to be considered at the May 13, 2026 Senate meeting:

IT IS HEREBY RESOLVED, on the recommendation of the Governance Committee and Executive Committee, that Senate approve the amendments to the Senate Bylaws, as circulated.

9. INFORMATION: Curriculum Planning + Review Committee Report A. Jaroszewicz
— **Attachment:** Curriculum Planning + Review Committee Report
10. 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:

From the Faculty of Design + Dynamic Media – course and PRW change proposals as presented:

3DAN 310 Intermediate 3D Animation Production
(changes to description, learning outcomes, add learning objectives)

3DAN 400 Senior 3D Animation Production I
(changes to description, learning outcomes, add learning objectives)

3DAN 410 Senior 3D Computer Animation Production II
(changes to description, learning outcomes, add learning objectives)

3D Computer Animation Major Program Requirement (PRW) Update
(Eliminating 3DAN 415 studio requirement in 4th year and adding 3 credits to Open Studio Elective 300/400)

From the Faculty of Design + Dynamic Media – course change proposals as presented:

FMSA 301 Editing II
(changes to description, learning objectives, add learning outcomes)

FMSA 350 Special Topics in Film + Screen Arts
(changes to description, prerequisites, add learning objectives and outcomes)

FMSA 401 Editing III
(changes to description, prerequisites, learning objectives, add learning outcomes)

FMSA 410 Film + Screen Arts Core Senior Studio II
(changes to learning objectives, add learning outcomes)

From the Faculty of Design + Dynamic Media – new course proposal as presented:

FMSA 3XX Colour in Motion (New course proposal)

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

PHOT 206 Location Photography
(adding learning objectives)

PHOT 207 Drawing, Writing + Photography
(adding learning objectives)

PHOT 306 Special Topics in Photography
(adding learning objectives)

PHOT 309 Photographic Installations
(adding learning objectives)

PHOT 314 Photography: Digital Imaging Projects
(adding learning objectives)

PHOT 322 Alternative Photo Processes
(adding learning objectives)

PHOT 410 Senior Photo Practice
(changes to prerequisites, add learning objectives)

PNTG 211 Painting: Observation + Description
(changes to prerequisites, add learning objectives)

PNTG 214 Painting: Materials + Processes
(adding learning objectives)

PNTG 312 Painting: The Figure + the Body
(adding learning objectives)

PNTG 314 The Vicinity of Painting
(changes to prerequisites, add learning objectives)

PNTG 316 Painting: Special Topics
(adding learning objectives)

PNTG 410 Senior Painting Studio
(adding learning objectives)

PRNT 305 Print Media: Special Topics
(adding learning objectives)

PRNT 307 Print Media Practices: Topic
(changes to prerequisites, add learning objectives)

PRNT 313 Print Media: Directed Projects
(adding learning objectives)

PRNT 315 Print Media: Alternative Processes
(changes to prerequisites, add learning objectives)

PRNT 323 Book Media: The Democratic Multiple
(changes to prerequisites, add learning objectives)

From the Faculty of Culture + Community – Foundation PRW change proposals as presented:

Foundation Program Requirement Updates
(Adding FNDT 115 Indigenous Presence (3) to all PRWs as an alternative to FNDT 108 Creative Processes)

Visual Arts Major Program Requirement Updates
(Adding FNDT 175 Core Studio in NMSA and Photo (6) or FNDT 160 Core Media Studio I (6) to the Spring Visual Arts PRW as alternatives to FNDT 173 Core Studio in Visual Arts)

From the Faculty of Culture + Community – new course proposal as presented:

HUMN 3XX Foodways and Food Systems (new course proposal)

- | | |
|--|------------|
| 11. INFORMATION: Academic Planning + Priorities Committee Report
— Attachment: Academic Planning + Priorities Committee Report | D. Achjadi |
| 12. INFORMATION: International Development Committee Update
— Attachment: Briefing Note | N. Himer |

III. **OPEN FORUM** Chair

IV. **NEXT MEETING:** Wednesday, May 13, 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, March 4, 2026

9:30 a.m. – 11:20 a.m.

ECU Boardroom (D2315) and MS Teams

ATTENDEES: Amory Abbott, Diyan Achjadi, Haig Armen, Lyana Azneil, Shawn Choi, Adriana Jaroszewicz, Vanessa Kam, Trish Kelly, Justin Kramchynsky, Justin Langlois, Celeste Martin, Alex Phillips, Caylee Raber, Mia Roxas, Cory Seney-Coletta, Jaiden Su, Brendan Tang, Jacqueline Turner, Kathryn Verkerk, Sara Osenton

RESOURCE PERSONNEL: Natasha Himer, Gabriel Liosis, Alexander Muir

REGRETS: Helene Day Fraser, Beth Howe, Mark Johnson, Carleen Thomas

GUESTS: Lori MacDonald

I. OPENING PROCEDURES

1. Call to Order – T. Kelly, Chair, called the meeting to order at 9:35 a.m.
2. Adoption of the Agenda

The Chair noted that the Executive Committee reviewed and approved 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 January 28, 2026 open session meeting minutes, as circulated.

CARRIED BY UNANIMOUS CONSENT.

II. BUSINESS

1. Chair's Remarks + Report

The Chair welcomed two new Senators:

- Caylee Raber – Staff Senator (Director, Health Design Lab)
- Brendan Tang – Faculty Senator (Graduate Studies)

The Chair noted that student Senator elections are currently underway, with nominations opening earlier in the week and closing at the end of the month.

The Chair provided an update on the public post-secondary sector review, noting that the Ministry has advised that the timeline has been extended through to April 15.

The Chair noted that tuition and fee increases were approved at the most recent Board meeting, and that the budget process is ongoing. A Senate Budget Committee meeting is scheduled for March 11.

The Chair noted that she will be convening a group to review financial aid and awards across the institution, in response to feedback received during the budget process. It was noted that this is separate from the Senate's Financial Award Committee.

A Senator asked whether there had been consideration of financial support for international students to alleviate financial pressure and make the institution more attractive to study at.

The Chair responded by noting that there are certain financial awards that can only be provided to domestic students, but most scholarships and bursaries are open to all students.

The Chair reported on recent external conversations regarding the value of practice-based art and design education, particularly in relation to emerging technologies such as artificial intelligence. She noted that she recently spoke at the Terminal City Club on these themes and emphasized the importance of articulating the value of practice-based education in the current context.

The Chair invited Senators and community to view an exhibition entitled a *Somewhere We Have Travelled* brought forward by two alumni curators. She encouraged Senators to attend the closing ceremony occurring on March 6, 2026.

The Chair noted that two significant agenda items were being brought forward for discussion - Policy 8.9 – Hiring Procedures and program intake considerations. The Chair emphasized that no decisions were being requested at this meeting.

2. Vice President, Academic + Provost's Report

The Vice-President, Academic + Provost ("VPA") reported that the admissions process for Fall 2026 is nearing completion, with only a small number of portfolios remaining to be reviewed. They noted that this is the first year the admissions process has been fully integrated into the Slate admissions system.

The VPA reminded Senate that Convocation will occur on May 14, 2026 at the Chan Centre, with two ceremonies scheduled. The morning ceremony will recognize graduates from the Faculty of Design and Dynamic Media, while the afternoon ceremony will recognize graduates from the Faculty of Art, Culture and Community, as well as Graduate Studies. It was noted that over 500 graduates are expected this year

The VPA noted the current exhibition in the Libby Leshgold Galley *vertigo of swallows in my ear*. It was noted that there will be an artist talk and book launch on March 26, 2026.

Lastly, the VPA reported that the Deans' Table has been engaged in budget discussions, including scheduling for the upcoming year and reviewing course counts and course offerings.

No questions were raised.

3. INFORMATION: Policy 8.9 (Hiring) Procedures

The Associate Vice-President, Human Resources ("AVP, Human Resources") provided an overview of the proposed updates to Policy 8.9 (Hiring) and its associated procedures for information and discussion. He noted that the focus of Senate's review is on Procedures 8.9.1 and 8.9.3, which deal with hiring processes within the academic space.

The key proposed updates include:

- A clearer process for interim appointments (pro-tem)
- A more transparent process for the reappointment of fixed term employees
- Introducing a two-term maximum for fixed-term academic leadership roles

The following is a summary of the discussion and feedback that occurred:

Fixed-Term Appointments

A Senator asked for clarification regarding the wording related to the renewal of fixed-term appointments, noting that the procedures state that appointments "may be renewed for an additional fixed term." The Senator asked whether the intention was that appointments may be renewed only once, or whether multiple renewals were possible.

The AVP, Human Resources clarified that the intention is that appointments be renewed once, to a maximum of ten years. The Senator suggested that the wording could be clarified to reflect that intention.

Length of Interim Appointments

Discussion also took place regarding the provision allowing interim appointments of up to two years. One Senator expressed concern that a two-year interim appointment could create the appearance of favoritism and suggested that interim appointments should be limited to one year, noting that a hiring process could typically be completed within an academic year.

In response, the AVP, Human Resources and the VPA noted that, in practice, search processes can take eighteen months or longer, particularly when consultation, committee formation, recruitment processes, and other processes are considered.

A senator noted that it can be disruptive operationally to have leadership disruptions, and that a two-year timeframe allows for sufficient time to complete a search process while maintaining leadership continuity.

Extension of Interim Appointments

A question was raised regarding the clause allowing extensions under "exceptional circumstances," including how such circumstances would be determined. The AVP, Human Resources clarified that the intent of this clause is to ensure flexibility to address extenuating circumstances. It was further noted that decisions regarding such extensions would be made by the relevant academic leader, in consultation with Human Resources.

"May Or May Not Involve A Committee"

A Senator also asked about the procedures indicating that interim appointments "may or may not involve a committee" and what circumstances would involve not having a committee. The

AVP, Human Resources noted that while committees are typically used for interim appointments, flexibility is retained in the procedures to allow for operational continuity where necessary. It was also noted that, in practice, most interim appointments involve committees, and it would be an exceptional circumstance not to have a committee.

Composition of Search Committees

A senator raised a question about the composition of search committees for dean appointments, suggesting that all four faculty members on the committee should be fully elected by the faculty, rather than having two appointed by the committee chair and two elected by the faculty. In response, the AVP, Human Resources, noted that the language reflects existing institutional practice. It was noted that additional sector information could be brought back to Senate when the policy returns for further discussion.

Decision Making of Search Committees

A Senator asked how a committee ultimately reaches a decision, including whether a formal vote is required and who makes the final determination if consensus cannot be reached.

In response, it was noted that search committees generally aim to reach consensus on their recommendation, and that the procedures do not currently prescribe a specific decision-making mechanism such as voting. This flexibility has historically allowed committees to determine their own internal processes while focusing on identifying a recommended candidate.

The Senator noted that it would be helpful to further clarify in the procedures how a decision on the final candidate is made.

Vacancies on Search Committees

A further question was raised regarding committee composition, specifically what would occur if the committee could not be fully constituted or if representation from a particular group could not be secured.

It was noted that, where possible, committee membership would be reconstituted or adjusted prior to beginning the search process in order to ensure appropriate representation.

It was also noted that circumstances may arise where a committee member steps down after the search process has already begun. In such cases, replacing the member may not always be feasible, particularly if the process has progressed to later stages such as interviews. In those situations, the committee may need to continue its work with the remaining members, while balancing considerations of fairness to candidates and the work already completed by the committee.

Concluding Remarks

The Chair concluded the discussion by noting that several points were raised for clarification, including more interest in sector practices. The item will be brought back to Senate at a future meeting for further discussion and with more details from the sector research.

4. **INFORMATION:** Suspension of Intake to Critical + Cultural Practices, New Media + Sound Art, and Photography

The Vice-President Academic + Provost presented information regarding the proposed suspension of intake for three programs: Critical and Cultural Practices, New Media and Sound Arts, and Photography.

It was noted that this item is being brought forward in the context of broader sector developments, including a recent legal challenge at another institution regarding decision-making authority for suspension of intake. It was explained that, pending further clarity from the courts, there is sector-wide guidance that decisions related to suspension of intake should be brought to the Board. As such, this item is being presented to Senate for information and discussion, but no decision is being requested at this time.

It was emphasized that these proposals do not involve the closure of programs or the elimination of areas of practice. Rather, the intent is to suspend intake into first-year cohorts in order to create space to review, revise, and potentially reimagine the programs. It was noted that existing students will continue to be supported through to completion, and that courses, facilities, and areas of practice will remain in place.

The Vice-President Academic + Provost then provided program-specific context:

Critical + Cultural Practices:

The BFA in Critical and Cultural Practices is an interdisciplinary major with only a small number of program-specific courses, with the majority of courses drawn from other Faculties. The major was originally targeted to have a cohort of 20 students per year; however, this has never been achieved. It was noted that very small cohort sizes limit the ability to build a strong student experience. The suspension of intake would allow the University to continue supporting current students while providing time for the Faculty to consider future directions.

New Media + Sound Arts:

It was noted that the BMA in New Media and Sound Arts has also consistently fallen below its target enrolment despite ongoing Faculty efforts and recruitment support. It was noted that the courses within this program are already available to students in the Bachelor of Fine Arts in Visual Arts. As such, suspending intake into the major would not remove access to this area of study, but would instead provide time to consider how this area might be better structured or integrated within existing programs.

Photography:

It was noted that BFA in Photography is a long-standing major that has historically been the subject of discussion regarding its relationship to the broader Visual Arts program. The program has not reached its intended cohort size of 40 since 2017 and has experienced attrition over time. It was noted that all Photography courses are available within the broader Visual Arts Major. As with the other majors, suspending intake would provide time to consider how Photography may be positioned within future program models.

Discussion took place regarding the governance context for suspension of intake. It was noted that there are different views on whether or not a recommendation from Senate is required, and that, in the current environment, this is somewhat unclear. It was noted that, at this stage, the approach being taken is to bring these decisions to the Board, while informing Senate in advance.

A question was raised regarding how this would work from a student point of view, particularly where a major is not admitting students but students may still wish to pursue that area of practice. It was noted that currently many of the courses within these programs are already taken by students in other programs, and that these pathways would continue to exist. It was

further noted that this would require advising support to ensure students understand how to navigate those pathways.

A question was raised regarding whether students would be able to have an area of focus, such as photography, reflected in their degree. It was noted that this is not currently structured in that way, and that previous attempts to create concentrations created challenges, particularly around access to courses and registration priority. It was further noted that there are ongoing conversations regarding minors and how areas of focus might be recognized in the future.

A question was raised regarding whether there is data available to understand why enrolment in these programs has declined. It was noted that data is available for applicants and students who choose not to attend, but that it is difficult to capture information from those who do not apply. It was further noted that the University monitors trends across the sector, and that there are cyclical changes in areas of interest over time.

The Provost reiterated that the intent of suspending intake is to create space to reimagine programs, rather than to close areas of practice, and to avoid committing to another full cycle of intake while review work is underway.

5. INFORMATION: Curriculum Planning + Review Committee Report

The 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 Chair noted that the Committee has recommended several course change proposals for recommendation to Senate, which will be taken up next.

6. APPROVAL: Curriculum Planning + Review Committee Recommendation

The Chair invited A. Abbott, Interim Dean, Faculty of Art, to present the recommendations.

It was noted that the proposed course changes are, in part, "housekeeping" and, in part, a refresh of the curriculum. The Dean noted that the work reflects a review undertaken by faculty of the drawing courses, including consideration of how courses ladder into one another, how different interests can be honed in different courses, and how learning objectives can be more intentional.

No questions were raised.

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)

CARRIED BY UNANIMOUS CONSENT.

7. INFORMATION: Academic Planning + Priorities Committee Report

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

It was reported that it had been reviewing the Student Assessment and Grading Policy, as well as the Academic Standing and Continuance Policy. These items were brought forward to the Committee for information and discussion and are currently in the consultation phase.

It was noted that these policies will be brought back to the Committee following consultation, and then brought forward for approval once that work is complete.

The Committee also noted that it had received an update on a series of policy work that will be coming forward over the next year, and that there is no shortage of policy work currently underway.

8. INFORMATION: International Development Committee Report

The Chair invited C. Seney-Coletta, Chair of the International Development Committee, to present the report.

It was reported that the Committee a high-level conversation regarding the Terms of Reference for the Committee, including the connection between “international activities” as a broad definition and how that intersects with Senate and the University Act.

It was noted that there was general agreement within the Committee that student exchanges clearly fall within the Committee's work under this umbrella. However, it was also noted that this may be the only area where there is clarity at this time.

The Committee further noted that there is more work to be done to better understand the scope of the Committee's mandate. As a result, the Committee will undertake additional research, including reviewing sector practices and understanding how similar committees operate at other institutions, in order to clarify its role moving forward.

No questions were raised.

9. INFORMATION: Appeals Committee Report

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

The Committee reported that it continues to review appeals-related materials with a focus on improving clarity and accessibility through the use of plain language explanations.

The work is intended to make policies and procedures easier for students, faculty, and staff to understand, including clarifying terminology and ensuring that acronyms are fully defined.

The Committee expects to complete this work within the academic year, with updated materials anticipated to be available by the summer.

A question was raised about whether this work needs approval by Senate, or if it is committee-level work. It was noted that this work is operational in nature and is not intended to change the substance of policies.

10. INFORMATION: Nominations Committee Report

The Chair invited D. Achjadi, Chair of the Nominations Committee, to present the report.

The Committee reported that work is underway to improve the nominations timeline and process, including reviewing how these timelines align with student election timelines and overall committee appointment processes.

It was noted that the Committee has been engaged in discussion regarding whether the Nominations Committee should continue as a standalone committee or whether its responsibilities should be integrated into another committee.

It was further noted that the Governance Committee currently has a significant workload, particularly in relation to ongoing Terms of Reference work, and that the Senate Executive Committee may be better positioned to take on nominations responsibilities.

The Committee noted that the work of nominations intersects well with the Executive Committee's role, given its broader view of Senate committees

III. OPEN FORUM

The Chair reminded senators that Open Forum is intended to provide space for Senators to raise matters within the purview of Senate for discussion.

Senate Budget Committee

A Senator raised a concern regarding the Senate Budget Committee, suggesting that the Committee had met multiple times without reviewing the budget, and that no advice had been explicitly requested from Senate, despite the language in the University Act regarding Senate advising the President on the preparation of the budget.

The Senator noted that it would be helpful to have a clearer understanding of the structure and progression of Senate Budget Committee meetings, including when Senate is expected to provide advice and when the President is available to receive that advice. It was further noted that it is difficult to provide meaningful advice when Senators are reviewing the budget at the same time, as time is required to consider the information.

The Senator also claimed that previous meetings had largely repeated the same information, without a clear opportunity to provide input.

In response, it was acknowledged that these concerns reflect issues currently under review by the Senate Governance Committee, including how Senate can be better engaged in the budget process and how its advisory role can be more effectively supported. It was noted that this work includes considering the timing and structure of Senate Budget Committee meetings and how Senators are prepared to provide advice.

It was further noted that previous meetings in the current cycle were intended, in part, to prepare Senators to engage with the budget, and that advice is taken at those meetings and presented to the Board. However, it was acknowledged that there may be a need to consider additional opportunities for Senate to provide input at a point when it can be more meaningfully considered.

Artificial Intelligence

A Senator raised a further question regarding the impact of artificial intelligence on education, including how it may reshape the educational landscape, affect programming, and influence how the institution prepares students. The Senator noted the importance of considering how the institution can respond to these changes and maintain leadership in the sector.

In response, it was noted that discussions regarding artificial intelligence are taking place across the institution, including in relation to teaching and learning, research, and broader institutional considerations. It was suggested that it may be useful to bring forward a broader discussion at Senate regarding the academic implications of artificial intelligence.

The Chair noted that this could be brought forward as a future agenda item.

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 at 11:18 a.m.
CARRIED BY UNANIMOUS CONSENT.**



SENATE

Information Briefing Note

TO:	Senate
FROM:	Adrian Tees, AVP Human Resources + Privacy Officer
DATE:	April 8, 2026
SUBJECT:	Updated Policy 8.9 Hiring + Procedures – Continued Discussion
PURPOSE:	<input type="checkbox"/> For Action <input checked="" type="checkbox"/> For Discussion <input type="checkbox"/> For Information

BACKGROUND

The Associate Vice-President, Human Resources (“AVP, Human Resources”) presented the updated Policy 8.9 *Hiring + Procedures* to Senate at the March 4 Senate meeting for initial discussion. Significant discussion occurred at the meeting, and Senators raised questions for clarification. It was agreed that the policy and procedures would be brought back to the next Senate meeting for further discussion and before any decision is brought forward.

CURRENT DISCUSSION

This item is being brought forward for a second time to support continued discussion by Senate.

Adrian Tees, AVP Human Resources + Privacy Officer will present additional information and sector research in connection with the proposed policy and procedures.

No decision is being requested at this meeting.

The Chair will facilitate continued discussion.

Senator Alex Phillips has submitted several proposed amendments to *Procedures 8.9.1: Procedures for the Recommendation + Selection of Senior Academic + Administrative Personnel*.

Time will be allocated during the meeting for Senate to discuss these proposed amendments, along with other questions and comments that Senators may have.

ATTACHMENTS

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
5. Senator Alex Phillips – Proposed Amendments



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.

FOR DISCUSSION: Proposed Amendments to Draft Procedures 8.9.1 brought forward by Senator A. Phillips

1. Amendment #1

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

CURRENT TEXT Procedures for Selection (draft text)

- 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.

FOR DISCUSSION Amendment to section 3.a:

Whereas the Dean serves the Faculty as a whole;

Whereas the Faculty members should have broad representation on the Dean's hiring committee selected through transparent democratic processes:

Consider amending section #3.a.to read:

3.a. In the case of hiring a Dean, the search committee shall have four (4) faculty from the Faculty elected by the Faculty the Dean will serve.

2. Amendment #2

CURRENT TEXT Amendment to section 4: (draft text)

- 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.

FOR DISCUSSION consider amending section #4 to read:

4) The role description *developed in consultation with the hiring committee* shall establish criteria for the search and must include job specific requirements that articulates the skills, abilities and duties required by the role.

3. Amendment #3

CURRENT TEXT Amendment to section 5: (draft text)

- 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.

FOR DISCUSSION

Whereas the university is committed to finding the best candidate for each position;

Consider amending section #5 shall include a minimum time period of no less than two weeks for advertising any given position on the applicant tracking system and externally.

4. Amendment #4

CURRENT TEXT Amendment to section 11: (draft text)

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.

FOR DISCUSSION

Whereas the university is committed to transparency;

Consider amending section 11 to read:

11) Upon conclusion of the interviews, the search committee will discuss each candidate and decide on a recommendation for the successful candidate *through a simple vote of the majority*, subject to satisfactory references, and final approval by the Board of Governors.

5. Amendment #5

CURRENT TEXT Extension of Appointment (draft text)

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

FOR DISCUSSION Amendment to Extension of Appointment

Consider amending section 1 to read:

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

6. Amendment #6

CURRENT TEXT

PRO TEM APPOINTMENTS (INTERIM) (draft text)

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.

FOR DISCUSSION

Amendment to PRO TEM APPOINTMENTS (INTERIM)

Whereas the University conducted a successful search for a president in less than a year (July 2023 - May 2024);

Whereas the University is committed to transparency and accountability;

Consider

that interim appointments shall be limited to a period of 12 months.
that interim appointments shall not be extended beyond 18 months in exceptional circumstances.
that interim appointments shall involve a committee with a minimum of four elected faculty elected by the Faculty.



Senate Committee Report Form

Committee:	Governance Committee
Meeting Date:	March 30, 2026
Presenter(s):	Celeste Martin

Chair's Summary:

1) Senate Budget Committee Review (For Discussion)

The Committee continued its discussion on the review of the Senate Budget Committee. The Senate Office presented recommended changes to the Senate Budget Committee for full discussion, with no decisions made at this time.

Committee Structure

The discussion focused first on the current structure of the Senate Budget Committee as a committee of the whole (the entire Senate). The Senate Office noted that, upon analyzing the sector research, this structure appears to be an outlier compared to other institutions, where budget advisory responsibilities are generally conducted at the committee level as a smaller standing committee, not a committee of the whole.

The Senate Office recommended that the Senate Governance Committee should consider moving SBC away from a committee-of-the-whole model toward a smaller standing committee structure. Specifically, it was noted that sector research had identified examples of budget discussions being integrated into academic planning and priorities committees. Therefore, there may be significant synergies in locating ECU's budget-related discussions within the Academic Planning and Priorities Committee (APP).

While there was support for moving to a committee-level model, concerns were raised that integrating the work into another committee, such as APP, may not address existing issues such as the type of financial information being presented to the committee.

Information and Training

The conversation then focused on the financial information that the committee is presented with. Some concerns were expressed that insufficient information has been brought forward to SBC in past cycles. In response, it was noted that current practices are not yet optimal, and that this work reflects a broader effort to improve how information is brought forward over the course of the budget cycle. It was noted that the budget is developed throughout the year and is not finalized until later in the cycle, and that there is a need to consider earlier points of engagement and how information is brought forward to support Senate's advisory role.

Format of Discussions

The Committee also discussed the use of closed sessions, noting that at other

institutions, early-stage budget discussions at SBCs are often held in closed settings because the information is preliminary and evolving. It was noted that moving these discussions to a committee level would allow for earlier and more detailed engagement, while the full budget would continue to be brought forward to Senate at the end of the cycle, with reporting out from the committee.

2) Nominations Committee Review (For Approval)

The Committee considered a recommendation arising from the Senate Nominations Committee to merge the Senate Nominations Committee with the Senate Executive Committee. It was noted that the Nominations Committee has a limited and cyclical mandate, primarily focused on nominations and committee appointments, and that it has been difficult to convene and sustain as a standalone committee.

The Senate Office proposed that these functions would be more effectively carried out within another standing committee, noting that Senate Executive has a relatively lighter workload and a natural connection to overseeing Senate processes. Members expressed support for assigning these responsibilities to Senate Executive as a more efficient use of committee capacity.

The Committee approved a recommendation to Senate that the Senate Nominations Committee be dissolved as a standalone committee, that responsibility for nominations and committee appointments be assigned to the Senate Executive Committee, and that the Terms of Reference of the Senate Executive Committee be updated accordingly.

3) Sabbaticals and Senate Membership (For Approval)

The Committee considered a proposal regarding how to address the participation of senators who are on sabbatical. It was noted that this proposal applies to sabbaticals only, and that other types of leave (e.g., medical or other protected leaves) will be brought forward for separate consideration.

It was noted that sabbatical represents a release from service, and that there should be no expectation that a senator continue to attend meetings during this period. The Committee discussed the principle that senators on sabbatical should be excused from attendance for the duration of their leave and should not be penalized by losing their seat after missing three consecutive meetings.

Discussion focused on how this should be administered in practice, including whether requests to be excused should be considered by the Senate Executive Committee or approved by the Chair of Senate. It was noted that there is limited discretion in such decisions (“either someone’s on sabbatical or they’re not”) and that, for ease of administration, this authority could be assigned to the Chair of Senate, with the Senate Office maintaining appropriate records.

Members also raised considerations regarding potential exceptional circumstances, including longer sabbaticals (e.g., one-year leaves) or situations where multiple faculty senators may be on leave at the same time, and the potential impact on representation.

The Committee further discussed the importance of aligning the process with existing governance roles and practices, including the role of the Secretary of Senate. It was suggested that requests or notifications related to sabbaticals should be directed through the Secretary of Senate, consistent with their role in overseeing Senate elections and record-keeping.

The Committee endorsed an approach whereby senators on sabbatical may be excused from attendance for the duration of their leave, with the process administered through the Secretary of Senate and approved by the Chair of Senate, and directed the Senate Office to prepare draft bylaw amendments reflecting this approach for future consideration.

4) Senate Bylaw Amendments (For Approval)

The Committee considered a set of proposed amendments to the Senate Bylaws. It was noted that these amendments are intended as targeted, near-term updates to address specific gaps and inconsistencies, and that a broader review of the bylaws will be undertaken over the summer months.

Proposed changes included:

- **Quorum:** It was noted that the current wording (“50% plus one”) is imprecise and may create ambiguity. The proposed amendment clarifies quorum as a simple majority of voting members.
- **Voting Threshold:** The Committee also discussed the wording related to voting, noting that the current bylaws incorrectly tie voting thresholds to quorum. It was clarified that decisions should be determined by a majority of votes cast, based only on those members eligible to vote on a given matter (for example, excluding members in a conflict of interest).
- **Open and Closed Meetings:** It was noted that, while the bylaws suggest that committee meetings are open, the established practice has been for committees to meet in closed session, with observers permitted at the discretion of the Chair. These proposed amendments seek to align the Senate bylaws with current practice.

The Committee approved a recommendation to Senate to give notice of motion for the proposed amendments at the next Senate meeting, with consideration of approval at a subsequent Senate meeting.

5) Senate and Committee Schedule (For Approval)

The Committee considered a proposed schedule for Senate and Senate committee meetings for the 2026/27 cycle.

Highlights:

- It was noted that Senate meetings will continue to be held approximately every five to six weeks, with dates selected with consideration to key academic dates, holidays, reading weeks, and Convocation. Committee meeting dates reflect past practice and each committee’s anticipated workload, with flexibility for chairs to reschedule or call additional meetings as needed.
- The Committee noted that meeting dates for the Senate Nominations Committee have been included on a provisional basis, pending the outcome of the proposed changes to dissolve the Committee. Senate Budget Committee meeting dates were

developed with reference to past practice and a previously approved motion requiring meetings in advance of Board consideration of the budget.

- A longer gap between April and May Senate meetings was noted and attributed to the timing of Convocation.

The Committee approved a recommendation to Senate to adopt the proposed Senate and committee meeting schedule for the 2026/27 cycle.

6) Committee Meeting Format (For Discussion)

The Committee discussed a proposal to shift toward Senate committee meetings being scheduled in person, with a hybrid option available as needed. It was noted that recent experience with APP and CPR shifting to in-person meetings (with hybrid participation) has resulted in stronger participation, engagement, and attendance, and that this approach may support more effective discussion across other committees.

The Committee expressed general support for this approach and noted that it will be important to clearly communicate this change to Senate for the upcoming cycle.

7) International Development Committee (For Information)

The Committee received an update on the International Development Committee (IDC). It was noted that there is currently uncertainty regarding the Committee's mandate, with its work reflecting a mix of internally focused activities (e.g., international student experience and supports) and externally focused activities (e.g., partnerships, exchanges, and international agreements).

It was further noted that the current Terms of Reference suggest a broader external focus, while the composition and recent work of the Committee have been more internally oriented, resulting in a lack of clarity regarding the Committee's role.

As a result, IDC meetings have been paused while further work is undertaken to clarify the Committee's purpose, scope, and relationship to Senate, with the intent of bringing forward proposed revisions to the Committee's Terms of Reference in a future cycle.

Signature: Celeste Martin

Date: 2026-04-01



Senate Committee Recommendation Form

Committee:	Senate Governance Committee
Meeting Date:	March 30, 2026
Presenter(s):	Celeste Martin

Subject: Recommendation to Merge the Executive Committee and the Nominations Committee

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 Governance Committee and Executive Committee, that Senate:</p> <ol style="list-style-type: none"> 1. Approve the dissolution of the Senate Nominations Committee as a standalone committee; 2. Assign responsibility for nominations and committee appointments to the Senate Executive Committee; and 3. Update the Terms of Reference of the Senate Executive Committee to reflect these responsibilities.
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BACKGROUND

As part of its annual work plan, the Nominations Committee identified several priority projects to undertake during the 2025/26 Senate cycle. Among these, the Committee agreed to conduct a sector scan of nominating committees, or their equivalents, at other universities. The intent of the research was to determine whether other Senates maintain a standalone Nominating Committee and/or how similar responsibilities are assigned to other standing committees.

Sector research suggests that many universities assign nominations responsibilities to a Governance Committee or Nominating and Governance Committee. Based on these findings, the Nominations Committee approved a recommendation to the Senate Governance Committee proposing that the Nominations Committee be merged with the Governance Committee.

However, further consideration of Senate committee workloads suggests that assigning nominations responsibilities to the Senate Executive Committee may be a more effective option for ECU.

ANALYSIS

Rationale for Moving Away from a Standalone Nominations Committee

At ECU, the Nominations Committee has experienced ongoing challenges related to engagement. Meetings are often short, difficult to schedule, and limited in scope, making it challenging to maintain consistent and meaningful participation from members.

These challenges prompted consideration of whether maintaining a standalone committee remains the most effective structure. Combining nominations responsibilities with another committee was identified as a potential approach to streamline committee operations and reduce administrative workload.

Sector Practices

Sector research suggests that nominations responsibilities are typically structured in one of two ways:

- Through a standalone nominations committee; or
- Through a combined governance and nominations committee.

ECU Committee Workload Considerations

While sector research initially pointed toward combining nominations responsibilities with the Senate Governance Committee, workload considerations suggest that this may not be the most effective structure for ECU.

The Senate Governance Committee currently carries a significant workload, with full agenda packages and meetings that regularly utilize the full scheduled meeting time. Adding nominations responsibilities to this committee would further expand its scope at a time when it is already managing a substantial workload.

By contrast, the Senate Executive Committee currently has a comparatively lighter mandate, focused primarily on advising on and approving the agenda for Senate meetings. While meetings are scheduled for one hour, they rarely extend beyond 30 minutes. Assigning nominations responsibilities to the Executive Committee would therefore help create a more balanced distribution of responsibilities across Senate committees.

Alignment with Executive Committee Role

The Senate Executive Committee already plays a coordinating role within Senate's governance structure through its responsibility for advising on and approving Senate meeting agendas. In fulfilling this role, the committee regularly reviews items coming forward from Senate committees and develops an awareness of the work occurring across the committee structure.

Assigning nominations responsibilities to the Executive Committee would therefore align committee appointment decisions with the body that already has a broad view of Senate's workflow and priorities.

ATTACHMENTS

1. Sector Research

Signature: Celeste Martin

Date: 2026-04-01

Nominating Committee Research

University	University Type	Committee Type	Committee Name	Terms of Reference	Chair	Membership	Notes
AUArts	N/A	None	N/A	N/A	N/A	N/A	The General Faculties Council (GFC) is AUArts' Senate equivalent
CAPILANO	Special Purpose Teaching	Standalone	Nominating Committee	<p>2. MANDATE</p> <p>2.1 To solicit interest for the Vice-Chair of Senate position at least one month prior to their election.</p> <p>2.2 To submit a minimum of one nomination for the Vice-Chair position to the Senate for an election to be held in accordance with the Senate bylaws.</p>	Elected by Committee (must be a Senate member)	<p>3.1. The Senate Nominating Committee will include elected and appointed members, both voting and non-voting, as outlined below:</p> <p>3.1.1 Elected members (non-voting):</p> <ul style="list-style-type: none"> Chair: The Chair will be a member of the Senate who is elected by the members of the Senate Nominating Committee. <p>3.1.2 Appointed members (voting):</p> <ul style="list-style-type: none"> Four members are appointed by the Senate from the Senate's members. The committee will include two faculty members and two other members who are not faculty and are from two of the remaining three groups (staff, students, administrators). 	
ECU	Special Purpose Teaching	Standalone	Nominating Committee	<p>Mandate and Authority</p> <p>The Nominations Committee reports to the Senate. The Nominations Committee will recommend to the Senate the constituency representatives for Senate Committees as required. Membership on Senate committees will be for a two (2) year renewable term. When terms have expired, the Nominations Committee or Secretary of Senate will contact current committee members to determine their interest in continuing. Where there are vacancies on committees, the Nominations Committee or Secretary of Senate will contact the Deans to elect faculty representatives, the Student Union to appoint student representatives and Staff/Administration/Support to elect the staff representatives as required.</p>	Vice Chair of Senate	<p>Membership</p> <ul style="list-style-type: none"> Vice Chair of Senate Vice President, Academic + Provost Registrar / Secretary of Senate One (1) Student One (1) Staff Member One (1) Faculty Member 	
KPU	Special Purpose Teaching	Combined	Senate Governance and Nominating Committee	<p>SGNC Mandate</p> <ol style="list-style-type: none"> Advise Senate on all matters related to the ways it conducts the business of Senate, its meetings, and its proceedings. Ensure that nominations are made for all senate elections. As directed by Senate, nominate members to serve on committees on which Senate is represented. Coordinating, in conjunction with the Chair of Senate, the work of senate committees, especially where consultation between standing committees is required. Review regularly the Senate bylaws and recommend revisions to Senate. Review the Faculty bylaws and recommend revisions to Senate Advise Senate on matters related to duties of members and conflict of interest. Advise Senate on procedures for the recommendation and selection of candidates for chancellor, president, deans, university librarian, registrar, and other senior academic administrators. Advise Senate on matters related to Senate and Board of Governors elections. Advise Senate on matters related to minimum qualifications of faculty members. Review at least once every three years, the configuration of senate standing committees, their membership, terms of reference, their consultation and reporting relationships, and propose to Senate any recommendations for change. Establish such subcommittees as needed to fulfill SGNC's responsibilities. Other duties as assigned by Senate. 	Not Listed	<p>Chancellor President Vice-Chair of Senate Student senator Three faculty senators* Support staff senator Dean or designate</p> <p>*The three faculty senators, when taken with the Vice-Chair of Senate, will represent three Faculties.</p>	
NSCAD	N/A	Other	N/A	At the start of each academic year, the membership of all Standing Committees shall be ratified by Senate. Membership recommendations shall be brought to Senate by the Provost and Vice-President, Academic and Research, after consultation with the Division Chairs	N/A	N/A	NSCAD has no Nominating Committee, but their Bylaws include a clause about the Provost bringing names forward after consulting with Division Chairs.
OCADU	N/A	Standalone	Annual Nominating Committee	Committees of Senate: By the end of the Senate Session, the Senate Academic Policy & Planning Committee (SAPPC) shall strike a Senate Annual Nominating Committee consisting of at least one (1) Dean; one (1) Faculty Senator from each Faculty; and one (1) Faculty Senator at-large. The Senate Annual Nominating Committee shall prepare the nominees by August and present to the SAPPC in September, which shall report to the September Senate meeting in each year a list of nominees for positions on all Senate committees for the upcoming Session, save and except for those positions which are to be held by designated individuals as specified in these By-Laws.	Not Listed	<p>At least:</p> <ul style="list-style-type: none"> 1 Dean 1 Faculty Senator from each Faculty 1 Faculty Senator at-large 	
SFU	Research	Standalone	Nominating Committee	<p>Terms of Reference</p> <ol style="list-style-type: none"> To present Senate with the names of candidates to fill vacancies on all Senate committees or sub-committees to which election or appointment is required. It is the responsibility of the Committee Secretary to inform the Chair of the Nominating Committee as early as possible of existing and imminent vacancies. All nominations must be received by the Senate Office from the Nominating Committee in time to be included in the documentation sent out for the next Senate meeting. Senators will be informed that further nominations may be made by individual members of Senate. Any such nominations must reach the Committee Secretary the Friday before the meeting of Senate, and no further nominations will be accepted after this time. The Committee Secretary will provide members of Senate at the Senate meeting with such further nominations as may have been received. Oral nominations during the meeting of Senate will not then be allowed. It is the responsibility of the Nominating Committee to satisfy itself as to the availability of all nominees. The Nominating Committee should attempt to bring forward more than the minimum number of names required to fill any vacancy. Persons nominated by the Nominating Committee need not themselves be members of Senate, unless this is required by the University Act or by Senate's own rules. Members of the Nominating Committee are not themselves barred in any way from being presented as nominees. In bringing forward nominees for vacancies on Senate committees, the Nominating Committee should give consideration to the composition of the campus community. 	Elected by Committee	<ul style="list-style-type: none"> 1 Faculty Senator from each Faculty (8) 1 Student Senator 1 Graduate Student Associate Registrar (non-voting) 	

TRU	Special Purpose Teaching	Combined	Steering Committee of Senate	<p>Responsibilities</p> <ul style="list-style-type: none"> - Advise Senate on all matters related to the ways it conducts the business of Senate, its meetings and its proceedings. - Review at least once every three years the configuration of standing committees of Senate, their membership, terms of reference, and their consultation and reporting relationships, and propose to Senate any recommendations for change. - Review regularly the By-Laws of Senate and recommend revisions to Senate. - Advise Senate on matters related to duties of members and conflict of interest. - As directed by Senate, nominate members to serve on Senate committees. - Advise Senate on procedures for the recommendation and selection of candidates for president, deans, librarians, the registrar and other senior academic administrators designated by the Board. - As directed by Senate, appoint students and nominate all other members to serve on Senate committees. - Advise Senate on matters related to Senate elections. - Coordinate the work of Senate committees, especially where consultation between standing committees is required. - Coordinate the development of policies, programs and practices that involve more than one Senate Committee. - Establish such subcommittees as needed to fulfil the Committee's responsibilities. - Other duties as assigned by Senate. 	Elected by Committee	<p>Six faculty members approved by Senate. At least one of the six faculty members shall be a member of Senate. At least one member shall be a faculty member from Open Learning. The committee composition will try to reflect the diversity of disciplines at the University.</p> <p>One Dean approved by Senate</p> <p>One staff member approved by Senate</p> <p>Two students (one undergraduate and one graduate) nominated by TRUSU and appointed by the Steering Committee.</p>
UBC (Okanagan Senate)	Research	Standalone	Nominating Committee	<p>Terms of Reference</p> <p>Responsible for recommending the following to Senate:</p> <ul style="list-style-type: none"> - Committee Terms of Reference; - Establishment of standing and ad-hoc committees of Senate; - The elected membership of Senate committees and other bodies with Senators as elected or appointed members; - Academic Administrative Appointment policies; and - The composition of Senate. 	Not Listed	<p>Elected from Senate</p> <p>Senators (non-student) (5) Students (2)</p> <p>Ex Officio</p> <p>Chancellor President Registrar or designate (non-voting)</p>
UBC (Vancouver Senate)	Research	Standalone	Nominating Committee	<p>Terms of Reference</p> <ul style="list-style-type: none"> - To nominate the elected membership of all Senate committees, unless Senate otherwise provides, and to recommend the size of each committee. - To nominate the elected senate membership on other bodies where Senate is represented, unless Senate otherwise provides, and to make recommendations on the composition and form of such committees. - To nominate the Vice-Chair of Senate. - To review the composition of Senate during the third year of each Senate, and also to conduct such a review should any substantive changes be made to the University Act, or should the number of faculties or colleges at the campus change (Senate minutes, 16 May 2007). - The terms of reference of Senate committees to be reviewed by the Nominating Committee during the third year of each Senate (Senate minutes, 14 September 1994). 	Elected by Committee	The Committee shall consist of 10 members of Senate, 2 of whom shall be student members and 2 Convocation members.
UFV	Special Purpose Teaching	Combined	Senate Governance Committee	<p>RESPONSIBILITIES</p> <ol style="list-style-type: none"> 1. The Committee has the responsibility to: 2. Advise Senate on all matters related to the jurisdiction and the conduct of the business of Senate and its committees, their meetings, and their proceedings. 3. Review, at the request of Senate, as issues arise, but at least every three years, the bylaws of Senate. 4. Review, at least once every three years, the configuration of standing committees of Senate, their membership, terms of reference, and their consultation and reporting relationships; propose to Senate any recommendations for change after consulting with the relevant committees. 5. As directed by Senate, facilitate the nomination of members to serve on Senate committees. 6. Advise Senate on procedures for the recommendation and selection of candidates for the President and other officers of the University. 7. As directed by Senate, facilitate the nomination of members to serve on Senate review and appeal committees, selection committees, and hearings. 8. Advise Senate on matters related to Senate elections. 9. Coordinate the work of Senate committees, especially where consultation between standing committees is required. 10. Coordinate the development and revision of Senate policies and procedures in consultation with the UFV community. 11. Submit, with recommendations to Senate for approval, any Senate policies which are revised or developed. 12. Create impartial tribunals to hear student appeals to Senate relating to process for matters of academic misconduct, final grades, and decisions involving suspension or expulsion. 13. Determine all procedures related to the conduct of such tribunals, including those for the Appeal Intake Committee, the Appeal Intake Panel, and the Hearing Procedures for the Appeal Tribunal. Ensure annually that a pool of faculty and students are available for the tribunal processes following Senate's standard expressions of interest process. 14. Hear appeals of any other matters forwarded to it by Senate. 15. Make recommendations to Senate as to any appeal matter or procedure that Senate directs it to consider. 16. Establish such sub-committees as needed to fulfill the Committee's responsibilities. 17. Provide an annual written report to Senate. 18. Perform other duties as assigned by Senate. 	Vice Chair of Senate	<p>Voting Members</p> <ul style="list-style-type: none"> -Chair, who shall be the Vice-Chair of Senate -Provost and Vice President Academic, or designate -One dean, approved by Senate -Five faculty members of Senate, approved by Senate -One staff member of Senate, approved by Senate -Two student members of Senate, approved by Senate <p>President (ex officio) Vice Chair, Senate (Chair) One Student Senator Three Faculty Senators One Lay Secretary of Senate (non-voting)</p>
UNBC	Research	Standalone	Senate Committee on Nominations	<p>Terms of Reference:</p> <ul style="list-style-type: none"> • To recommend to Senate the names of people to serve on each Senate Committee. The Committee will pay due attention to the need for rotation and continuity, the regional nature of the university, the need to represent the needs of each Faculty fairly, and any other relevant criteria. • To recommend to Senate Senators to be appointed to non-Senate University committees. • To review nomination and election procedures for faculty, staff and student positions and vacancies on Senate, Senate Committees and the Board of Governors. 	Vice Chair of Senate	

UVIC	Research	Combined	Senate Committee on Agenda and Governance	<p>Senate Committee on Agenda and Governance The Senate Committee on Agenda and Governance assists the Chair of Senate in the preparation of the Senate agenda while ensuring that the agenda items clearly state a purpose and intent; recommends revisions to Senate's Rules to Govern and deals with all matters of procedure that fall within the duties and power of Senate. The committee considers and make recommendations to Senate with respect to the membership, procedures, structure and terms of reference of the Senate committees, and recommends to Senate appointments to the Senate standing committees and some advisory committees requiring Senate representation.</p> <p>Senate Committee on Agenda and Governance Nominations Sub-committee</p> <ol style="list-style-type: none"> 1. The Nominations Sub-Committee will meet to propose recommendations for the membership of Senate Committees for consideration at the May and October meetings of Senate. All recommendations to Senate must have the consent of the nominees. 2. The Nominations Sub-Committee will annually publicize to Senate and the University community a list of Senate Committee vacancies for the upcoming year. Nominations for the vacancies should be submitted in writing to the Chair of the Nominations Sub-Committee by a specified deadline. 3. Members of the Nominations Sub-Committee are encouraged to suggest candidates for vacancies and should not limit suggestions to candidates from their own Faculty. 4. The Nominations Sub-Committee will consider nominations received, as well as names put forth by members of the Sub-Committee, in making its recommendations to Senate. 5. When preparing its recommendations to Senate, the Nominations Sub-Committee will consider the following: <ol style="list-style-type: none"> a. Rotation of committee members in accordance with Senate regulations and the need to provide adequate continuity; b. Both administrative and academic workloads on individuals; c. The desirability of spreading committee responsibilities as widely as possible throughout a Faculty and across Faculties; and d. The opportunity for new Faculty members to become acquainted with University procedures. 6. The members of Senate present at the May and October meetings may make further nominations for Senate Committee vacancies. Senate will elect Committee members from the list of nominees if more than one nomination per vacancy is received. 6. The Nominations Sub-Committee will recommend to Senate names to fill any Senate Committee vacancies that arise throughout the year. 	Elected by Committee (must be a Senate member)	<p>Composition:</p> <ul style="list-style-type: none"> • 5 members of Senate who are either faculty members, a professional librarian or a continuing sessional* (voting) • 1 student member of Senate (voting) • 1 convocation member of Senate (voting) • the President as Chair of Senate (ex officio, voting) • the Vice-Chair of Senate (ex officio, voting) • Vice-President Academic and Provost (ex officio, voting) • University Secretary (ex officio, non-voting) 	
VIU	Special Purpose Teaching	Standalone	Elections Committee Terms of Reference	<p>Provide advice to Senate regarding</p> <ul style="list-style-type: none"> - policy governing its elections and appointments - the appointment of its members to standing committees - reinstatement of its members when necessary - other matters as assigned by Senate 	Registrar	<p>Members</p> <ul style="list-style-type: none"> president (ex-officio, non-voting) registrar (chair) 1 faculty member – elected from and by senate (3 year term) 	



Senate Committee Recommendation Form

Committee:	Governance Committee
Meeting Date:	March 30, 2026
Presenter(s):	Celeste Martin

Subject: Senate and Senate Committee Schedule for 2026/27

Recommendation:	<input checked="" type="checkbox"/> Motion to approve / <input type="checkbox"/> Discussion / <input type="checkbox"/> For Information
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Resolution:	IT IS HEREBY RESOLVED, on the recommendation of the Governance Committee, that Senate approve the 2026/27 Senate and Senate Committee schedule, as circulated.
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PURPOSE

The purpose of this briefing note is to present the draft Senate and Senate committee meeting schedule for the 2026–27 Senate cycle for the Senate Governance Committee’s review and approval, and to seek a recommendation that the schedule be forwarded to Senate for approval.

BACKGROUND

Senate and Senate committee meeting dates are set annually ahead of each Senate cycle to support:

- predictable scheduling for Senators and committee members;
- effective agenda planning and the predictable progression of agenda items through committees; and
- recruitment and onboarding for committee membership ahead of the start of the academic year.

The draft Senate schedule has been developed based on past meeting patterns and a new approach whereby the Senate meetings every five to six weeks (see also below). The draft Senate committee schedule has also been developed based on the terms of reference requirements for each committee and past practice, internal checks against known scheduling constraints and input from current committee chairs, as applicable.

KEY POINTS

1. Senate meeting cadence
 - a. Senate meetings continue on an approximately 5-6 week cycle
 - b. Dates have been selected with consideration of statutory holidays, reading weeks, and other major academic dates.

2. Committee scheduling approach
 - a. Committee meeting dates reflect past practice and each committee's anticipated workload and frequency as set out in their respective terms of reference.
 - b. Flexibility remains in place to adjust dates should workload or schedule changes require it.

3. Nominations Committee under review
 - a. The draft schedule includes Nominations Committee meeting dates, noting that the committee's structure is currently under review (including the potential integration of Nominations into Executive) and that these meeting dates may not be needed.

4. Senate Budget Committee scheduling
 - a. Senate Budget Committee ("SBC") meeting dates have been drafted with reference to the motion previously approved by Senate regarding the sequencing and timing of SBC meetings in advance of Board consideration. The motion approved by Senate is shown below:

"IT IS HEREBY RESOLVED THAT the Senate Budget Committee will meet at least twice, no less than one week apart, in advance of the budget presentation to the board, the first meeting to receive financial information from the Vice-President of Finance and Administration, the second to consider any resolutions to be forwarded to the president and the board."

ATTACHED SUPPORTING MATERIALS

1. Senate and Senate Committee Schedule 2026-27

Signature: Celeste Martin

Date: 2026-04-01

Senate and Senate Committee Schedule 2026-27 (DRAFT)

Senate Meetings		
Wednesday	September 23, 2026	9:30 a.m. – 11:20 a.m.
Wednesday	November 4, 2026	9:30 a.m. – 11:20 a.m.
Wednesday	December 9, 2026	9:30 a.m. – 11:20 a.m.
Wednesday	January 27, 2027	9:30 a.m. – 11:20 a.m.
Wednesday	March 3, 2027	9:30 a.m. – 11:20 a.m.
Wednesday	April 7, 2027	9:30 a.m. – 11:20 a.m.
Wednesday	May 19, 2027	9:30 a.m. – 11:20 a.m.

Executive Committee		
Monday	September 14, 2026	3:00 p.m. – 4:00 p.m.
Tuesday	October 27, 2026 <i>**Vice Chair to Chair Meeting</i>	3:00 p.m. – 4:00 p.m.
Tuesday	December 1, 2026	3:00 p.m. – 4:00 p.m.
Tuesday	January 19, 2027	3:00 p.m. – 4:00 p.m.
Tuesday	February 23, 2027	3:00 p.m. – 4:00 p.m.
Tuesday	March 30, 2027	3:00 p.m. – 4:00 p.m.
Tuesday	May 4, 2027	3:00 p.m. – 4:00 p.m.

Governance Committee		
Monday	October 5, 2026	10:00 a.m. – 11:20 a.m.
Monday	November 16, 2026	10:00 a.m. – 11:20 a.m.
Monday	January 11, 2027	10:00 a.m. – 11:20 a.m.
Monday	February 8, 2027	10:00 a.m. – 11:20 a.m.
Monday	March 22, 2027	10:00 a.m. – 11:20 a.m.
Monday	April 19, 2027	10:00 a.m. – 11:20 a.m.

Budget Committee		
Wednesday	October 21, 2026 (Orientation Session)	10:00 a.m. – 11:00 a.m.
Wednesday	November 18, 2026	10:00 a.m. – 11:20 a.m.
Wednesday	February 3, 2027	10:00 a.m. – 11:20 a.m.
Wednesday	March 10, 2027	10:00 a.m. – 11:20 a.m.
Wednesday	March 17, 2027	10:00 a.m. – 11:20 a.m.

Nominations Committee		
Thursday	September 17, 2026	3:00 p.m. – 4:00 p.m.
Thursday	November 5, 2026	3:00 p.m. – 4:00 p.m.
Thursday	February 11, 2027	3:00 p.m. – 4:00 p.m.
Thursday	May 6, 2027	3:00 p.m. – 4:00 p.m.

Curriculum Planning + Review Committee		
Wednesday	October 7, 2026	8:30 a.m. – 9:50 a.m.
Wednesday	November 25, 2026	8:30 a.m. – 9:50 a.m.
Wednesday	January 6, 2027	8:30 a.m. – 9:50 a.m.
Wednesday	February 10, 2027	8:30 a.m. – 9:50 a.m.
Wednesday	March 24, 2027	8:30 a.m. – 9:50 a.m.
Wednesday	April 21, 2027	8:30 a.m. – 9:50 a.m.

Academic Planning + Priorities Committee		
Wednesday	October 7, 2026	10:00 a.m. – 11:20 a.m.
Wednesday	November 25, 2026	10:00 a.m. – 11:20 a.m.
Wednesday	January 6, 2027	10:00 a.m. – 11:20 a.m.
Wednesday	February 10, 2027	10:00 a.m. – 11:20 a.m.
Wednesday	March 24, 2027	10:00 a.m. – 11:20 a.m.
Wednesday	April 21, 2027	10:00 a.m. – 11:20 a.m.

Appeals Committee		
Thursday	October 8, 2026	10:00 a.m. – 11:20 a.m.
Thursday	December 10, 2026	10:00 a.m. – 11:20 a.m.
Thursday	February 4, 2027	10:00 a.m. – 11:20 a.m.
Thursday	April 8, 2027	10:00 a.m. – 11:20 a.m.

Financial Awards Committee		
Thursday	November 19, 2026	10:00 a.m. – 11:20 a.m.
Thursday	March 18, 2027	10:00 a.m. – 11:20 a.m.

International Development Committee		
Thursday	October 15, 2026	10:00 a.m. – 11:20 a.m.
Thursday	February 28, 2027	10:00 a.m. – 11:20 a.m.
Thursday	March 11, 2027	10:00 a.m. – 11:20 a.m.



Senate Committee Recommendation Form

Committee:	Governance Committee
Meeting Date:	March 30, 2026
Presenter(s):	Celeste Martin

Subject: Senate Bylaw Amendments

NOTICE OF MOTION:

Recommendation:	<input checked="" type="checkbox"/> Motion to approve / <input type="checkbox"/> Discussion / <input type="checkbox"/> For Information
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Resolution:	IT IS HEREBY RESOLVED, on the recommendation of the Governance Committee and Executive Committee, that Senate approve the amendments to the Senate Bylaws, as circulated.
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BACKGROUND

As part of ongoing work to improve the clarity and consistency of Senate governance documents, the Senate Office has identified several areas within the Senate Bylaws that would benefit from clarification or refinement. Some of the key changes are set out below. The Senate Office proposes to bring back near-term amendments for the next meeting and to do a full review of the Bylaws over the summer.

PROPOSED AMENDMENTS

Clarification of Committee Meeting Openness

In practice, ECU has operated Senate Committees as closed meetings. However, a provision in the Senate Bylaws notes that “Meetings of the Senate and Standing Committees, with the exception of the Appeals meetings, will normally be open to the University community and members of the public.”

Proposed Change:

Amend the bylaws to specify:

- Senate committee meetings are attended by only committee members by default; and
- guests may attend and observe with prior notice and in consultation with the committee chair.

This aligns with common practice across the sector, reflects current practice and provides Chairs with flexibility to invite presenters, subject matter experts, or observers where appropriate.

Voting Threshold Language

The current bylaws state that “[a] simple majority of a quorum of the voting members is required to carry a motion.” This language is unusual and may lead to unintended outcomes. For example, if there are 23 voting members of Senate and quorum is 12, this wording could be interpreted to mean that only 7 votes are required to approve a motion.

Proposed Change:

Revise approval language to read “majority of votes cast.”

This wording aligns with standard governance practice and Robert’s Rules of Order. It ensures that decisions are based on the number of votes cast and reflects the principle of majority rule.

NEXT STEPS

1. **Notice of Motion at Senate:** A notice of motion to amend the Senate Bylaws must first be introduced at a regular meeting of Senate.
2. **Consideration at a Subsequent Meeting:** Following notice, the proposed amendments may be brought forward for decision at a subsequent regular meeting of Senate. This ensures members have sufficient time to review and consider the proposed changes in advance of a vote.
3. **Voting Threshold for Approval:** To be approved, the bylaw amendments must receive a two-thirds (2/3) majority of votes cast by voting members present at Senate.

ATTACHMENTS

- Senate Bylaws (Track Change)
- Sector Scan Research

Signature: Celeste Martin

Date: 2026-04-01



SENATE BYLAWS

Approved by Resolution of the Senate [TBC] November
2024

THE SENATE OF EMILY CARR UNIVERSITY

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ARTICLE I – INTERPRETATION

The *University Act*, Part 7, 35.2 sets out the composition, powers and duties of the Senate of a special purpose teaching university. The legislation sets forth a bicameral or shared governance structure for decision-making between the Board and the Senate. 35.2 (4) of the University Act states:

The senate of a special purpose, teaching university must make bylaws for the conduct of the business of the senate, including bylaws specifying the duties of members of the senate in conflict of interest situations.

The ECUAD Senate Bylaws set forth a framework that is both operational and ethical: they articulate principles of good governance, where “the ultimate role of good governance is to ensure the effectiveness, credibility and viability of the organization.” (Broadbent Report)

Pursuant to these Bylaws, the Senate will carry out its responsibilities in a manner which is:

- Accountable to Stakeholders
- Consensus Oriented
- Collegial
- Open and Participatory
- Effective and Efficient
- Ethical
- Transparent
- Responsive
- Equitable and Inclusive
- Strategic in Vision

These Bylaws should be interpreted in a manner consistent with the Act. In the event of any inconsistency the Act will take precedence.

ARTICLE II – DEFINITIONS

In these Bylaws:

1. **“Academic Administrator”** means a Dean, Vice President, or similar employee of the University whose primary responsibility is to provide administrative services in support of education or training offered by the university, and does not include the President;
2. **“Act”** means the *University Act*;
3. **“Board”** means the Board of Governors of the University;
4. **“Faculty Member”** means a person employed by the University as an instructor, a lecturer, an assistant professor, an associate professor, a professor or in an equivalent position designated by the Senate who is elected to the Senate;
5. **“Non-voting Member”** means the non-voting member of Senate that may be appointed to the Senate by the Board pursuant to the Act;
6. **“President”** means the President of the University;
7. **“Registrar”** means the Registrar of the University;
8. **“Related Person”** means a spouse, common law spouse, significant other, child, dependant, parent or sibling of the Senate member;
9. **“Senate Member”** or **“Member”** means a member of the Senate including any non-voting member;
10. **“Student Member”** means a student as defined in the Act who is in good standing at the University and who is elected to the Senate;
11. **“Support Staff Member”** means an employee of the University, other than a member of a faculty, a member of the teaching staff, the President, the Vice-Presidents, the Deans, the University Librarian or the Registrar, who is elected to the Senate;
12. **“University”** means the Emily Carr University of Art and Design.

ARTICLE III – Composition

The composition of the Senate will be that as set out in Part 35.2(2) of the Act, as may be amended from time to time.

ARTICLE IV – ELECTIONS AND TERMS OF OFFICE

1. The Registrar will conduct the elections required with respect to Senate members in accordance with the Act and the rules for nominations, elections and voting made by the Senate.
2. The term of office for members, and the procedure for filling vacancies are as set out in the Act, Section 36. In the case of elections run to fill vacancies, nomination papers will be deemed valid if received by the Registrar at least two weeks before the date of the election.
3. If a member is absent for more than three (3) consecutive meetings the Secretary of Senate will declare a vacancy and the position must be filled for the duration of the term of that position as per procedures for filling vacancies as set out in the Act, Section 36.
4. Any student member who ceases to be enrolled or a student in good standing at the University, or any staff or faculty member who ceases to be an employee of the University, will be declared by the Secretary of Senate to have vacated their seat on the Senate.

1. Duties of the Chair, Vice Chair and Secretary

- a. Chair is the President and will:
 - i. preside over all meetings of the Senate and the Senate Executive meetings;
 - ii. call meetings of the Senate as provided for in these Bylaws and in the Act;
 - iii. consider recommendations from the Senate Executive Committee to determine the meeting business and the order in which it is acted upon by developing meeting agendas and will ensure that meeting agendas are distributed to all Senators;
 - iv. execute documents as authorized by the Senate;
 - v. maintain a liaison with the Board;
 - vi. vi) be the spokesperson and representative of the Senate; and,
 - vii. vii) perform such other duties as determined by the Senate.

- b. Vice Chair is elected annually by the Members of Senate from voting Members of Senate and will:
 - i. fulfill the duties of the Chair in their absence.

- c. Secretary is the Registrar and will:
 - i. conduct all elections for Senate members as outlined in the Act;
 - ii. carry out all duties that Senate may require including:
 - 1. maintaining the Senate record book of minutes;
 - 2. maintaining a current list of Senate Members, appointment dates and terms;
 - 3. facilitating the preparation of the agenda, timely preparation and distribution of all materials for the Senate and Executive meetings; and,
 - 4. the completion of any other duties Senate may require of the Secretary to ensure the efficient operation of the Senate.

- d. Senate Members will:
 - i. act in what the member considers to be the best interest of the University even if that conflicts with the wishes of any constituency that the member may represent on the Senate; and,
 - ii. consult with any constituency the member may represent and communicate to such constituency on a regular basis the matters dealt with at the Senate.

- e. Senate Executive
 - i. The terms of reference for the Senate Executive Committee are described in policy 2.1.7 and the membership of the Executive will consist of the following:

- Chair of Senate
 - Vice Chair of Senate
 - Secretary of Senate (non-voting)
 - Vice President Academic + Provost
 - One elected Member-at-Large of Senate who is elected every year by and from all Senate members
 - Two Faculty Senate members who are elected every year by and from all Senate members
 - One Student Senate member who is elected every year by and from the Student Senate members
 - One Dean who is elected every year by and from all Senate members
 - One Support Staff Senate Member who is elected every year by and from all Senate members
 - University Secretary (non-voting)
- ii. The Executive will be subject to the order of the Senate, and none of its acts will conflict with action taken by the Senate.
 - iii. Unless otherwise ordered by the Senate, regular meetings of the Executive will be held at the call of the Chair.
- f. The Chair, the Vice Chair, the Secretary of Senate, and the Senate Executive may be assisted in their duties by the University Secretariat.

ARTICLE VI – SENATE ADMINISTRATION AND OPERATIONS

1. Regular and Special Meetings

a. General

- i. The meetings of Senate will be governed by:
 1. these Bylaws;
 2. policies or procedures established by Senate;
 3. *Robert's Rules of Order*, as revised.

b. Timing of Meetings

- i. The Senate will normally meet every five to six weeks except during summer months. Extraordinary or emergency meetings may be called by the Chair at the Chair's discretion, or, with appropriate notice. At an extraordinary or emergency meeting only the matter(s) specified in the notice convening the meeting will be considered.

c. Meeting Quorum

- i. A quorum of the Senate will consist of ~~50% plus one~~ [a simple majority](#) of the eligible voting members.
- ii. If within a half an hour from the time appointed for a meeting of the Senate a quorum is not present, the meeting will stand adjourned to a date and time and place to be determined by the Chair, and if, at the adjourned meeting, a quorum is not present within a half an hour of the appointed time for the meeting, the Members present will be a quorum.
- iii. A Senate member may participate in a meeting of the Senate or of any committee of the Senate by a means of a conference telephone or other communication device by which all members participating in the meeting can hear each other. A member participating in accordance with this Article will be deemed to be present at the meeting and will be counted in the quorum.

2. Agenda

- a. The agenda and minutes of the Senate will be public and be posted for the University at large by print or by electronic means.
- b. All agenda items will normally be drawn from motions and discussions made at meetings of Standing or Ad Hoc committees.

- c. Any member or constituency of the University may bring an agenda item to the Chair for consideration. If the Chair cannot determine an appropriate route for the item, the Senate Executive Committee or Senate as a whole may discuss the matter at a regular or extraordinary meeting and assign the matter to a Standing or Ad Hoc committee, who will report their deliberations to the Senate.

3. Voting

- a. A simple majority of ~~a quorum of the voting member~~the votes cast is required to carry a motion.
- b. Each voting member will have one vote on a motion.
- c. The name of the maker of a motion or the seconder of any motion will not be recorded in the minutes.
- d. The names of those voting for or against any motions will not be recorded in the minutes unless a member requests that their vote be recorded.
- e. Only the vote of members present at a meeting will be counted. No absentee voting or voting by "proxy" will be permitted for any motions or elections.
- f. In extraordinary circumstances, resolutions may be presented for Senate consideration by "remote voting". The resolution will be sent to all Senate members. The vote will be returned to the University Secretary either by original signature, facsimile signature, e-signature, or by email confirmation. Resolution may be signed in counterparts. The resolution will be considered valid if a quorum of voting members respond to the University Secretary in the time frame indicated in the notice of resolution.
- g. At the next regular meeting of the Senate, the resolution as determined by "remote voting" will be read into the minutes and will be prima facie evidence of the fact and of the action taken.

4. Presentations to Senate

- a. Individuals or groups wishing to make presentations should contact the University Secretary within time frames established by Senate policies and procedures.
- b. Presentations will be guided by Senate policies and procedures.

5. Status of Observers

- a. Meetings of the Senate ~~and Standing Committees, with the exception of the Appeals meetings,~~ will normally be open to the University community and members of the public.
- b. The Chair will have the right to declare the meeting or any portion of the meeting be held in a closed or "In Camera" session, in order to consider and close the meeting to the public if a topic on the agenda items or materials contains material that is determined to be private or confidential.
- c. The Chair may, when appropriate, recognize observers or request a statement of clarification from an observer.

ARTICLE VII – COMMITTEES

1. The Senate will ~~establish~~appoint such ~~Standing and Ad Hoc~~ Committees as it, from time to time, will determine necessary.
2. The Senate will determine the membership, the method of appointment or electing members to each ~~Standing and Ad Hoc~~ Committee.
3. The Senate will approve Terms of Reference for each Ccommittee established and indicate whether it is a standing Committee or ad hoc Committee.
4. The Senate will establish a set of overall principles and operating guidelines for Senate Committees.
- 3.5. The Senate Committees will typically meet in committee, meaning with Committee members and staff resources in attendance. Guests or observers may attend a Committee meeting or meetings, with advance notice and in consultation with the Committee chair.

ARTICLE VIII – RESIGNATION OF SENATE MEMBERS

The resignation of any member of the Senate will be made by notice in writing, addressed and delivered to the Senate Chair.

ARTICLE IX – CONFLICT OF INTEREST AND CODE OF CONDUCT

1. General

A member of the Senate holds a position of trust. As such there is a general obligation on them to avoid situations of conflict of interest. Each member, regardless of how they become a member, has a responsibility first and foremost to the welfare of the University and must function primarily as a member of the Senate, not as a member of any particular constituency.

Given the nature of Senate activities, members of Senate will occasionally find themselves in potential conflict of interest situations. The constituent specific guidelines are intended to be parallel to the historical nature of interest conflicts. That is, those of primarily a financial interest.

Definitions in this Statement:

“Adjudicator” means a person identified by the Senate to assist in determining a declaration of conflict of interest.

2. Conflict of Interest

A conflict of interest could arise from *Real, Potential or Apparent* Conflict of Interest for a Senate member or Related Person and may be personal financial or other personal benefit. For this purpose:

- a. A **"Real Conflict of Interest"** occurs when a Member exercises an official power or performs an official duty or function and at the same time, knows that in the performance of this duty or function or in the exercise of power there is the opportunity to further their own private interest or the private interest of a Related Person.
- b. A **"Potential Conflict of Interest"** occurs when a Member's private interest or the private interest of a Related Person could influence the performance of that Member's duties as a Member of Senate.
- c. An **"Apparent Conflict of Interest"** exists when a person who is reasonably well informed of the relevant facts would reasonably apprehend that a conflict of interest exists on the part of the Member.

3. Declaration of Conflict

- a. Senate members must arrange their private affairs and conduct themselves in a manner to avoid a conflict of interest. In cases when a conflict cannot be avoided, a Senate member has an obligation to declare a conflict of interest prior to discussion or decision of an issue. Upon declaration of a conflict the person recording the events of the meeting should duly note the declaration and the Senate member must:
 - i. In an in-camera session or committee meeting, absent themselves from the proceedings during discussion or voting on that particular matter, contract or arrangement;
 - ii. In a public session, refrain from discussing or voting on that particular matter, contract or arrangement.
- b. Where a Senate member is unsure of whether they are in conflict that member should raise the perceived potential conflict with the Senate, and the Senate should determine by majority vote whether or not a conflict of interest exists. The member perceived to be in conflict should refrain from voting on the issue.
- c. Where a conflict of interest is discovered after consideration of a matter, the conflict must be declared to the Senate and appropriately recorded at first opportunity. If the Senate determines that involvement of said member influenced the decision of the matter, the Senate will re-examine the matter and may rescind, vary, or confirm its decision.
- d. Any Senate member who perceives another member to be in conflict of interest in a matter under consideration must identify the perceived conflict to the Senate at the first opportunity. The Senate should determine by majority vote whether or not a conflict of interest exists. The member perceived to be in conflict should refrain from voting.
- e. Where a Senate member has been declared by vote to be in conflict of interest, and that Member is in disagreement with the decision of the Senate they may appeal the decision through the steps outlined in Section (4) below. Until the appeal process is completed, the Senate member perceived to be in conflict either stands aside on the given issue or continues at risk of acting in conflict and being subject to the associated penalty(s).
- f. At the discretion of the Senate, the Senate may invite the member in conflict to state their position on the issue in question prior to absenting themselves.

4. Appeal of Declaration of Conflict

- a. If the Senate has exhausted all possible means of resolving a conflict of interest declaration and the Senate members(s) in question and the Senate are still at an impasse, then, upon mutual consent of both parties, the determination of conflict will be referred to Adjudicator(s) to review and make a determination on a perceived conflict of interest.
- b. The process for appealing a declaration of conflict will require the following:
 - i. The Senate will identify Adjudicator(s) to review and make a determination on a perceived conflict of interest;
 - ii. The Senate will submit a report to the Adjudicator and a copy to the member in question within seven (7) days of the request for adjudication documenting the nature of the perceived conflict, and the background leading to the impasse;
 - iii. The Senate member(s) perceived to be in conflict will submit a report to the Adjudicator(s) and a copy to the Senate within seven (7) days of the request for adjudication documenting the nature of the perceived conflict, their rationale for not being in conflict, and the background leading to the impasse;
 - iv. The Adjudicator(s) will review the documentation, gather any other additional information required to make an informed decision, and provide the Senate with a determination on the declaration of conflict of interest within two weeks of receiving the request for adjudication or may, if further review is necessary, request an extension from the parties involved.

5. Punitive Action Associated with Conflict of Interest

- a. A second role for the Adjudicator(s) is to recommend to the Senate any punitive action to be directed to a Senate member deemed to be in conflict. The Senate will have the power and ability to impose punitive action including one or more of the following:
 - i. Letter of reprimand; and/or
 - ii. Recommendation that a Senate member(s) resign from the Senate

6. General Guidelines for Declaring Conflict of Interest

The following examples of conflict of interest are intended to provide general guidelines for declaring conflict of interest. These examples should not necessarily be considered exhaustive.

- a. A "**financial interest**" exists when a matter is before the Senate which:

- i. affects a private company or business in which a Member or Related Persons are an owner, a proprietor, shareholder or director;
- ii. affects a public company in which the Member, or Related Persons hold more than 10% of the shares issued of that public company or is a director;
- iii. affects a partnership or firm in which the Member, or Related Persons are a partner or ownership interest;
- iv. affects an organization in which the Member is a senior officer;
- v. affects a Society, Crown Corporation or other organization in which the Member by virtue of office holds a position of influence.

7. Code of Conduct

The effective governance of the University is contingent on Senate members fulfilling their roles and responsibilities with the highest standards of conduct. The following outlines the duties demanded of members of the Senate:

- a. Duty of Integrity: to act honestly and in good faith;
- b. Duty of Loyalty: to give one's loyalty to the University when acting on behalf of the Senate; and,
- c. Duty of Confidentiality: notwithstanding the need of Members to make an informed decision on an issue before the Senate by obtaining input from internal and external communities, members are to ensure that information which is normally considered confidential remains so.

Conduct of members contrary to the above duties may be subject to review by the Senate, and subsequent punitive action similar to the Conflict of Interest Bylaw may be imposed. The appeal process outlined in the Conflict of Interest Bylaw will be made available to either party in a dispute.

ARTICLE X – BYLAW AMENDMENTS

1. By giving notice of a motion at a regular meeting of Senate, these Bylaws may be amended at a subsequent regular meeting of the Senate, subject to the University Act.
2. Resolutions for amendments to the Bylaws require a two-thirds (2/3) majority of affirmative votes of the voting members in attendance at the meeting where a quorum is established.

APPENDIX A – LIST OF REVISIONS

Approved September 2008

Revised October 2009

Revised October 2010

Revised May 2014

Revised April 2021

Revised November 2024

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Revised May 2014

Revised April 2021

Revised November 2024

Senate Committee Open/Closed Practices Research

University	Practice	Rule	Notes
AUArts	Guests Not Permitted	Except as otherwise expressly provided herein, the proceedings of any meeting or part of a meeting of GFC or its committees conducted in camera, including the minutes or any other records concerning any such meetings or part thereof, will be kept in confidence by every GFC Member and by any other person invited or permitted to attend any such meeting or part thereof.	The General Faculties Council (GFC) is AUArts' Senate equivalent
UVIC	Guests Not Permitted	Senate standing and ad hoc committee meetings are normally closed. A committee may determine that the whole or part of any committee discussion or document presented to the committee shall be held in confidence.	
SFU	Guests Permitted	In addition to committee members, observers and other Senators may attend. Only committee members may make motions and exercise voting privileges. Provision shall be made for a limited number of observers at Open Sessions of Senate Committee meetings. Observers may be students, faculty or staff of Simon Fraser University or members of the community at large. No observers shall be required to leave the Open meeting of the Committee except on the ruling of the Chair or on the vote of the Committee by simple.	
UFV	Guests Permitted	Guests are permitted to attend all open sessions. As chair, you can inform the committee in advance, letting them know of guest/s who will be in attendance. Technically, guests are only permitted to speak if approved. Typically, UFV practices an informal approach which simply asks the committee if it is willing to hear from a non-member of the committee who is in attendance.	
VIU	Guests Permitted	Standing Committee meetings, with the exception of the Awards & Honours Committee, shall normally be open to observers. Observers will have no speaking or voting privileges.	
TRU	Guests Permitted w/ Permission	1. Senate and committee meetings, with the exception of the Student Academic Appeals Committee, shall be open to the University community and members of the public. 2. Notwithstanding Subsection (1) of this Article, if a topic or topics on the agenda contain material that is deemed private or confidential, the Chair shall have the right to require those matters to be dealt with in camera and such matters will be confidential.	
UBC	Guests Permitted w/ Permission	Attendance at meetings of Senate committees is normally limited to members of the committee. Others may attend only with the permission, or at the request of, the Committee.	
CAPILANO	No Policy		Reached out via email. No response.
KPU	Guests Permitted	Observers may attend but cannot speak unless recognized by the chair. We do invite guests/presenters if they are required to attend in order to speak to a particular item. Observers are NOT allowed at SSC Appeals and SSC Tributes as these meetings are closed.	Reached out via email.
NSCAD	No Policy		Reached out via email. No response.
OCADU	Guests Permitted w/ Permission	Typically, if we receive a request to observe a Senate committee meeting, we would first vet it with the Senate committee chair. Our Senate meetings are open (unless we move into an in-camera session) and so in relation and in absence of any by-laws to the contrary, we would entertain the request at the Senate committee level. It would be at the Chair's discretion, and the expectation would be that the observer would not participate. In recent past we have not received a request of this nature, but we do have a handful of regularly invited guests to certain committees who through the chair sometimes may contribute comment to relevant matters that touch on their portfolios (normally academic support units).	Reached out via email.

UNBC	Guests Permitted	<p>Observers are permitted to attend Senate committee meetings, but they must conduct themselves in a manner that does not interfere with the business of the Senate. The Chair has the authority to request the removal of any observer who is deemed to be disruptive (as per UNBC Senate Handbook, Section 3(u)(i)).</p> <p>In cases where the number of observers is such that public safety or the ability to conduct Senate business is compromised, the Chair may request that the Senate Chambers be closed to additional observers or may even ask for the removal of a number of observers (as per UNBC Senate Handbook, Section 3(u)(ii)).</p> <p>Additionally, according to Robert's Rules of Order, observers are generally allowed to be present in meetings unless a specific motion is passed to close the meeting. Observers do not have the right to participate in discussions unless invited by the presiding officer. Observers are required to notify the committee in advance of their intention to attend, and they are expected to respect the formal nature of the meetings.</p>	Reached out via email.
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Senate Committee Report Form

Committee:	Curriculum Planning + Review Committee
Meeting Date:	March 18, 2026
Presenter(s):	Adriana Jaroszewicz

Chair's Summary:

1) Diyan Achjadi, Vice-President Academic + Provost, presented course and PRW changes to:

3DAN 310 Intermediate 3D Animation Production
(changes to description, learning outcomes, add learning objectives)

3DAN 400 Senior 3D Animation Production I
(changes to description, learning outcomes, add learning objectives)

3DAN 410 Senior 3D Computer Animation Production II
(changes to description, learning outcomes, add learning objectives)

3D Computer Animation Major Program Requirement (PRW) Update
(Eliminating 3DAN 415 studio requirement in 4th year and adding 3 credits to Open Studio Elective 300/400)

D. Achjadi presented updates to 3rd year and 4th year 3DAN courses to align the Learning Objectives and Student Learning Outcomes to their approved 3rd and 4th year Program Learning Outcomes. Regarding the 3D Computer Animation Major PRW change, they proposed to eliminate a studio requirement in 4th year in response to allowing students further flexibility and options for studio electives.

The Curriculum Planning + Review Committee approved and recommended to Senate all of the above courses as presented and the PRW change proposal with one friendly amendment.

2) Diyan Achjadi, Vice-President Academic + Provost, presented PRW updates for information only:

Changes in the 3 BDes Degree Program Requirement Worksheets in Communication Design, Industrial Design, and Interaction Design reflect scheduling changes and were presented at CPR as an item for information only. SOCS-309 and DHIS-400 will be that of a lecture format offered in the Fall term and no longer offered in the Spring term. If needed, a section can be offered in the Summer.

3) Harry Killas, Assistant Dean in the Ian Gillespie Faculty of Design + Dynamic Media presented course changes to:

FMSA 301 Editing II
(changes to description, learning objectives, add learning outcomes)

FMSA 350 Special Topics in Film + Screen Arts
(changes to description, prerequisites, add learning objectives and outcomes)

FMSA 401 Editing III
(changes to description, prerequisites, learning objectives, add learning outcomes)

FMSA 410 Film + Screen Arts Core Senior Studio II
(changes to learning objectives, add learning outcomes)

H. Killas presented updates to the above courses to address recommendations from the FMSA program review and action plan.

The Curriculum Planning + Review Committee approved and recommended to Senate all of the above course change proposals as presented.

4) Harry Killas, Assistant Dean in the Ian Gillespie Faculty of Design + Dynamic Media presented a new course proposal for:

FMSA 3XX Colour in Motion

H. Killas presented a new course in FMSA which gives students the opportunity to take an upper-level course elective specifically in the study of colour in film, animation and media arts. The course currently operates as a special topics course. It appeals to all 3 majors. The course can be cross listed for ANIM students.

The Curriculum Planning + Review Committee approved and recommended to Senate the above new course proposal as presented.

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

PHOT 206 Location Photography
(adding learning objectives)

PHOT 207 Drawing, Writing + Photography
(adding learning objectives)

PHOT 306 Special Topics in Photography
(adding learning objectives)

PHOT 309 Photographic Installations
(adding learning objectives)

PHOT 314 Photography: Digital Imaging Projects
(adding learning objectives)

PHOT 322 Alternative Photo Processes
(adding learning objectives)

PHOT 410 Senior Photo Practice
(changes to prerequisites, add learning objectives)

PNTG 211 Painting: Observation + Description
(changes to prerequisites, add learning objectives)

PNTG 214 Painting: Materials + Processes
(adding learning objectives)

PNTG 312 Painting: The Figure + the Body
(adding learning objectives)

PNTG 314 The Vicinity of Painting
(changes to prerequisites, add learning objectives)

PNTG 316 Painting: Special Topics
(adding learning objectives)

PNTG 410 Senior Painting Studio
(adding learning objectives)

PRNT 305 Print Media: Special Topics
(adding learning objectives)

PRNT 307 Print Media Practices: Topic
(changes to prerequisites, add learning objectives)

PRNT 313 Print Media: Directed Projects
(adding learning objectives)

PRNT 315 Print Media: Alternative Processes
(changes to prerequisites, add learning objectives)

PRNT 323 Book Media: The Democratic Multiple
(changes to prerequisites, add learning objectives)

A. Abbott presented updates to Photo, Painting, and Print courses that were missing learning objectives and a few that required updates to their prerequisites.

The Curriculum Planning + Review Committee approved and recommended to Senate all of the above course change proposals as presented.

6) Jacqueline Turner, Interim Dean of the Faculty of Culture + Community presented Foundation program requirement updates:

Foundation Program Requirement Updates

Jacqueline presented a proposal to add FNDD 115 Indigenous Presence (3cr) to the Fall Foundation level of all program requirement worksheets as an alternative to FNDD 108 Creative Processes (3cr) to formalize an ongoing process and to provide more clarity.

Visual Arts Major Program Requirement Updates

Jacqueline presented a proposal to add FNDD 175 Core Studio in NMSA and Photo (6cr) and FNDD 160 Core Media Studio I (6cr) to the Spring Visual Arts PRW as alternatives to FNDD 173 Core Studio in Visual Arts (6) for students wanting to focus on media, sound, or photography. This is in anticipation of intake suspension to the BMA in NMSA and the BFA in PHOT in 2026-2027. This will allow students interested in those practices to continue taking those courses under the BFA in Visual Arts.

The Curriculum Planning + Review Committee approved and recommended to Senate the addition of FNDD 115 to all program requirement worksheets and the addition of FNDD 175 and FNDD 160 to the Visual Arts program requirement worksheet as presented.

7) Jacqueline Turner, Interim Dean, and Amanda White, CRC, of the Faculty of Culture + Community presented a new course proposal for:

HUMN 3XX Foodways and Food Systems

The course responds to increasing student interest in food systems across all disciplinary areas. Amanda White and Laura Kozak from the Faculty of Culture + Community made changes to the proposed new course based on feedback received at the February 4th CPR Committee meeting emphasizing the reading and writing components. They also changed the name to capture both cultural (Foodways) and geopolitical (Food Systems) aspects.

The Curriculum Planning + Review Committee approved and recommended Senate the above new course proposal.

8) Jacqueline Turner, Interim Dean of the Faculty of Culture + Community, presented a new major proposal:

The BFA in Studio Writing - WRTG Major Proposal was presented as an item for information only. The WRTG Major offers a studio-based approach to creating writing in an art, media and design context. Jacqueline highlighted some of the unique needs filled by the WRTG Major such as multilingual approaches to writing, decolonial writing practices, environmental approaches to creating work through eco courses, its cost effectiveness, and alignment with our minors. Areas regarding market analysis, job prospects and AI will be researched and expanded into the business plan. The WRTG Major will return to CPR with a full business plan.

Signature: Adriana Jaroszewicz

Date: March 20, 2026



Senate Committee Recommendation Form

Committee:	CPR Committee
Meeting Date:	March 18, 2026
Presenter(s):	Diyan Achjadi, Amory Abbott, and Jacqueline Turner
Guest(s):	Harry Killas, Amanda White

Subject:

Presenter: Diyan Achjadi on behalf of Celeste Martin, Dean, Ian Gillespie Faculty of Design + Dynamic Media
Course change proposals for 3DAN 310, 3DAN 400, 3DAN 410 and changes to the program requirement worksheet for 3D Computer Animation Major

Presenter: Diyan Achjadi on behalf of Celeste Martin, Dean, Ian Gillespie Faculty of Design + Dynamic Media
For information only:
 Changes for BDes Degree Program Requirement Worksheets in Communication Design, Industrial Design, and Interaction Design – SOCS 309 and DHIS 400 will only be offered in the Fall semester in a lecture format.

Presenter: Harry Killas, Assistant Dean, Ian Gillespie Faculty of Design + Dynamic Media
Course change proposals for FMSA 301, FMSA 350, FMSA 401, FMSA 410

Presenter: Harry Killas, Assistant Dean, Ian Gillespie Faculty of Design + Dynamic Media
New course proposal for FMSA 3XX Colour in Motion

Presenter: Amory Abbott, Dean, Audain Faculty of Art
Course change proposals for PHOT 206, PHOT 207, PHOT 306, PHOT 309, PHOT 314, PHOT 322, PHOT 410, PNTG 211, PNTG 214, PNTG 312, PNTG 314, PNTG 316, PNTG 410, PRNT 305, PRNT 307, PRNT 313, PRNT 315, PRNT 323

Presenter: Jacqueline Turner, Dean, Faculty of Culture + Community
Foundation Program Requirement Worksheet change proposals for all PRWs and an additional change to the Visual Arts Major PRW

Presenter: Jacqueline Turner, Dean, Faculty of Culture + Community and faculty member Amanda White
New course proposal for HUMN 3XX Foodways and Food Systems

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:</p> <p>From the Faculty of Design + Dynamic Media – course and PRW change proposals as presented:</p> <p>3DAN 310 Intermediate 3D Animation Production (changes to description, learning outcomes, add learning objectives)</p> <p>3DAN 400 Senior 3D Animation Production I</p>
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(changes to description, learning outcomes, add learning objectives)

3DAN 410 Senior 3D Computer Animation Production II
(changes to description, learning outcomes, add learning objectives)

3D Computer Animation Major Program Requirement (PRW) Update
(Eliminating 3DAN 415 studio requirement in 4th year and adding 3 credits to Open Studio Elective 300/400)

From the Faculty of Design + Dynamic Media – course change proposals as presented:

FMSA 301 Editing II
(changes to description, learning objectives, add learning outcomes)

FMSA 350 Special Topics in Film + Screen Arts
(changes to description, prerequisites, add learning objectives and outcomes)

FMSA 401 Editing III
(changes to description, prerequisites, learning objectives, add learning outcomes)

FMSA 410 Film + Screen Arts Core Senior Studio II
(changes to learning objectives, add learning outcomes)

From the Faculty of Design + Dynamic Media – new course proposal as presented:

FMSA 3XX Colour in Motion (New course proposal)

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

PHOT 206 Location Photography
(adding learning objectives)

PHOT 207 Drawing, Writing + Photography
(adding learning objectives)

PHOT 306 Special Topics in Photography
(adding learning objectives)

PHOT 309 Photographic Installations
(adding learning objectives)

PHOT 314 Photography: Digital Imaging Projects
(adding learning objectives)

PHOT 322 Alternative Photo Processes
(adding learning objectives)

PHOT 410 Senior Photo Practice
(changes to prerequisites, add learning objectives)

PNTG 211 Painting: Observation + Description
(changes to prerequisites, add learning objectives)

PNTG 214 Painting: Materials + Processes
(adding learning objectives)

PNTG 312 Painting: The Figure + the Body
(adding learning objectives)

	<p>PNTG 314 The Vicinity of Painting (changes to prerequisites, add learning objectives)</p> <p>PNTG 316 Painting: Special Topics (adding learning objectives)</p> <p>PNTG 410 Senior Painting Studio (adding learning objectives)</p> <p>PRNT 305 Print Media: Special Topics (adding learning objectives)</p> <p>PRNT 307 Print Media Practices: Topic (changes to prerequisites, add learning objectives)</p> <p>PRNT 313 Print Media: Directed Projects (adding learning objectives)</p> <p>PRNT 315 Print Media: Alternative Processes (changes to prerequisites, add learning objectives)</p> <p>PRNT 323 Book Media: The Democratic Multiple (changes to prerequisites, add learning objectives)</p> <p>From the Faculty of Culture + Community – Foundation PRW change proposals as presented:</p> <p>Foundation Program Requirement Updates (Adding FNDT 115 Indigenous Presence (3) to all PRWs as an alternative to FNDT 108 Creative Processes)</p> <p>Visual Arts Major Program Requirement Updates (Adding FNDT 175 Core Studio in NMSA and Photo (6) or FNDT 160 Core Media Studio I (6) to the Spring Visual Arts PRW as alternatives to FNDT 173 Core Studio in Visual Arts)</p> <p>From the Faculty of Culture + Community – new course proposal as presented:</p> <p>HUMN 3XX Foodways and Food Systems (new course proposal)</p>
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Purpose:

FMSA 3XX Colour in Motion - opportunity for students to take an upper-level course elective specifically in the study of colour in film, animation and media arts.

HUMN 3XX Foodways and Food Systems - This course responds to increasing student interest in food systems across all disciplinary areas at the school, as evidenced by numerous grad projects and graduate theses related to food, high demand for Research Assistantships in food-related projects and the formation of student led clubs and initiatives concerned with meeting students' food security and social needs.

Rationale:

3DAN 310, 3DAN 400, 3DAN 410 – changes to align learning objectives and student learning outcomes with their approved 3rd and 4th year program learning outcomes.

3D Computer Animation Major - changes to the program requirement worksheet to eliminate the 3DAN 415 studio requirement in 4th year in response to allowing students further flexibility and options for studio electives.

For information only: Changes for BDes Degree Program Requirement Worksheets in Communication Design, Industrial Design, and Interaction Design – SOCS 309 and DHIS 400 will only be offered in the Fall semester in a lecture format to reflect scheduling changes.

FMSA 301, FMSA 350, FMSA 401, FMSA 410 - updates to address recommendations from the FMSA program review and action plan

PHOT 206, PHOT 207, PHOT 306, PHOT 309, PHOT 314, PHOT 322, PNTG 214, PNTG 312, PNTG 316, PNTG 410, PRNT 305, PRNT 313, - updates to Photo, Painting, and Print courses that were missing learning objectives.

PHOT 410, PNTG 211, PNTG 314, PRNT 307, PRNT 315, PRNT 323 – to add learning objectives and update prerequisites.

Foundation Program Requirement Worksheet change proposals for all PRWs - to add FNDDT 115 Indigenous Presence (3cr) to the Fall Foundation level of all program requirement worksheets as an alternative to FNDDT 108 Creative Processes (3cr) to formalize an ongoing practice and to provide more clarity.

Foundation Program Requirement Worksheet change proposal for Visual Arts Major PRW - to add FNDDT 175 Core Studio in NMSA and Photo (6cr) and FNDDT 160 Core Media Studio I (6cr) to the Spring Visual Arts PRW as alternatives to FNDDT 173 Core Studio in Visual Arts (6) for students wanting to focus on media, sound, or photography. This is in anticipation of intake suspension to the BMA in NMSA and the BFA in PHOT in 2026-2027. It will allow students interested in those practices to continue taking those courses under the BFA in Visual Arts.

Analysis and discussion:

Consultation:

Resource requirements:

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:

- Course Change Forms for 3DAN 310, 3DAN 400, 3DAN 410, and PRW Coversheet with PRWs for 3D Computer Animation Major
- BDes Degree PRW Cover Sheet, PRWs for COMD, INDD, and INTD
- Course Change Forms for FMSA 301, FMSA 350, FMSA 401, FMSA 410
- New course proposal form for FMSA 3XX
- PHOT 206, PHOT 207, PHOT 306, PHOT 309, PHOT 314, PHOT 322, PHOT 410, PNTG 211, PNTG 214, PNTG 312, PNTG 314, PNTG 316, PNTG 410, PRNT 305, PRNT 307, PRNT 313, PRNT 315, and PRNT 323 course change proposal forms
- Cover Sheet for Program Requirement Worksheets (PRW) and PRWs for all programs.
- Foodways and Food Systems new course proposal form

Signature: Adriana Jaroszewicz

Date: March 24, 2026



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: **Intermediate 3D Computer Animation Production** COURSE MNEMONIC: **3DAN 310**

NUMBER OF CREDITS: 6 PREREQUISITE: 3DAN-300

STUDIO ACADEMIC REPEATABLE FOR CREDIT: No

Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes> COURSE NUMBER: <Leave blank if no changes>

COURSE MNEMONIC: <Leave blank if no changes> PREREQUISITE: <Leave blank if no changes>

NUMBER OF CREDITS: <Leave blank if no changes> NEW DESCRIPTION: **Yes**

EFFECTIVE DATE: <Click to enter semester> REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

Students will work on 3D computer animation productions either individually or as collaborative teams. Students will follow production schedules and work to complete a final 3D computer animation / digital media project. Students will give weekly presentations on their progress and participate in peer reviews in order to give and receive feedback on production progress, art / designs, and technical details of their work.

Proposed Course Description:

Working individually or as collaborative teams, students will produce a media project by executing the production pipeline based on their research and development to completion, integrating 3D animation techniques. Under the supervision of the instructor, students create and maintain a production schedule to manage the completion of their required tasks while navigating production challenges. Increasing their self-direction, students develop workflows, collaborate with peers, and perform independent technical research unique to their projects. Students will apply communication skills by contributing constructively during peer feedback sessions, working towards clear articulation of intention, and receiving and reflecting feedback in a community setting. This collaborative capstone project allows students to specialize and explore the nuances of the 3D production cycle by rotating through or focusing on critical production roles. The course structure includes lectures, hands-on demonstrations, discussions, presentations, and critiques.

Current Course Learning Objectives:

[Course learning objectives complement course descriptions and outline what faculty deliver as content, process and methods that support students in practicing and achieving learning outcomes.]

None

Proposed Course Learning Objectives (5-10)

This course will:

1. Engage students in workshops and demonstrations on various production methods, to achieve milestones and deliverables.
2. Guide and provide resources and make recommendations based on project goals.
3. Review various production tracking tools and methodologies.
4. Exemplify different approaches and considerations for project art direction including forms of research, contexts and audience demonstrating the impact of creative choices.
5. Advance communication skills by fostering a community of reciprocity through feedback and sharing of ideas.
6. Model professional language and standards for providing feedback.

Current Student Learning Outcomes:

[Student Learning outcomes describe ways in which students demonstrate competency in relation to knowledge, skills and dispositions expected as well as the criteria for assessment.]

1. Complete a 3D computer animation film or digital media project such as a video game or AR/VR/MR with sound;
2. Research 3D computer animation production methods and apply them to their project;
3. Communicate project status / progress effectively;
4. Engage in the creative direction and production of their projects;
5. Offer constructive feedback to others and receive input on their own work;
6. Consider and discuss their work in a critical context.
7. Produce final outcomes that meet the technical standards of format and production quality for screening.

Proposed Student Learning Outcomes (5-10)

By the end of this course, students will be able to:

1. Produce a 3D Computer animated digital media project, such as a film, video game or immersive experience with sound that meets quality and technical presentation standards requirements for screening.
2. Demonstrate awareness of their project's intentional creative choices.
3. Research and evaluate relevant 3D computer animation tools, processes, and production methods to apply to their projects.
4. Manage goals within a production schedule and communicate project progress effectively.
5. Iterate towards creative art direction and production of their projects based on self, instructor, and peer feedback.
6. Offer constructive feedback to others by discussing work in a discipline specific critical context and formulating inclusive ways to engage in peer review critique.

Reason:

To align the Learning Objectives and Student Learning Outcomes to our approved 3rd year Program Learning outcomes.

Questions to consider:

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

This contributes to decolonizing the curriculum by engaging students in critique of their work, questioning how their work is situated in the practice of 3D animation, if representations could be harmful. Students will also lead review sessions “Dailies” and formulate a community approach to critique that supports the well-being of self and community.

Does this course address the climate crisis? How so?

The faculty teaching this course will emphasize file management, rendering optimization and storage that considers that amount of energy these processes take.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Nicole Almeida

DATE: 2/4/2026

ASSISTANT DEAN: Adriana Jaroszewicz

DATE: 2/27/2026

DEAN: Celeste Martin

DATE: 3/2/2026

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: 3D Computer Animation

DATE: 3/2/2026

CPR: Passed

DATE: 3/18/2026

SENATE: <office use only>

DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Senior 3D Animation Production I	COURSE MNEMONIC: 3DAN 400
NUMBER OF CREDITS: 6	PREREQUISITE: ANIM-306 or 3DAN 310
<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: <Leave blank if no changes>
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: Yes
EFFECTIVE DATE: <Click to enter semester>	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

Students will work on complex 3D computer animation or digital media productions - undertakings that will be either individually produced or collaborative and team-based. Students will identify their main areas of creative interest and will articulate a project concept that reflects and advances those aspirations. Projects will be student-initiated or initiated through partnerships with clients or research groups. Productions may include films, installations, interactive environments, or other projects that foreground 3D computer animation at the senior level. Students will explore previous or current work in the relevant fields, in the process of shaping their own project proposal. Students will follow professional standards, maintain an ongoing production plan, present their work-in-progress regularly, and meet milestones according to a production schedule. The course involves lectures, presentations, and one-on-one consultation with the instructor. Over the duration of the course, students will participate in regular critique sessions with peers where they will give and receive feedback on project progress. By the end of the course students will be fully engaged in the production of their project and should be in good standing for project completion by the April deadline.

Proposed Course Description:

Students will work on complex 3D computer animation or digital media productions individually or in teams. They will explore previous or current work in the relevant fields, in the process of shaping their own project proposal. Productions may include films, installations, interactive environments, or other projects that foreground 3D computer animation at the senior level. Students will identify their main areas of creative interest and will articulate a project concept, student initiated or through partnerships, that reflects and advances those aspirations. Students will follow professional, ethical, critical and artistic standards, maintain an ongoing production plan, present their work-in-progress regularly, and meet milestones according to a production schedule. The course involves lectures, presentations, one-on-one consultations, and weekly critique sessions with their instructor and peers, where they will give and receive feedback on project progress. By the end of the course students will be fully engaged in the production of their project and should be in good standing for project completion by the April deadline.

Current Course Learning Objectives:

[Course learning objectives complement course descriptions and outline what faculty deliver as content, process and methods that support students in practicing and achieving learning outcomes.]

None

Proposed Course Learning Objectives (5-10)

This course will

1. Advance original student projects' pitch by guiding their creative interests at a senior level.
2. Situate student work within relevant artistic, cultural, critical and industry contexts through research, analysis, and story development.
3. Guide independent or collaborative productions from initial storyboard through planning the advanced stages of completion.
4. Review project scope, resources, and constraints to guide informed production decisions and articulate a project schedule.
5. Critique project progress through regular weekly updates and documentation.
6. Exemplify professional critique processes by providing constructive feedback on their final pre-production Animatics.

Current Student Learning Outcomes:

[Student Learning outcomes describe ways in which students demonstrate competency in relation to knowledge, skills and dispositions expected as well as the criteria for assessment.]

By the end of the course students will be fully engaged in the production of their project and should be in good standing for project completion by the April deadline. In the process of working toward this goal, students will:

- 1) Develop and articulate a project concept that reflects and furthers their creative interests.
- 2) Identify and research relevant artistic or creative industry contexts for their project.
- 3) Lead the creative direction and production of their project.
- 4) Assess project resources and leverage them to the project's advantage.
- 5) Communicate project status effectively.
- 6) Offer constructive feedback on the work of others; receive and reflect on feedback on their own work

Proposed Student Learning Outcomes (5-10)

By the end of this course, students will be able to:

1. Articulate a project concept that reflects and furthers their creative, social and ecological interests.
2. Identify and research relevant contexts for their film and media projects, available resources, and their social and ecological impacts.
3. Lead the creative and ethical direction and production of their projects.
4. Maintain a process of regularly communicating and adapting project deadlines and resources.
5. Demonstrate care for their creative community by contributing constructively to feedback sessions, reflecting on feedback, and caring for all creative working spaces.
6. Engage in ethical community relations throughout development, production, critiques and presentations.
7. Critically situate their work in relation to relevant communities of practice.

Reason:

To align the Learning Objectives and Student Learning Outcomes to our approved 4th year Program Learning outcomes.

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

This course contributes to decolonizing the curriculum by supporting students in the development of an independent final film or final capstone project that critically reflects on how their work engages with culture, identity, authorship, and the ethical dimensions of representation within contemporary animation practice. Students are expected to examine the ethical and social implications of their creative choices and how they may reinforce or challenge dominant perspectives. Students are encouraged to support diverse voices and approaches while remaining critically engaged in issues of representation and their impact on animation production and society at large.

Does this course address the climate crisis? How so?

The faculty teaching this course will emphasize file management, rendering optimization and storage that considers that amount of energy these processes take.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Gilberto Jimenez

DATE: 2/18/2026

ASSISTANT DEAN: Adriana Jaroszewicz

DATE: 2/27/2026

DEAN: Celeste Martin

DATE: 3/2/2026

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: 3D Computer Animation

DATE: 3/2/2026

CPR: Passed

DATE: 3/18/2026

SENATE: <office use only>

DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Senior 3D Computer Animation Production II	COURSE MNEMONIC: 3DAN 410
NUMBER OF CREDITS: 6	PREREQUISITE: 3DAN 400
<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: <Leave blank if no changes>
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: Yes
EFFECTIVE DATE: <Click to enter semester>	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

A continuation of Senior 3D Computer Animation Production I, students work on complex 3D computer animation or digital media productions. Students follow professional standards, maintain an ongoing production plan, present their work-in-progress regularly, meet mileposts according to a production schedule, and work towards the completion of an exhibition-ready 3D computer animation/ digital media project. The course involves lectures, presentations, and one-on-one consultation with the instructor. Over the duration of the course, students will participate in regular critique sessions with peers where they will give and receive feedback on project progress.

Proposed Course Description:

This course is a continuation of Senior 3D Computer Animation Production I, where students complete a complex 3D animation or digital media project. Students will follow professional workflows, maintain a production plan, present work-in-progress regularly, meet scheduled milestones, and work toward an exhibition-ready final project. They will deliver each element as requested for the final graduation exhibition of their projects- which may include professionally presentable press-kits, posters, sound mixes, and promotional trailers for their projects. The course includes lectures, presentations, and individual consultation with the instructor. Throughout the course, students participate in regular peer critique sessions, giving and receiving feedback on project development.

Current Course Learning Objectives:

[Course learning objectives complement course descriptions and outline what faculty deliver as content, process and methods that support students in practicing and achieving learning outcomes.]

None

Proposed Course Learning Objectives (5-10)

This course will:

1. Advance senior-level 3D animation or digital media projects toward completion through structured production processes.
2. Demonstrate professional workflows to manage time, milestones, and deliverables.
3. Guide the refinement of the artistic, technical, and narrative aspects of projects to an exhibition-ready standard.
4. Guide students in assessing production challenges through iterative problem-solving with final exhibition standards in mind.
5. Introduce strategies to adjust to unforeseen production difficulties and adjust as needed.
6. Provide opportunities for critique of work-in-progress clearly and regularly on a weekly basis, to support project development and professional growth.
7. Support the creation of professional grade milestone deliverables related to the presentation of the capstone graduate project to peers and industry professionals, including but not limited to posters, press-kits, director biographies, artistic statements, and other promotional materials.

Current Student Learning Outcomes:

[Student Learning outcomes describe ways in which students demonstrate competency in relation to knowledge, skills and dispositions expected as well as the criteria for assessment.]

By the end of this course, students will be able to:

1. Lead the creative direction and production of their project.
2. Assess project resources on an ongoing basis and leverage them to the project's advantage.
3. Communicate project status effectively.
4. Offer constructive feedback on the work of others; receive and reflect on feedback on their own work.
5. Respond to relevant technical standards and troubleshoot problems.
6. Strengthen their ability to communicate and work in a team or external partnership.
7. Critically reflect on their working process

Proposed Student Learning Outcomes (5-10)

By the end of this course, students will be able to:

1. Produce 3D animation or digital media projects suitable for exhibition or public presentation.
2. Demonstrate effective leadership and ethical decision-making in the creative direction and production of their projects.
3. Manage project scope, resources, and constraints to support timely completion.
4. Communicate project progress effectively through regular updates, presentations, or documentation.
5. Provide constructive feedback on the work of peers and incorporate feedback into revisions of their own work.
6. Apply appropriate technical standards and resolve production challenges.
7. Collaborate effectively within a team or external partnership when applicable.
8. Critically evaluate their production process and outcomes and situate them in relation to a relevant community of practice.

Reason:

To align the Learning Objectives and Student Learning Outcomes to our approved 4th year Program Learning outcomes.

Questions to consider:

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

This course contributes to decolonizing the curriculum by supporting students in the development of an independent final film or final capstone project that critically reflects on how their work engages with culture, identity, authorship, and the ethical dimensions of representation within contemporary animation practice. Students are expected to examine the ethical and social implications of their creative choices and how they may reinforce or challenge dominant perspectives. Students are encouraged to support diverse voices and approaches while remaining critically engaged in issues of representation and their impact on animation production and society at large.

Does this course address the climate crisis? How so?

The faculty teaching this course will emphasize file management, rendering optimization and storage that considers that amount of energy these processes take.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Gilberto Jimenez

DATE: 2/18/2026

ASSISTANT DEAN: Adriana Jaroszewicz

DATE: 2/27/2026

DEAN: Celeste Martin

DATE: 3/2/2026

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: 3D Computer Animation

DATE: 3/2/2026

CPR: Passed

DATE: March 18, 026

SENATE: <office use only>

DATE: <select>

COVER SHEET FOR PROGRAM REQUIREMENT WORKSHEETS

NAME OF PROGRAMS: 3D Computer Animation

EFFECTIVE DATE: Fall 2026. Applies retroactively to 2023 intake onwards.

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

Rationale:

This PRW change proposes to eliminate a studio requirement in 4th year in response to allowing students further flexibility and options for studio electives.

Notes:

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Adriana Jaroszewicz

DATE: February 27 2026

ASSISTANT DEAN: Adriana Jaroszewicz

DATE: February 27 2026

DEAN: Celeste Martin

DATE: March 2 2026

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>

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

Committee consideration of this proposal:

CURRICULUM AREA: 3D Computer Animation

DATE: March 2, 2026

CONSULTATION WITH TECHNICAL SERVICES: <enter>

DATE: <select>

CPR: Passed

DATE: March 18, 2026

SENATE: <office use only>

DATE: <select>

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

FOUNDATION – 30 CREDITS	
FALL – 15 CREDITS	SPRING – 15 CREDITS
HUMN 100 Academic Core I (6) FNMT 108 Creative Processes (3) FNMT 165 Core Interdisciplinary Studio (6)	HUMN 101 Academic Core II (6) Foundation Studio Elective (3) FNMT 185 Core Studio in Animation (6)
Foundation deficiencies must be made up by the beginning of Year 3	
SECOND YEAR – 30 CREDITS	
FALL – 15 CREDITS	SPRING – 15 CREDITS
3DAN 200 Core Studio in 3D Animation (6) 3DAN 203 Introduction to 3D Character Animation (3) MHIS 205 Film + Media Aesthetics (3) Critical Studies Elective 200 level (3)	3DAN 210 Core Studio in 3D Animation (6) 3DAN 235 CG Layout & Cinematography I (3) MHIS 206 Film + Media Culture (3) Open Elective 200 level (3)
THIRD YEAR – 30 CREDITS	
FALL – 15 CREDITS	SPRING – 15 CREDITS
3DAN 300 Pre-production for 3D Computer Animation (6) MHIS 327 Studies in Animation History (3) Choose 6 credits from: Open Studio Elective 200/300 level (6)* or Critical Studies Elective from 200/300 level (6)	3DAN 310 Intermediate 3D Computer Animation Production (6) Critical Studies Elective 300/400 level (3) PROF 311 Professional Practices (3) Choose 6 credits from: Open Studio Elective 200/300 level (6)* or Critical Studies Elective from 200/300 level (6)
FOURTH YEAR – 30 CREDITS	
FALL – 15 CREDITS	SPRING – 15 CREDITS
3DAN 400 Senior 3D Computer Animation Production I (6) Open Studio Elective 300/400 level (3) Critical Studies Elective 300/400 level (3) Choose 3 credits from: Open Studio Elective 200/300/400 level (3)* or Critical Studies Elective 300/400 level (3)	3DAN 410 Senior 3D Computer Animation Production II (6) 3DAN 415 Lighting and Rendering Projects (3) Open Studio Elective 300/400 level (3) Critical Studies Elective 300/400 level (3)

*For Bachelor of Media Arts Degree: FNMT 160 Core Media Studio I (6) may be recognized as equivalent to FNMT 185 Core Studio in Animation (6) *Students may take Co-op or Internship in years 3 and 4, to a maximum of 9 credits.

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

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



PROGRAM REQUIREMENT WORKSHEET Proposed

BACHELOR OF MEDIA ARTS: 3D COMPUTER ANIMATION MAJOR, 120 CREDITS Students beginning first year in 2026

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

FOUNDATION – 30 CREDITS	
FALL – 15 CREDITS	SPRING – 15 CREDITS
HUMN 100 Academic Core I (6) FNNDT 108 Creative Processes (3) FNNDT 165 Core Interdisciplinary Studio (6)	HUMN 101 Academic Core II (6) Foundation Studio Elective (3) FNNDT 185 Core Studio in Animation (6)
Foundation deficiencies must be made up by the beginning of Year 3	
SECOND YEAR – 30 CREDITS	
FALL – 15 CREDITS	SPRING – 15 CREDITS
3DAN 200 Core Studio in 3D Animation (6) 3DAN 203 Introduction to 3D Character Animation (3) MHIS 205 Film + Media Aesthetics (3) Critical Studies Elective 200 level (3)	3DAN 210 Core Studio in 3D Animation (6) 3DAN 235 CG Layout & Cinematography I (3) MHIS 206 Film + Media Culture (3) Open Elective 200 level (3)
THIRD YEAR – 30 CREDITS	
FALL – 15 CREDITS	SPRING – 15 CREDITS
3DAN 300 Pre-production for 3D Computer Animation (6) MHIS 327 Studies in Animation History (3)	3DAN 310 Intermediate 3D Computer Animation Production (6) Critical Studies Elective 300/400 level (3) PROF 311 Professional Practices (3)
Choose 6 credits from: Open Studio Elective 200/300 level (6)* or Critical Studies Elective from 200/300 level (6)	Choose 6 credits from: Open Studio Elective 200/300 level (6)* or Critical Studies Elective from 200/300 level (6)
FOURTH YEAR – 30 CREDITS	
FALL – 15 CREDITS	SPRING – 15 CREDITS
3DAN 400 Senior 3D Computer Animation Production I (6) Open Studio Elective 300/400 level (3) Critical Studies Elective 300/400 level (3)	3DAN 410 Senior 3D Computer Animation Production II (6) 3DAN 415 Lighting and Rendering Projects (3) Open Studio Elective 300/400 level (6) Critical Studies Elective 300/400 level (3)
Choose 3 credits from: Open Studio Elective 200/300/400 level (3)* or Critical Studies Elective 300/400 level (3)	

*For Bachelor of Media Arts Degree: FNNDT 160 Core Media Studio I (6) may be recognized as equivalent to FNNDT 185 Core Studio in Animation (6) *Students may take Co-op or Internship in years 3 and 4, to a maximum of 9 credits.

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

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



COVER SHEET FOR PROGRAM REQUIREMENT WORKSHEETS

NAME OF PROGRAMS: **BDes Degree in Communication Design, Industrial Design, and Interaction Design**

EFFECTIVE DATE: **Fall 2026. Applies retroactively to 2023 intake onwards for DHIS-400 scheduling changes, and to 2024 intake onwards for SOCS-309 scheduling changes.**

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

Rationale:

The changes in the 3 BDes Degree PRWs reflect scheduling changes and are presented at CPR as an information item. SOCS-309 and DHIS-400 will be that of a lecture format and offered in the Fall term and no longer in the Spring term. The updated PRWs support clear communication with students to reflect these operational changes.

Notes:

<Click to enter>

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Celeste Martin

DATE: February 27 2026

ASSISTANT DEAN: <enter>

DATE: <select>

DEAN: Celeste Martin

DATE: February 27 2026

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>

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

Committee consideration of this proposal:

CURRICULUM AREA: <enter>

DATE: <select>

CONSULTATION WITH TECHNICAL SERVICES: <enter>

DATE: <select>

CPR: For information only

DATE: March 18, 2026

SENATE: <office use only>

DATE: <select>

PROGRAM REQUIREMENT WORKSHEET

BACHELOR OF DESIGN: COMMUNICATION DESIGN MAJOR, 120 CREDITS

Students beginning second year in 2024

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

FOUNDATION – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	
HUMN 100 Academic Core I (6) FNDD 108 Creative Processes (3) FNDD 165 Core Interdisciplinary Studio (6)	HUMN 101 Academic Core II (6) Foundation Studio Elective (3) FNDD 161 Core Design Studio (6)	
Foundation deficiencies must be made up by the beginning of year 3.		
SECOND YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
COMD 200 Core Studio in Communication Design (6) DHIS 201 Design Culture II (3) COMD 204 Typographic Communication (3) +3 credits from <i>Either Semester</i> column	COMD 210 Core Studio in Communication Design (6) SOCS 202 Ecological Perspective in Design (3) COMD 224 Typographic Communication II (3) +3 credits from <i>Either Semester</i> column	Critical Studies Courses: Critical Studies Elective 200 level (3) Studio or Critical Studies Courses: Open Elective (3)
THIRD YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
COMD 300 Core Studio in Comm. Design (6) +9 credits from <i>Either Semester</i> column	COMD 310 Core Studio in Comm. Design (6) +9 credits from <i>Either Semester</i> column	Studio Courses: (12 credits total) Open Studio 200/300 level (3)* Open Studio 200/300 level (3)* Open Studio 200/300 level (3)* Open Studio 200/300 level (3)* Critical Studies Courses: (6 credits total) SOCS 309 Design Research (3) PROF 311 Professional Practice (3)
FOURTH YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
COMD 400 Core Studio in Comm. Design (6) +9 credits from <i>Either Semester</i> column	COMD 410 Core Studio in Comm. Design (6) +9 credits from <i>Either Semester</i> column	Studio Courses: (6 credits total) Open Studio 200/300/400 level (3)* Open Studio 200/300/400 level (3)* Critical Studies Courses: (6 credits total) (one in the Fall, one in the Spring) DHIS 400 Design Futures (3) Critical Studies Elective 300/400 level (3) Studio or Critical Studies Courses: (6 credits total) Open Elective (3)* Open Elective (3)*

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

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

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

Students beginning second year in 2024

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

FOUNDATION – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	
HUMN 100 Academic Core I (6) FNDD 108 Creative Processes (3) FNDD 165 Core Interdisciplinary Studio (6)	HUMN 101 Academic Core II (6) Foundation Studio Elective (3) FNDD 161 Core Design Studio (6)	
Foundation deficiencies must be made up by the beginning of year 3.		
SECOND YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
COMD 200 Core Studio in Communication Design (6) DHIS 201 Design Culture II (3) COMD 204 Typographic Communication (3) +3 credits from <i>Either Semester</i> column	COMD 210 Core Studio in Communication Design (6) SOCS 202 Ecological Perspective in Design (3) COMD 224 Typographic Communication II (3) +3 credits from <i>Either Semester</i> column	Critical Studies Courses: Critical Studies Elective 200 level (3) Studio or Critical Studies Courses: Open Elective (3)
THIRD YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
COMD 300 Core Studio in Comm. Design (6) +9 credits from <i>Either Semester</i> column	COMD 310 Core Studio in Comm. Design (6) +9 credits from <i>Either Semester</i> column	Studio Courses: (12 credits total) Open Studio 200/300 level (3)* Open Studio 200/300 level (3)* Open Studio 200/300 level (3)* Open Studio 200/300 level (3)* Critical Studies Courses: (6 credits total) SOCS 309 Design Research (3) PROF 311 Professional Practice (3)
FOURTH YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
COMD 400 Core Studio in Comm. Design (6) DHIS 400 Design Futures (3) +6 credits from <i>Either Semester</i> column	COMD 410 Core Studio in Comm. Design (6) Critical Studies Elective 300/400 level (3) +6 credits from <i>Either Semester</i> column	Studio Courses: (6 credits total) Open Studio 200/300/400 level (3) Open Studio 200/300/400 level (3)* Studio or Critical Studies Courses: (6 credits total) Open Elective (3)* Open Elective (3)*

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

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

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

PROGRAM REQUIREMENT WORKSHEET

BACHELOR OF DESIGN: COMMUNICATION DESIGN MAJOR, 120 CREDITS

Students beginning first year in 2024

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

FOUNDATION – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	
HUMN 100 Academic Core I (6) FNDD 108 Creative Processes (3) FNDD 165 Core Interdisciplinary Studio (6)	HUMN 101 Academic Core II (6) Foundation Studio Elective (3) FNDD 180 Core Studio in Communication Design (6)*	
Foundation deficiencies must be made up by the beginning of year 3.		
SECOND YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
COMD 200 Core Studio in Communication Design (6) DHIS 201 Design Culture II (3) COMD 204 Typographic Communication (3) +3 credits from <i>Either Semester</i> column	COMD 210 Core Studio in Communication Design (6) SOCS 202 Ecological Perspective in Design (3) COMD 224 Typographic Communication II (3) +3 credits from <i>Either Semester</i> column	Critical Studies Courses: Critical Studies Elective 200 level (3) Studio or Critical Studies Courses: Open Elective (3)
THIRD YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
COMD 300 Core Studio in Comm. Design (6) +9 credits from <i>Either Semester</i> column	COMD 310 Core Studio in Comm. Design (6) +9 credits from <i>Either Semester</i> column	Studio Courses: (12 credits total) Open Studio 200/300 level (3)* Open Studio 200/300 level (3)* Open Studio 200/300 level (3)* Open Studio 200/300 level (3)* Critical Studies Courses: (6 credits total) SOCS 309 Design Research (3) PROF 311 Professional Practice (3)
FOURTH YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
COMD 400 Core Studio in Comm. Design (6) +9 credits from <i>Either Semester</i> column	COMD 410 Core Studio in Comm. Design (6) +9 credits from <i>Either Semester</i> column	Studio Courses: (6 credits total) Open Studio 200/300/400 level (3)* Open Studio 200/300/400 level (3)* Critical Studies Courses: (6 credits total) (one in the Fall, one in the Spring) DHIS 400 Design Futures (3) Critical Studies Elective 300/400 level (3) Studio or Critical Studies Courses: (6 credits total) Open Elective (3)* Open Elective (3)*

For Bachelor of Design Degree FNDD 161 Core Design Studio I (6) may be recognized as equivalent to FNDD 180 Core Studio in Communication Design (6)

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

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

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

Students beginning first year in 2024

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

FOUNDATION – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	
HUMN 100 Academic Core I (6) FNDD 108 Creative Processes (3) FNDD 165 Core Interdisciplinary Studio (6)	HUMN 101 Academic Core II (6) Foundation Studio Elective (3) FNDD 180 Core Studio in Communication Design (6)*	
Foundation deficiencies must be made up by the beginning of year 3.		
SECOND YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
COMD 200 Core Studio in Communication Design (6) DHIS 201 Design Culture II (3) COMD 204 Typographic Communication (3) +3 credits from <i>Either Semester</i> column	COMD 210 Core Studio in Communication Design (6) SOCS 202 Ecological Perspective in Design (3) COMD 224 Typographic Communication II (3) +3 credits from <i>Either Semester</i> column	Critical Studies Courses: Critical Studies Elective 200 level (3) Studio or Critical Studies Courses: Open Elective (3)
THIRD YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
COMD 300 Core Studio in Comm. Design (6) SOCS 309 Design Research (3) +6 credits from <i>Either Semester</i> column	COMD 310 Core Studio in Comm. Design (6) PROF 311 Professional Practice (3) +6 credits from <i>Either Semester</i> column	Studio Courses: (12 credits total) Open Studio 200/300 level (3)* Open Studio 200/300 level (3)* Open Studio 200/300 level (3)* Open Studio 200/300 level (3)*
FOURTH YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
COMD 400 Core Studio in Comm. Design (6) DHIS 400 Design Futures (3) +6 credits from <i>Either Semester</i> column	COMD 410 Core Studio in Comm. Design (6) Critical Studies Elective 300/400 level (3) +6 credits from <i>Either Semester</i> column	Studio Courses: (6 credits total) Open Studio 200/300/400 level (3) Open Studio 200/300/400 level (3)* Studio or Critical Studies Courses: (6 credits total) Open Elective (3)* Open Elective (3)*

For Bachelor of Design Degree FNDD 161 Core Design Studio I (6) may be recognized as equivalent to FNDD 180 Core Studio in Communication Design (6)

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

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

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

PROGRAM REQUIREMENT WORKSHEET

BACHELOR OF DESIGN: INDUSTRIAL DESIGN MAJOR, 120 CREDITS

Students beginning second year in 2024

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

FOUNDATION – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	
HUMN 100 Academic Core I (6) FNDD 108 Creative Processes (3) FNDD 165 Core Interdisciplinary Studio (6)	HUMN 101 Academic Core II (6) Foundation Studio Elective (3) FNDD 161 Core Design Studio (6)*	
Foundation deficiencies must be made up by the beginning of year 3.		
SECOND YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	
INDD 200 Core Studio in Industrial Design (6) DHIS 201 Design Culture II (3) INDD 203 Freehand Drawing + Drafting (3) INDD 213 Computer Aided Design I (3)	INDD 210 Core Studio in Industrial Design (6) SOCS 202 Ecological Perspective in Design (3) INDD 204 3D Model Sketch + Prototype (3) Open Studio Elective 200 level (3)	
THIRD YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
INDD 300 Core Studio in Industrial Design (6) SCIE 318 Material + Production Technology I (3) +6 credits from <i>Either Semester</i> column (3 credits studio and 3 credits critical studies)	INDD 310 Core Studio in Industrial Design (6) +9 credits from <i>Either Semester</i> column (6 credits studio and 3 credits critical studies)	Studio Courses: (9 credits total) Open Studio Elective 200/300 level (3)* Open Studio Elective 200/300 level (3)* Open Studio Elective 200/300 level (3)* Critical Studies Courses: (6 credits total) SOCS 309 Design Research (3) PROF 311 Professional Practice (3)
FOURTH YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
INDD 400 Core Studio in Industrial Design (6) +9 credits from <i>Either Semester</i> column	INDD 410 Core Studio in Industrial Design (6) +9 credits from <i>Either Semester</i> column	Studio Courses: (6 credits total) Open Studio 200/300/400 level (3)* Open Studio 200/300/400 level (3)* Critical Studies Courses: (6 credits total) (one in the Fall, one in the Spring) DHIS 400 Design Futures (3) Critical Studies Elective 300/400 level (3) Studio or Critical Studies Courses: (6 credits total) Open Elective (3)* Open Elective (3)*

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

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

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

Students beginning second year in 2024

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

FOUNDATION – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	
HUMN 100 Academic Core I (6) FNDD 108 Creative Processes (3) FNDD 165 Core Interdisciplinary Studio (6)	HUMN 101 Academic Core II (6) Foundation Studio Elective (3) FNDD 161 Core Design Studio (6)*	
Foundation deficiencies must be made up by the beginning of year 3.		
SECOND YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	
INDD 200 Core Studio in Industrial Design (6) DHIS 201 Design Culture II (3) INDD 203 Freehand Drawing + Drafting (3) INDD 213 Computer Aided Design I (3)	INDD 210 Core Studio in Industrial Design (6) SOCS 202 Ecological Perspective in Design (3) INDD 204 3D Model Sketch + Prototype (3) Open Studio Elective 200 level (3)	
THIRD YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
INDD 300 Core Studio in Industrial Design (6) SCIE 318 Material + Production Technology I (3) +6 credits from <i>Either Semester</i> column (3 credits studio and 3 credits critical studies)	INDD 310 Core Studio in Industrial Design (6) +9 credits from <i>Either Semester</i> column (6 credits studio and 3 credits critical studies)	Studio Courses: (9 credits total) Open Studio Elective 200/300 level (3)* Open Studio Elective 200/300 level (3)* Open Studio Elective 200/300 level (3)* Critical Studies Courses: (6 credits total) SOCS 309 Design Research (3) PROF 311 Professional Practice (3)
FOURTH YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
INDD 400 Core Studio in Industrial Design (6) DHIS 400 Design Futures (3) +6 credits from <i>Either Semester</i> column	INDD 410 Core Studio in Industrial Design (6) Critical Studies Elective 300/400 level (3) +6 credits from <i>Either Semester</i> column	Studio Courses: (6 credits total) Open Studio 200/300/400 level (3)* Open Studio 200/300/400 level (3)* Studio or Critical Studies Courses: (6 credits total) Open Elective (3)* Open Elective (3)*

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

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

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

PROGRAM REQUIREMENT WORKSHEET

BACHELOR OF DESIGN: INDUSTRIAL DESIGN MAJOR, 120 CREDITS

Students beginning first year in 2024

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

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

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

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

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

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

Students beginning first year in 2024

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

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

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

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

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

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

Students beginning second year in 2024

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

FOUNDATION – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	
HUMN 100 Academic Core I (6) FNDD 108 Creative Processes (3) FNDD 165 Core Interdisciplinary Studio (6)	HUMN 101 Academic Core II (6) Foundation Studio Elective (3) FNDD 161 Core Design Studio (6)	
Foundation deficiencies must be made up by the beginning of year 3.		
SECOND YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	
INTD 200 Core Studio in Interaction Design (6) DHIS 201 Design Culture II (3) INTD 217 UX Sketch, Prototype, Test I (3) Critical Studies Elective 200 level (3)	INTD 210 Core Studio in Interaction Design (6) SOCS 202 Ecological Perspective in Design (3) INTD 218 3D Modelling for Mixed Realities (3) INTD 219 Designing for Screens (3)	
THIRD YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
INTD 300 Core Studio in Interaction Design (6) INTD 316 UX Sketch, Prototype, Test II (3) +6 credits from <i>Either Semester</i> column (3 credits studio and 3 credits critical studies)	INTD 310 Core Studio in Interaction Design (6) +9 credits from <i>Either Semester</i> column (3 credits studio and 6 credits critical studies)	Studio Courses: (6 credits total) Open Studio Elective 200/300 level (3)* Open Studio Elective 200/300 level (3)* Critical Studies Courses: (9 credits total) SOCS 309 Design Research (3) HUMN from 300 level (3) PROF 311 Professional Practice (3)
FOURTH YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
INTD 400 Core Studio in Interaction Design (6) +9 credits from <i>Either Semester</i> column (6 credits studio/open elective and 3 credits Critical Studies)	INTD 410 Core Studio in Interaction Design (6) +9 credits from <i>Either Semester</i> column (6 credits studio/open elective and 3 credits Critical Studies)	Studio Courses: (6 credits total) Open Studio Elective 200/300/400 level (3)* Open Studio Elective 200/300/400 level (3)* Critical Studies Courses: (6 credits total) One in the fall and one in the spring: DHIS 400 Design Futures (3) Critical Studies Elective 300/400 level (3) Studio or Critical Studies Courses: (6 credits total) Open Elective (3)* Open Elective (3)*

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

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

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

BACHELOR OF DESIGN: INTERACTION DESIGN MAJOR, 120 CREDITS

Students beginning second year in 2024

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

FOUNDATION – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	
HUMN 100 Academic Core I (6) FNDD 108 Creative Processes (3) FNDD 165 Core Interdisciplinary Studio (6)	HUMN 101 Academic Core II (6) Foundation Studio Elective (3) FNDD 161 Core Design Studio (6)	
Foundation deficiencies must be made up by the beginning of year 3.		
SECOND YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	
INTD 200 Core Studio in Interaction Design (6) DHIS 201 Design Culture II (3) INTD 217 UX Sketch, Prototype, Test I (3) Critical Studies Elective 200 level (3)	INTD 210 Core Studio in Interaction Design (6) SOCS 202 Ecological Perspective in Design (3) INTD 218 3D Modelling for Mixed Realities (3) INTD 219 Designing for Screens (3)	
THIRD YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
INTD 300 Core Studio in Interaction Design (6) INTD 316 UX Sketch, Prototype, Test II (3) +6 credits from <i>Either Semester</i> column (3 credits studio and 3 credits critical studies)	INTD 310 Core Studio in Interaction Design (6) +9 credits from <i>Either Semester</i> column (3 credits studio and 6 credits critical studies)	Studio Courses: (6 credits total) Open Studio Elective 200/300 level (3)* Open Studio Elective 200/300 level (3)* Critical Studies Courses: (9 credits total) SOCS 309 Design Research (3) HUMN from 300 level (3) PROF 311 Professional Practice (3)
FOURTH YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
INTD 400 Core Studio in Interaction Design (6) DHIS 400 Design Futures (3) +6 credits from <i>Either Semester</i> column	INTD 410 Core Studio in Interaction Design (6) Critical Studies Elective 300/400 level (3) +6 credits from <i>Either Semester</i> column	Studio Courses: (6 credits total) Open Studio Elective 200/300/400 level (3)* Open Studio Elective 200/300/400 level (3)* Studio or Critical Studies Courses: (6 credits total) Open Elective (3)* Open Elective (3)*

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

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

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

PROGRAM REQUIREMENT WORKSHEET

BACHELOR OF DESIGN: INTERACTION DESIGN MAJOR, 120 CREDITS

Students beginning first year in 2024

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

FOUNDATION – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	
HUMN 100 Academic Core I (6) FNDD 108 Creative Processes (3) FNDD 165 Core Interdisciplinary Studio (6)	HUMN 101 Academic Core II (6) Foundation Studio Elective (3) FNDD 182 Core Studio in Interaction Design (6)*	
Foundation deficiencies must be made up by the beginning of year 3.		
SECOND YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	
INTD 200 Core Studio in Interaction Design (6) DHIS 201 Design Culture II (3) INTD 217 UX Sketch, Prototype, Test I (3) Critical Studies Elective 200 level (3)	INTD 210 Core Studio in Interaction Design (6) SOCS 202 Ecological Perspective in Design (3) INTD 218 3D Modelling for Mixed Realities (3) INTD 219 Designing for Screens (3)	
THIRD YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
INTD 300 Core Studio in Interaction Design (6) INTD 316 UX Sketch, Prototype, Test II (3) +6 credits from <i>Either Semester</i> column (3 credits studio and 3 credits critical studies)	INTD 310 Core Studio in Interaction Design (6) +9 credits from <i>Either Semester</i> column (3 credits studio and 6 credits critical studies)	Studio Courses: (6 credits total) Open Studio Elective 200/300 level (3)* Open Studio Elective 200/300 level (3)* Critical Studies Courses: (9 credits total) SOCS 309 Design Research (3) HUMN from 300 level (3) PROF 311 Professional Practice (3)
FOURTH YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
INTD 400 Core Studio in Interaction Design (6) +9 credits from <i>Either Semester</i> column (6 credits studio/open elective and 3 credits Critical Studies)	INTD 410 Core Studio in Interaction Design (6) +9 credits from <i>Either Semester</i> column (6 credits studio/open elective and 3 credits Critical Studies)	Studio Courses: (6 credits total) Open Studio Elective 200/300/400 level (3)* Open Studio Elective 200/300/400 level (3)* Critical Studies Courses: (6 credits total) One in the fall and one in the spring: DHIS 400 Design Futures (3) Critical Studies Elective 300/400 level (3) Studio or Critical Studies Courses: (6 credits total) Open Elective (3)* Open Elective (3)*

For Bachelor of Design Degree FNDD 161 Core Design Studio I (6) can be recognized as equivalent to FNDD 182 Core Studio in Interaction Design (6)

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

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

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

Students beginning first year in 2024

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

FOUNDATION – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	
HUMN 100 Academic Core I (6) FNDD 108 Creative Processes (3) FNDD 165 Core Interdisciplinary Studio (6)	HUMN 101 Academic Core II (6) Foundation Studio Elective (3) FNDD 182 Core Studio in Interaction Design (6)*	
Foundation deficiencies must be made up by the beginning of year 3.		
SECOND YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	
INTD 200 Core Studio in Interaction Design (6) DHIS 201 Design Culture II (3) INTD 217 UX Sketch, Prototype, Test I (3) Critical Studies Elective 200 level (3)	INTD 210 Core Studio in Interaction Design (6) SOCS 202 Ecological Perspective in Design (3) INTD 218 3D Modelling for Mixed Realities (3) INTD 219 Designing for Screens (3)	
THIRD YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
INTD 300 Core Studio in Interaction Design (6) INTD 316 UX Sketch, Prototype, Test II (3) SOCS 309 Design Research (3) +3 credits from <i>Either Semester</i> column (studio or critical studies)	INTD 310 Core Studio in Interaction Design (6) PROF 311 Professional Practice (3) +6 credits from <i>Either Semester</i> column (6 credits studio or 3 cr studio and 3 cr critical studies)	Studio Courses: (6 credits total) Open Studio Elective 200/300 level (3)* Open Studio Elective 200/300 level (3)* Critical Studies Courses: (3 credits total) HUMN from 300 level (3)
FOURTH YEAR – 30 CREDITS		
FALL – 15 CREDITS	SPRING – 15 CREDITS	EITHER SEMESTER
INTD 400 Core Studio in Interaction Design (6) DHIS 400 Design Futures (3) +6 credits from <i>Either Semester</i> column	INTD 410 Core Studio in Interaction Design (6) Critical Studies Elective 300/400 level (3) +6 credits from <i>Either Semester</i> column	Studio Courses: (6 credits total) Open Studio Elective 200/300/400 level (3)* Open Studio Elective 200/300/400 level (3)* Studio or Critical Studies Courses: (6 credits total) Open Elective (3)* Open Elective (3)*

For Bachelor of Design Degree FNDD 161 Core Design Studio I (6) can be recognized as equivalent to FNDD 182 Core Studio in Interaction Design (6)

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

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

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



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Editing II	COURSE MNEMONIC: FMSA-301
NUMBER OF CREDITS: 3	PREREQUISITE: FMSA-201 Editing I
<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: <Leave blank if no changes>
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: yes
EFFECTIVE DATE: <Click to enter semester>	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

Continuing the work of Editing I, Editing II offers participants higher-level experience in contemporary digital media editing, workflow, and project management. Students engage with more advanced features of current post production tools to deepen and extend their knowledge of the technical, as well as aesthetic and methodological aspects of media post production. Increasingly individualized approaches and considerations of image cutting and post production possibilities are explored through case studies, workshops and peer critiques. Following instructor approval, projects produced in other classes may be eligible for work in Editing II.

Proposed Course Description:

Continuing the work of Editing I, Editing II offers students higher-level experience in contemporary digital media editing, workflow, and project management. Students engage with more advanced features of current **post-production** tools to deepen and extend their knowledge of the technical, as well as aesthetic and methodological aspects of media post-production. Increasingly individualized approaches and considerations of image cutting and **post-production** possibilities are explored through case studies, workshops and peer critiques. Following instructor approval, projects produced in other classes may be eligible for work in Editing II.

Current Learning Objectives:

- Ability to examine and critique media works with a high level of discourse and critical inquiry
- Ability to articulate the context of their work in relation to contemporary editing practices
- Ability to critique and contextualize work within critical, aesthetic, and historical aspects of editing and post production
- Ability to constructively critique peer work
- Increased ability to employ the use of editing software and advanced operation of equipment for effective post-production of time-based media works
- Increased understanding of more complex media management and project workflow
- Improved ability to develop a short film from rough cut through to fine cut using intermediate editing techniques
- Increased awareness of finishing techniques, including colour grading
- Increased ability to self-manage and to work on both collaborative and individual projects

- Increased ability to develop effective organizational and technical workflow patterns of media
- Increased understand of the critical role of editing in the creation of a film
- Increased awareness of the roles of rhythm, timing and pacing on media content

Proposed Course Learning Objectives (5-10)

- Guide students through higher-level learning in contemporary digital media editing, workflow, and project management
- Deepen and extend students' knowledge of the technical, aesthetic and methodological aspects of media post-production
- Work with students on individualized approaches and considerations of image and sound cutting and post-production
- Engage students in explorations of post-production techniques through case studies, workshops and peer critiques

Proposed Student Learning Outcomes

Upon course completion students should be able to:

Critical Inquiry

- **Classify, analyze, and research** critical works on editing and relate it to their practice in order to deepen an awareness of the complexities of meanings, practices and technologies
- Constructively compare and critique peer work with clarity, vocabulary and insight
- Demonstrate understanding of the critical role of editing in the creation of a film

Technical

- **Develop and integrate** increased ability in editing software techniques and advanced operation of equipment for effective post-production of time-based media works
- **Demonstrate** increasingly complex media management, project workflow, and finishing techniques including colour grading

Professional Practice

- **Develop and apply** self-management skills to work on both collaborative and individual projects
- **Gain experience** in effective organization of technical workflows and delivery

Authorship/ Voice

- **Discover and critically position** their developing work and editorial choices in relation to prominent and current practices and discourses within contemporary art, media, culture and socio-political contexts
- **Explore and execute** a short film from rough cut through to fine cut using intermediate editing techniques
- **Develop capacity** to shape media works through editorial techniques including rhythm, timing and pacing

Reason:

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

Questions to consider:

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

Does this course address the climate crisis? How so?

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Harry Killas

DATE: 2/25/2026

ASSISTANT DEAN: Harry Killas

DATE: 2/25/2026

DEAN: Celeste Martin

DATE: 2/27/2026

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

ASSISTANT DEAN: <Click to enter>

DATE: <select>

DEAN: <Click to enter>

DATE: <select>

Committee Consideration of the Proposal:

CURRICULUM AREA: Film + Screen Arts: Carlo Ghioni, Christine Stewart, Harry Killas

DATE: 2/26/2026

CPR: Passed

DATE: March 18, 2026

SENATE: <office use only>

DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Special Topics in Film + Screen Arts	COURSE MNEMONIC: FMSA-350
NUMBER OF CREDITS: 3	PREREQUISITE: Completion of 42 credits
<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: Completion of 51 credits
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: Yes
EFFECTIVE DATE: <Click to enter semester>	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

This studio course offers students the opportunity to develop projects around a proposed topic that responds to emerging trends within contemporary film and/or media arts. The course offers historical, theoretical, and practical insights into a range of practices associated with the topic. Students learn how to position their work in relation to relevant discourses. Depending on the specific instructor and subject area, the class may participate in field trips, group critiques, discussions of readings, individual and collaborative film and media arts creation.

Proposed Course Description:

This studio course offers students the opportunity to develop projects around a proposed topic that responds to contemporary film and/or media arts. The course offers historical, theoretical, technical and craft insights into a range of practices associated with the topic. Students learn how to position their work in relation to relevant discourses and cultural frameworks. Depending on the specific instructor and subject area, the class may participate in field trips, group critiques, discussions of readings, individual and collaborative film and/or media arts creation, and craft or technical workshops.

Current Learning Objectives:

N/A

Proposed Course Learning Objectives (5-10)

1. Structure and support students' development of projects around a proposed topic that responds to contemporary film and/or media arts
2. Examine the historical, theoretical, technical and craft aspects of a range of practices associated with the topic

3. Design methods to enable students to position their projects in relation to relevant discourses and cultural frameworks
4. Engage students and support learning through a variety of classroom practices such as field trips, group critiques, discussions of readings, individual and collaborative film and/or media arts creation, and craft or technical workshops.

Proposed Student Learning Outcomes (5-10)

Upon successfully completing the course, students should be able to:

Critical Inquiry

Position their work in relation to questions involving larger cultural production in film and media arts
Engage with critical literature in relation to the course topic and their own (students’) creative practice

Technical

Demonstrate versatility in a range of film and/or media production techniques and/or specialized skills

Professional Practice

Develop and build a foundation of a practice involving various modes of expression (could include visual art, writing, films, etc.) that relate to the course topic
Conduct research on, and explore, a variety of opportunities for practices within traditional and/or emerging markets and/or expanded practices in relation to the course topic

Authorship/Voice

Grow vocabulary, and apply voice and agency in relation to themes related to the course topic

Reason:

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

Questions to consider:

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

Does this course address the climate crisis? How so?

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Harry Killas	DATE: 2/18/2026
ASSISTANT DEAN: Harry Killas	DATE: 2/18/2026
DEAN: Celeste Martin	DATE: 2/27/2026
If proposal involves other Faculty’s curriculum please provide additional signatures of the appropriate deans and assistant deans:	
ASSISTANT DEAN: <Click to enter>	DATE: <select>
DEAN: <Click to enter>	DATE: <select>

Committee Consideration of the Proposal:

CURRICULUM AREA: Film + Screen Arts: Carlo Ghioni, Christine Stewart, Harry Killas	DATE: 2/26/2026
CPR: Passed	DATE: 3/18/2026
SENATE: <office use only>	DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Editing III	COURSE MNEMONIC: FMSA-401
NUMBER OF CREDITS: 3	PREREQUISITE: FMSA-301 Editing II or FMSA 323 Visual Effects + Compositing
<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: FMSA 201 Editing II or FMSA 323 Visual Effects + Compositing or FMSA-320 Post-Production Sound
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: Yes
EFFECTIVE DATE: <Click to enter semester>	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

A senior level course built around the technical and aesthetic aspects of the student's creative process. The course will focus on the evolution of the students graduating work from rushes to fine cut stage. Topics include advanced media management and workflow, case studies, editing for pickups and re-shoots, color grading, preparing for the sound mix and final output. Course structure includes screenings, workshops, student presentations of work, and shot by shot critiques. Drama, documentary, and experimental projects are welcome. Students are expected to have project footage in hand.

Proposed Course Description:

This senior level course supports the technical and aesthetic development of student's creative process and preparation for professional work in post-production. The course focuses on the evolution of the students work from rushes to fine cut stage and through a final sound mix. Topics include advanced media management and workflow, case studies, editing for pickups and re-shoots, color grading, preparing for the sound mix and final output. Students will learn through screenings, workshops, student presentations of work, and shot by shot critiques. The course encompasses all genres including drama, documentary, and experimental projects. Students are generally expected to have project footage and/or sound recordings to use in the course, but students without footage can participate through collaborations or using open-source footage and sound.

Learning Objectives:

- Ability to examine and critique media works with a high level of discourse and critical inquiry
- Ability to articulate the context of their work in relation to contemporary editing practices
- Ability to critique and contextualize work within critical, aesthetic, and historical aspects of editing
- Increased ability to navigate the use of editing software and basic operation of equipment for post-production of time-based media works

- Ability to effectively edit graduating work from rough cut to fine cut
- Know how to further develop vocabularies associated with methods of project research, articulation and production
- Increased ability to self-manage and to work on both collaborative and individual projects
- Increased ability to develop effective organizational and technical workflow patterns for time-based media work
- Complete a refined and engaging 4th year grad media production that reflects a culmination of their studies and interests
- Position their developing work in relation to prominent discourses within contemporary media art and/ or media criticism as well as current cultural criticism

Proposed Course Learning Objectives (5-10)

- Guide students through advanced consideration of the technical and aesthetic aspects of the student's creative process
- Connect students' learning to preparation for professional work in post-production
- Mentor students through the evolution of the students work from rushes to fine cut stage and final sound mix which may include autonomous composition or sound design
- Walk students through advanced media management and workflow processes including case studies, editing for pickups and re-shoots, color grading, preparing for the sound mix and final output
- Engage students in explorations of post-production techniques through screenings, workshops, student presentations of work, and shot by shot critiques
- Support students in using their project footage or sound recordings, or in finding project collaborations and open source footage or sound for their course projects

Proposed Student Learning Outcomes:

Upon course completion students should be able to:

Critical Inquiry

- **Research and critically analyze** advanced critical literature on **editing and/or sound** and relate it to their practice and **emerging professional plans** in order to deepen an awareness of the complexities of meanings, practices and technologies
- **Contextualize** their editing and/or sound practice in relation to media history and contemporary media practice, culture, aesthetics, and politics
- **Demonstrate** advanced understanding of the critical role of editing in the creation of a film
- Constructively **compare and critique** peer work with clarity, vocabulary and insight

Technical

- **Demonstrate** advanced operation of equipment and techniques for effective post-production of time-based media works
- **Construct** a self-directed and project-specific media management and project workflow plan including advanced finishing techniques and delivery requirements

Professional Practice

- **Develop, articulate and apply** self-management skills to work on both collaborative and individual projects
- Effective organization of technical workflows and delivery

Authorship/ Voice

- Complete a refined and engaging 4th year grad media production that reflects a culmination of their studies and interests
- Critically position their culminating work and editorial choices in relation to prominent and current practices and discourses within contemporary art, media, culture and socio-political contexts

Reason:

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

Questions to consider:

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

Does this course address the climate crisis? How so?

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Harry Killas

DATE: 2/25/2026

ASSISTANT DEAN: Harry Killas

DATE: 2/25/2026

DEAN: Celeste Martin

DATE: 2/27/2026

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

ASSISTANT DEAN: <Click to enter>

DATE: <select>

DEAN: <Click to enter>

DATE: <select>

Committee Consideration of the Proposal:

CURRICULUM AREA: Film + Screen Arts: Carlo Ghioni, Christine Stewart, Harry Killas

DATE: 2/26/2026

CPR: Passed

DATE: 3/18/2026

SENATE: <office use only>

DATE: <select>



NEW COURSE PROPOSAL

NAME OF COURSE: **Colour in Motion**

COURSE MNEMONIC: **FMSA 3XX**

NUMBER OF CREDITS: 3

PREREQUISITE: Completion of 51 Credits

STUDIO ACADEMIC

SPACE REQUIRED: SEMINAR LECTURE LAB

EFFECTIVE DATE: Fall 2027

Proposed Course Description:

This course examines the historical, theoretical, scientific, and perceptual dimensions of color in cinema and animation. Students explore the evolution of chromatic theory across art history and moving-image practices. Through case studies of animation studios and master cinematographers, students analyze how color constructs narrative, mood, symbolism, and perception; and through research, experimentation, and production, students develop a critically informed and practice-based understanding of color as both symbolic structure and fluid perceptual phenomenon.

Purpose of the Course:

This is an opportunity for students to take an upper-level course elective specifically in the study of colour in film, animation and media arts.

Proposed Course Learning Objectives (5-10)

This course will:

- Examine the historical, theoretical, scientific, and perceptual dimensions of color in cinema and animation
- Explore the evolution of chromatic theory across art history and moving-image practices
- Engage students through case studies of animation studios and master cinematographers, students analyze how color constructs narrative, mood, symbolism, and perception
- Promote research, experimentation, and production methods to support students in a practice-based understanding of color as both a symbolic structure and fluid perceptual phenomenon.

Proposed Student Learning Outcomes (5-10)

By the end of this course, students will be able to:

Critical Inquiry

- **Analyze and synthesize** historical theoretical, scientific, symbolic, and perceptual frameworks of color across art history, cinema, and animation.
- **Construct and articulate** a theoretically grounded proposal linking research to creative inquiry.

Technical

- **Apply and adapt** historical and contemporary color theories and chromatic strategies in response to narrative, symbolic, and perceptual objectives, within studio and/or production workflows.
- **Demonstrate** methodological rigor through documented experimentation and iterative development.
- **Integrate** analog and digital tools into a coherent and reflective practice.

Professional Practice

- **Design and produce** an original project demonstrating intentional, research-informed use of color.
- **Present and defend** work using scholarly and professional communication standards.

Voice/Authorship

- **Articulate and position** an individual aesthetic stance within historical and contemporary contexts.
- **Critically reflect** on authorship and perceptual positioning.
- **Advocate and negotiate** conceptual and ethical decisions in critique settings.

Questions to consider:

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

Does this course address the climate crisis? How so?

Will this course replace an existing course?

Yes No

Name of course replaced by new course:

<Click to enter if applicable>

Is this course required for Graduation?

Yes No

If required, in which program will this course be a required component?

Degree: <Click to enter>

Major: <Click to enter>

Is this course an elective?

Yes No

Is registration priority given to Majors?

Yes No

Is this course repeatable for credit?

Yes No

Could this course be credited through PLA?

Yes No

This course will be offered:

From time to time as required

Regularly Fall Spring

Online

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Carlo Ghioni

DATE: 2/18/2026

ASSISTANT DEAN: Harry Killas

DATE: 2/18/2026

DEAN: Celeste Martin

DATE: 2/27/2026

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

ASSISTANT DEAN: <Click to enter>

DATE: <select>

DEAN: <Click to enter>

DATE: <select>

Committee Consideration of the Proposal:

CURRICULUM AREA: Film + Screen Arts: Carlo Ghioni, Christine Stewart, Harry Killas

DATE: 2/26/2026

CONSULTATION WITH TECHNICAL SERVICES: <enter>

DATE: <select>

CPR: Passed

DATE: 3/18/2026

SENATE: <office use only>

DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Film + Screen Arts Core Senior Studio II	COURSE MNEMONIC: FMSA 410
NUMBER OF CREDITS: 6	PREREQUISITE: Completion of 81 credits, including 12 credits of FMSA 300 level core studio and FMSA 400
<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: <Leave blank if no changes>
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: No
EFFECTIVE DATE: <Leave blank if no changes>	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

Proposed Course Description:

Proposed Course Learning Objectives (5-10)

This course will:

- Oversee the critical and artistic development of Film + Screen Arts students completing their degree projects, including the development of students' authorship and voice
- Mentor students in self-directed activities including project development, class discussions, presentations, and critiques
- Support students to refine and complete projects on an aesthetic, technical and critical level
- Meet individually with students to support completion of their own degree project as well as the students' craft roles on other student projects

Proposed Student Learning Outcomes (5-10)

Upon course completion, students should be able to:

Voice/ Authorship

- **Imagine, initiate, create** and **complete** a work, or portfolio of, film and media art that demonstrates depth, creativity, innovation, and a culmination of their years of study and practice
- **Generate** valuable experience that can be directly applied to their future artistic, promotional, employment and educational endeavors
- **Imagine** and **initiate** core topics/ themes of particular interest to them, with the aim of developing a critically engaged practice that links their interests to wider cultural, social and political contexts

- **Articulate** key concepts, content and analysis of their work, incorporating research as well as methodologies informing their practice

Professional Practice

- **Formulate** and **build** the foundation of a practice that relate to students’ individual projects in film and media
- **Value** and **prioritize** being punctual and meeting deadlines, and adhering to a schedule that allows successful completion of their work
- **Evaluate**, through collaboration and experiences, opportunities for practices within traditional and/ or expanded practices in film and media arts
- **Criticize** and **appraise** their fellow students’ degree projects, as well as their own
- **Generate** supplementary materials to successfully **disseminate** their work in professional contexts

Technical

- **Develop** promotional material for their film and media art project
- **Develop** a deeper understanding of what motivates and informs their work
- **Develop** and **build** technical, technological and production management knowledge through experience on their own and fellow students’ capstone projects
- **Explore** at least one area of applied practice (not limited to, but including: writing, performance, art direction, cinematography, sound, sound design, editing, post-production etc.)

Critical Inquiry

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

Reason:

Moving the current learning objectives to learning outcomes and proposing new learning objectives.

Questions to consider:

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

Does this course address the climate crisis? How so?

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Harry Killas DATE: February 18, 2026

ASSISTANT DEAN: Harry Killas DATE: February 18, 2026

DEAN: Celeste Martin DATE: February 27, 2026

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

ASSISTANT DEAN: <Click to enter>

DATE: <select>

DEAN: <Click to enter>

DATE: <select>

Committee Consideration of the Proposal:

CURRICULUM AREA: Film + Screen Arts: Carlo Ghioni, Christine Stewart, Harry Killas

DATE: 2/26/2026

CPR: Passed

DATE: March 18, 2026

SENATE: <office use only>

DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Location Photography	COURSE MNEMONIC: PHOT 206
NUMBER OF CREDITS: 3	PREREQUISITE: Any 200 level PHOT, or FNDD-160, or FNDD-146
<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: <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:

In this course, students will investigate a range of subjects drawn from the world outside of the school and the studio. Class participants will develop their technical abilities within the context of experience, observation, concept development, and photographic expression of ideas. Through lectures, workshops, and assigned field work, students will further their awareness of a wide range of existing light situations. They will learn the skills necessary to record or modify existing light creatively using a variety of camera formats including the use of medium and/or large formats. Both natural and man-made environments will be explored to understand the inherent problems and possibilities presented by the qualities of pure and mixed light.

Proposed Course Description:

<Leave blank if no changes>

Learning Objectives:

none

Proposed Learning Objectives (5-10)

- Demonstrate technical proficiency in the operation of large-format (4x5) cameras, including loading film holders, focusing on ground glass, controlling exposure, and using camera movements (tilt, shift, swing, rise/fall) to achieve desired focus and perspective.
- Apply analog photographic processes from exposure to development, including darkroom printing, and/or digital scanning workflows specific to large-format film.
- Analyze the relationship between place and image by producing photographs that respond critically and formally to specific locations, addressing spatial, social, historical, and environmental contexts.

- Integrate compositional strategies and material considerations unique to large-format photography—such as depth of field, scale, texture, and resolution—into the conceptual aims of their projects.
- Engage with historical and contemporary precedents in site-based photographic practice, situating their work within broader discourses on landscape, architecture, territory, and representation.
- Develop a coherent body of work that demonstrates a sustained inquiry into a chosen site or context, culminating in a final portfolio and accompanying written artist statement articulating conceptual and formal intentions.

Reason:

Add missing LO's that appropriately address second year outcomes in the Visual Arts Major.

Questions to consider:

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

Determined by the section topic, students are introduced to a broad range of artists and thinkers to reflect diverse worldviews, practices and approaches that are critical of and expand the dominant western canon. The main objective is to create an inclusive and safe class environment that fosters learning for everyone.

Does this course address the climate crisis? How so?

Determined by the section topic, the course will introduce students to concepts and practices focusing on environmental issues and climate change. Students will learn to consider their material decisions critically and carefully to understand the environmental impact of an art practice.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Laura Newlon	DATE: 11/13/2025
ASSOCIATE DEAN: Ingrid Koenig	DATE: 2/24/2026
DEAN: Amory Abbott	DATE: 2/25/2026
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: 3/18/2026
SENATE: <office use only>	DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Drawing, Writing + Photograph	COURSE MNEMONIC: PHOT 207
NUMBER OF CREDITS: 3	PREREQUISITE: Completion of 21 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: <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:

This core course introduces students to a range of writing and drawing techniques including, but not limited to, content mapping, concept development, visualization and materials exploration. Students will be introduced to the creative possibilities of combining drawing, writing, and photography. Students will acquire skills and knowledge to apply to the personal development of their emerging photographic experience.

Proposed Course Description:

<Leave blank if no changes>

Learning Objectives:

none

Proposed Learning Objectives (5-10)

- Experiment with conceptual approaches to drawing, writing, and photography as interconnected modes of thought and production, using them to map, translate, and visualize ideas.
- Develop and employ strategies of notation, diagramming, and text-image relationships to generate, clarify, and extend the conceptual foundations of their photographic work.
- Apply writing as a creative and critical tool in the development of their work
- Use drawing as a system or structure rather than an illustrative act, engaging it as a means of measurement, abstraction, or language in dialogue with photographic thinking.
- Integrate text, image, and mark-making into a cohesive studio practice that demonstrates a thoughtful engagement with form, concept, and process.

- Articulate and critique conceptual work through discussion, writing, and presentation, demonstrating the ability to situate their own practice within contemporary and historical conversations around systems, representation, and the photographic image.

Reason:

Add missing LO's that appropriately address second year outcomes in the Visual Arts Major.

Questions to consider:

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

Determined by the section topic, students are introduced to a broad range of artists and thinkers to reflect diverse worldviews, practices and approaches that are critical of and expand the dominant western canon. The main objective is to create an inclusive and safe class environment that fosters learning for everyone.

Does this course address the climate crisis? How so?

Determined by the section topic, the course will introduce students to concepts and practices focusing on environmental issues and climate change. Students will learn to consider their material decisions critically and carefully to understand the environmental impact of an art practice.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Laura Newlon	DATE: 11/13/2025
ASSOCIATE DEAN: Ingrid Koenig	DATE: 2/24/2026
DEAN: Amory Abbott	DATE: 2/25/2026
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: 3/18/2026
SENATE: <office use only>	DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Special Topics in Photography	COURSE MNEMONIC: PHOT 306
NUMBER OF CREDITS: 3	PREREQUISITE: Any 200 level PHOT, or one of FNDT 160, FNDT 146 or FNDT 147 AND 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: <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:

This senior-level photography course will give students an opportunity to develop a body of work in conversation with others around a specific topic. Depending on the specific instructor and subject area, the class may participate in field trips, group critiques with the instructor, and discussions of readings.

Proposed Course Description:

<Leave blank if no changes>

Learning Objectives:

none

Proposed Learning Objectives (5-10)

- Students engage with a range of concepts and approaches related to **special topic**_____ through guided inquiry and studio exploration.
- Acquire and apply technical processes, materials, and equipment relevant to the topic.
- Demonstrate growing confidence and control in the use of materials and processes relevant to the course's special topic.
- Explore ideas through systematic experimentation and material investigation.
- Develop emerging conceptual and critical perspectives within the topic.
- Demonstrate an understanding of **special topic**_____ within contemporary art contexts.
- Communicate ideas and processes clearly through discussion, critique, and presentation.

Reason:

Add missing 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?

Determined by the section topic, students are introduced to a broad range of artists and thinkers to reflect diverse worldviews, practices and approaches that are critical of and expand the dominant western canon. The main objective is to create an inclusive and safe class environment that fosters learning for everyone.

Does this course address the climate crisis? How so?

Determined by the section topic, the course will introduce students to concepts and practices focusing on environmental issues and climate change. Students will learn to consider their material decisions critically and carefully to understand the environmental impact of an art practice.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Laura Newlon

DATE: 11/13/2025

ASSOCIATE DEAN: Ingrid Koenig

DATE: 2/24/2026

DEAN: Amory Abbott

DATE: 2/25/2026

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: 3/18/2026

SENATE: <office use only>

DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Photographic Installations

COURSE MNEMONIC: PHOT 309

NUMBER OF CREDITS: 3

PREREQUISITE: Any 200 level PHOT, or one of FNDT 160, FNDT 146 or FNDT 147 AND 18 credits of 200 level studio courses

STUDIO ACADEMIC

REPEATABLE FOR CREDIT: Yes

Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>

COURSE NUMBER: <Leave blank if no changes>

COURSE MNEMONIC: <Leave blank if no changes>

PREREQUISITE: <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:

Working individually and collaboratively, students will realize photo-based installation projects utilizing both on and off-campus sites. Students consider the cultural context of the audience, the implications of site and public interaction. Students will undertake research, readings, production and exhibitions.

Proposed Course Description:

<Leave blank if no changes>

Learning Objectives:

none

Proposed Learning Objectives (5-10)

- Explore different formal and conceptual strategies for creating photographic installations in different sites and environments
- Develop and apply technical proficiency in their use of different photographic techniques and materials, including capture methods, lighting, printing, staging, and thinking spatially
- Develop an emerging understanding of different conceptual approaches to space and place, audience, and the relationship between 2D images and 3D spaces
- Practice critical, analytical thinking and communication through discussion, critique and reflective writing

Reason:

Add missing 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?

Determined by the section topic, students are introduced to a broad range of artists and thinkers to reflect diverse worldviews, practices and approaches that are critical of and expand the dominant western canon. The main objective is to create an inclusive and safe class environment that fosters learning for everyone.

Does this course address the climate crisis? How so?

Determined by the section topic, the course will introduce students to concepts and practices focusing on environmental issues and climate change. Students will learn to consider their material decisions critically and carefully to understand the environmental impact of an art practice.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Laura Newlon

DATE: 11/13/2025

ASSOCIATE DEAN: Ingrid Koenig

DATE: 2/24/2026

DEAN: Amory Abbott

DATE: 2/25/2026

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: 3/18/2026

SENATE: <office use only>

DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Photo: Digital Imaging Projects

COURSE MNEMONIC: PHOT 314

NUMBER OF CREDITS: 3

PREREQUISITE: PHOT 220 Photo Immersion:
Colour + Digital

STUDIO ACADEMIC

REPEATABLE FOR CREDIT: Yes

Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>

COURSE NUMBER: <Leave blank if no changes>

COURSE MNEMONIC: <Leave blank if no changes>

PREREQUISITE: <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:

An advanced course providing an open forum for the production of self-directed photography projects that utilize digital processes. Students will develop a semester-length program of study in consultation with faculty and within a peer group. Presentations, discussions and regularly scheduled meetings for the review of ongoing work support major project development. Student production will be based on an advanced level of technical and artistic research.

Proposed Course Description:

<Leave blank if no changes>

Learning Objectives:

none

Proposed Learning Objectives (5-10)

- Practice and refine a range of intermediate to advanced photographic digital skills, working extensively with layering, compositing, colour management and fine art printing workflows at a variety of scales
- Experiment with the material possibilities of various digital photographic tools, exploring different ways of manipulating or combining tools and techniques to communicate ideas
- Develop an emerging understanding of the important links between form and technical tools and content/concept, working to refine these connections so that they are intentional and nuanced
- Develop and refine a conceptually-driven, self-directed project that incorporates a variety of digital skills

- Practice artistic research methods to inspire and fuel a self-directed project
- Refine critical, analytical thinking and communication through discussion and critique

Reason:

Add missing 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?

Determined by the section topic, students are introduced to a broad range of artists and thinkers to reflect diverse worldviews, practices and approaches that are critical of and expand the dominant western canon. The main objective is to create an inclusive and safe class environment that fosters learning for everyone.

Does this course address the climate crisis? How so?

Determined by the section topic, the course will introduce students to concepts and practices focusing on environmental issues and climate change. Students will learn to consider their material decisions critically and carefully to understand the environmental impact of an art practice.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Laura Newlon	DATE: 11/13/2025
ASSOCIATE DEAN: Ingrid Koenig	DATE: 2/24/2026
DEAN: Amory Abbott	DATE: 2/25/2026
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: 3/18/2026
SENATE: <office use only>	DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Alternative Photo Processes	COURSE MNEMONIC: PHOT 322
NUMBER OF CREDITS: 3	PREREQUISITE: Any 200 level PHOT, or one of FNDDT 160 or FNDDT 146 AND 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: <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:

This course enables photographic students to explore and integrate a wide range of light sensitive imaging processes. These experimental methodologies range from the earliest photographic processes, follow the evolution of the medium and conclude with current digital technology. Through a series of specified projects, students will experiment with, and discover new correspondences between these historical and contemporary methods of image generation.

Proposed Course Description:

<Leave blank if no changes>

Learning Objectives:

none

Proposed Learning Objectives (5-10)

- Explore and experiment with different light-sensitive photographic processes, learning to work safely and confidently with a range of chemistry and analogue techniques
- Develop a growing understanding of the connections between historical photographic tools and techniques and contemporary photographic practices
- Explore possibilities of working with both analogue and digital methods, understanding how different tools can be combined and recombined to best express an idea or concept
- Refine critical, analytical thinking and communication through discussion and critique

Reason:

Add missing 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?

Determined by the section topic, students are introduced to a broad range of artists and thinkers to reflect diverse worldviews, practices and approaches that are critical of and expand the dominant western canon. The main objective is to create an inclusive and safe class environment that fosters learning for everyone.

Does this course address the climate crisis? How so?

Determined by the section topic, the course will introduce students to concepts and practices focusing on environmental issues and climate change. Students will learn to consider their material decisions critically and carefully to understand the environmental impact of an art practice.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Laura Newlon DATE: 11/13/2025

ASSOCIATE DEAN: Ingrid Koenig DATE: 2/24/2026

DEAN: Amory Abbott DATE: 2/25/2026

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: 3/18/2026

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



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Senior Photo Practice	COURSE MNEMONIC: PHOT 410
NUMBER OF CREDITS: 6	PREREQUISITE: PHOT 400
<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: PHOT 400 or VAST 400
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 senior course, a continuation of Photo Practice 400, allows students in their final semester of study to work with peers and faculty to plan and execute a graduation project, complete a portfolio and written artist statements, as well as to undertake research to support their emerging practice. Students will participate in presentations, critiques and discussions of ongoing, self-directed projects as well as preparing their own bodies of work for art-based and/or applied presentation.

Proposed Course Description:

<Leave blank if no changes>

Learning Objectives:

none

Proposed Learning Objectives (5-10)

- Continue to develop a cohesive, critical body of work, moving toward the final presentation of this work in the graduation exhibition
- Articulate critical, conceptual ideas through the creation of a research-driven, independent body of work
- Refine the technical and formal tools that are best suited to express the concepts and ideas integral to each individual student's work
- Experiment with presentation methods for exhibiting a body of work, understanding different opportunities for sequencing, finishing, and installation.

- Refine written artist and/or project statements, understanding different options for articulating ideas through writing
- Engage in critical, analytical thinking and communication through discussion, reflective writing, and critique

Reason:

Add missing LO's that appropriately address fourth year outcomes in the Visual Arts Major.

Questions to consider:

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

Determined by the section topic, students are introduced to a broad range of artists and thinkers to reflect diverse worldviews, practices and approaches that are critical of and expand the dominant western canon. The main objective is to create an inclusive and safe class environment that fosters learning for everyone.

Does this course address the climate crisis? How so?

Determined by the section topic, the course will introduce students to concepts and practices focusing on environmental issues and climate change. Students will learn to consider their material decisions critically and carefully to understand the environmental impact of an art practice.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Laura Newlon DATE: 11/13/2025

ASSOCIATE DEAN: Ingrid Koenig DATE: 2/24/2026

DEAN: Amory Abbott DATE: 2/25/2026

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: 3/18/2026

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



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Painting: Observation +
Description

COURSE MNEMONIC: PNTG 211

NUMBER OF CREDITS: 3

PREREQUISITE: PNTG 200 Painting: Introductory

STUDIO ACADEMIC

REPEATABLE FOR CREDIT: No

Changes to the current course info – changes only:

NAME OF COURSE: <Leave blank if no changes>

COURSE NUMBER: <Leave blank if no changes>

COURSE MNEMONIC: <Leave blank if no changes>

PREREQUISITE: **Completion of 21 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:

Focuses on painting from observation, with specific reference to both historical and contemporary aspects of traditional genres. A series of projects, introducing both acrylic and oil painting techniques will allow students to explore the formal properties of colour, tone and composition. Through this process students develop critical skills, as well as their abilities to observe and describe.

Proposed Course Description:

<Leave blank if no changes>

Learning Objectives:

none

Proposed Learning Objectives (5-10)

- Develop visual sensitivity through sustained painting from direct observation.
- Employ fundamental painting processes—including surface preparation, colour mixing, and modulation of hue, value, and temperature.
- Demonstrate control of composition, proportion, and spatial relationships to describe form and light in painted images.
- Observe and analyze traditional and contemporary models of observational painting, identifying key formal, technical, and conceptual strategies.
- Reflect on and articulate the process of seeing and translating through brief written reflections, critiques, and discussions that emphasize visual description.
- Work with care and safety in the painting studio, maintaining materials and equipment responsibly.

- Students will gain an understanding of the studio as a space of production, developing the ability to think critically about the value of traditional studio practices while considering both historical and contemporary contexts of painting.

Reason:

Add missing LO's that appropriately address second year outcomes in the Visual Arts Major Pre-requisite adjusted to be consistent with the other 2nd year Painting courses.

Questions to consider:

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

This studio class explores painting through a decolonizing lens, critically reevaluating major art historical contributions. These are contextualized alongside contemporary artists who employ reparative and decentering strategies. By engaging with diverse traditions and approaches in painting, students develop a more inclusive and critically aware perspective, encouraging them to consider the social, political, and cultural contexts that shape artistic production.

Does this course address the climate crisis? How so?

This course reflects the climate crisis by emphasizing the art-making process and engagement with materials, encouraging reflection on their lifecycle, consumption, and impact on ecological systems. It invites students to consider climate change not as a solvable problem, but as a complex issue intertwined with culture, materials, and the natural world.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Rachele Sawatsky DATE: 11/12/2025

ASSOCIATE DEAN: Ingrid Koenig DATE: 2/23/2026

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: 3/18/2026

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



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Painting: Materials + Processes

COURSE MNEMONIC: PNTG 214

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: <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:

Examines aspects of abstraction through the exploration of materials and processes. Students develop critical skills in formal analysis and technical painting skills in a number of painting methods and techniques. Students develop an understanding of different approaches to abstraction, which is examined from both historical and contemporary perspectives.

Proposed Course Description:

<Leave blank if no changes>

Learning Objectives:

none

Proposed Learning Objectives (5-10)

- Students develop an understanding of non-objective and abstract painting and demonstrate this knowledge through the creation of studies and paintings
- Students will establish a foundational knowledge of painting, building expertise in paint handling and formal elements such as colour and composition through a combination of technical and conceptual approaches.
- Through inquiry, experimentation, research, and studio discussions, students will deepen their awareness of how content and meaning are constructed in paintings, drawing from both contemporary and historical practices.
- Through group critiques, readings, and presentations, students will explore the interplay between the conceptual, material, and visual dimensions of painting.
- Work with care and safety in the painting studio, maintaining materials and equipment responsibly.

- Students will gain an understanding of the studio as a space of production, developing the ability to think critically about the value of traditional studio practices while considering both historical and contemporary contexts of painting.

Reason:

Add missing LO's that appropriately address second year outcomes in the Visual Arts Major

Questions to consider:

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

This studio class explores painting through a decolonizing lens, critically reevaluating major art historical contributions. These are contextualized alongside contemporary artists who employ reparative and decentering strategies. By engaging with diverse traditions and approaches in painting, students develop a more inclusive and critically aware perspective, encouraging them to consider the social, political, and cultural contexts that shape artistic production.

Does this course address the climate crisis? How so?

This course reflects the climate crisis by emphasizing the art-making process and engagement with materials, encouraging reflection on their lifecycle, consumption, and impact on ecological systems. It invites students to consider climate change not as a solvable problem, but as a complex issue intertwined with culture, materials, and the natural world.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Rachelle Sawatsky	DATE: 11/12/2025
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ASSOCIATE DEAN: Ingrid Koenig	DATE: 2/23/2026
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DEAN: Amory Abbott	DATE: 2/24/2026
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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: 3/18/2026
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SENATE: <office use only>	DATE: <select>
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COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Painting: The Figure + the Body	COURSE MNEMONIC: PNTG 312
NUMBER OF CREDITS: 3	PREREQUISITE: 6 credits 200 level PNTG and completion of 45 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: <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:

Focuses on painting the human body. Students develop technical painting skills and experiment with representational strategies through projects that examine subjective and objective strategies for painting the human body. By producing sketches and paintings, students learn to apply a variety of painting techniques. Through this process, students develop their abilities to observe and describe. The genre is examined from both historical and contemporary perspectives.

Proposed Course Description:

<Leave blank if no changes>

Learning Objectives:

none

Proposed Learning Objectives (5-10)

- Work from gesture and observation to explore representation and the human body, producing a high volume of painted sketches and a limited number of finished projects that develop successful strategies for depicting the figure.
- Apply principles of proportion, tone, colour, and composition to represent the human body.
- Use both oil and/or acrylic paint effectively, demonstrating control of materials and competent paint handling.
- Recognize historical and contemporary approaches to painting the human body, identifying how artists have represented the figure across time and context.
- Participate in critiques and maintain a studio practice, developing the ability to discuss, and reflect on their own work and that of peers.

Reason:

Add missing 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 explores painting through a decolonizing lens, critically reevaluating major art historical contributions. These are contextualized alongside contemporary artists who employ reparative and decentering strategies. By engaging with diverse traditions and approaches in painting, students develop a more inclusive and critically aware perspective, encouraging them to consider the social, political, and cultural contexts that shape artistic production.

Does this course address the climate crisis? How so?

This course reflects the climate crisis by emphasizing the art-making process and engagement with materials, encouraging reflection on their lifecycle, consumption, and impact on ecological systems. It invites students to consider climate change not as a solvable problem, but as a complex issue intertwined with culture, materials, and the natural world.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Rachele Sawatsky DATE: 11/12/2025

ASSOCIATE DEAN: Ingrid Koenig DATE: 2/23/2026

DEAN: Amory Abbott DATE: 2/24/2026

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: 3/18/2026

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



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: The Vicinity of Painting	COURSE MNEMONIC: PNTG 314
NUMBER OF CREDITS: 6	PREREQUISITE: PNTG 310 Painting: Advanced
<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: PNTG 200 and/or PNTG 210, including completion 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 studio course will consider painting's relationship to space, both physical and discursive as the central field of research. How might painting relate to architecture and the built environment surrounding the painting? In what ways do such framing contexts imbue painting with cultural value and meaning? Conversely, we might ask how architectural representation and production of space might have demonstrated its symbiotic relations to effects of painting as well as drawing. By considering various historical moments where the space of painting, both symbolic and literal became grounds for critique of cultural and social values, we'll seek to gain a new understanding of what the stakes are in painting.

Proposed Course Description:

<Leave blank if no changes>

Learning Objectives:

none

Proposed Learning Objectives (5-10)

- Develop painting projects with experimental and diverse formal and conceptual approaches.
- Improve skills in painting techniques as well as alternative and traditional painting support fabrication
- Recognize and analyze the ideas and principles that underlie painting and its relationship to architecture and installation
- Develop an understanding of the concepts, foundational knowledge and history of the field of expanded painting practices.
- Engage in research skills to inform and enhance projects.
- Cultivate skills to engage in a dialogue about one's work and the work of others.

Reason:

Add missing LO's that appropriately address third year outcomes in the Visual Arts Major.
Pre-requisite adjusted to be consistent with the other 3rd year 6-credit Painting courses.

Questions to consider:

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

This studio class explores painting through a decolonizing lens, critically reevaluating major art historical contributions. These are contextualized alongside contemporary artists who employ reparative and decentering strategies. By engaging with diverse traditions and approaches in painting, students develop a more inclusive and critically aware perspective, encouraging them to consider the social, political, and cultural contexts that shape artistic production.

Does this course address the climate crisis? How so?

This course reflects the climate crisis by emphasizing the art-making process and engagement with materials, encouraging reflection on their lifecycle, consumption, and impact on ecological systems. It invites students to consider climate change not as a solvable problem, but as a complex issue intertwined with culture, materials, and the natural world.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Rachelle Sawatsky	DATE: 11/12/2025
ASSOCIATE DEAN: Ingrid Koenig	DATE: 2/23/2026
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: 3/18/2026
SENATE: <office use only>	DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Painting: Special Topics	COURSE MNEMONIC: PNTG 316
NUMBER OF CREDITS: 3	PREREQUISITE: 6 credits of 200 level Painting + 45 credits
<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: <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:

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 painting practice. Assigned projects specific to the area of study, presentations, readings and critiques are an integral part of the course. The focus of the course is determined by the instructor.

Proposed Course Description:

<Leave blank if no changes>

Learning Objectives:

none

Proposed Learning Objectives (5-10)

- Develop and refine painting techniques with a focus on form, composition, paint handling and colour
- Develop a comprehensive understanding of the specific theme or topic explored in the course
- Engage with course topic through projects, applying creative approaches and critical thinking
- Gain understanding of key concepts related to the course topic through critical texts and other course material, integrating new knowledge to inform their artistic development and that of their peers
- Hone analytical skills and vocabulary through active participation in discussions and critiques

Reason:

Add missing 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 explores painting through a decolonizing lens, critically reevaluating major art historical contributions. These are contextualized alongside contemporary artists who employ reparative and decentering strategies. By engaging with diverse traditions and approaches in painting, students develop a more inclusive and critically aware perspective, encouraging them to consider the social, political, and cultural contexts that shape artistic production.

Does this course address the climate crisis? How so?

This course reflects the climate crisis by emphasizing the art-making process and engagement with materials, encouraging reflection on their lifecycle, consumption, and impact on ecological systems. It invites students to consider climate change not as a solvable problem, but as a complex issue intertwined with culture, materials, and the natural world.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Rachelle Sawatsky

DATE: 11/12/2025

ASSOCIATE DEAN: Ingrid Koenig

DATE: 2/23/2026

DEAN: Amory Abbott

DATE: 2/24/2026

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: 3/18/2026

SENATE: <office use only>

DATE: <select>



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Senior Painting Studio	COURSE MNEMONIC: PNTG 410
NUMBER OF CREDITS: 6	PREREQUISITE: PNTG 310 Painting: Advanced
<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: <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:

Senior Painting Studio is an intensive fourth year painting course intended for those who want to study painting at a more in-depth level. Students in this course will work independently in developing a significant body of work. Through group discussions, presentations and readings, students will participate in theoretical and conceptual discussions around painting. Whether the work is discipline-based or an expanded approach to painting, classroom discussion and debate will complement and challenge each student's area of interest, allowing them to gain a greater understanding of their own contribution toward the medium.

Proposed Course Description:

<Leave blank if no changes>

Learning Objectives:

none

Proposed Learning Objectives (5-10)

- Develop a focused and self-directed body of work in painting that demonstrates advanced technical skills and conceptual depth.
- Make informed decisions about materials, processes, and formats within the discipline of painting to best support their ideas.
- Engage in artistic research that supports and expands their painting practice, drawing on contemporary and historical painting discourses, and where relevant, other contemporary discourses
- Identify and articulate the themes, questions, and concerns driving their painting practice.

- Situate their painting practice within broader contemporary and historical painting conversations and cultural frameworks, demonstrating an understanding of precedents and conventions within the field of painting.
- Participate actively in critiques and group discussions to give and receive feedback
- Contribute to a collective studio environment through respectful, consistent participation and peer engagement in painting-related dialogue.
- Document their completed portfolio and prepare a written reflection contextualizing their work.

Reason:

Add missing LO's that appropriately address fourth year outcomes in the Visual Arts Major

Questions to consider:

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

This studio class explores painting through a decolonizing lens, critically reevaluating major art historical contributions. These are contextualized alongside contemporary artists who employ reparative and decentering strategies. By engaging with diverse traditions and approaches in painting, students develop a more inclusive and critically aware perspective, encouraging them to consider the social, political, and cultural contexts that shape artistic production.

Does this course address the climate crisis? How so?

This course reflects the climate crisis by emphasizing the art-making process and engagement with materials, encouraging reflection on their lifecycle, consumption, and impact on ecological systems. It invites students to consider climate change not as a solvable problem, but as a complex issue intertwined with culture, materials, and the natural world.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Rachelle Sawatsky DATE: 11/12/2025

ASSOCIATE DEAN: Ingrid Koenig DATE: 2/23/2026

DEAN: Amory Abbott DATE: 2/24/2026

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: 3/18/2026

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



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Print Media: Special Topics	COURSE MNEMONIC: PRNT 305
NUMBER OF CREDITS: 3	PREREQUISITE: 6 credits of 200 level print media 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: <Leave blank if no changes>
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: no
EFFECTIVE DATE: Summer 2026	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

This senior level print media course will provide students with the opportunity to develop a body of work in conversation with others around a specific topic not normally covered in detail within the curriculum. Depending upon the subject area and the specific instructor the class may take a variety of forms and be presented in a variety of ways. Emphasis will be placed on explorations within the specific subject area in order for students to incorporate new ideas and methodologies into their ongoing art practice.

Proposed Course Description:**Learning Objectives:**

No Learning Objectives

Proposed Learning Objectives (5-10)

- Engage with advanced concepts and approaches related to print media, 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.
- Develop a coherent body of work that reflects experimentation, research, and critical analysis.
- Demonstrate an informed understanding of print media by identifying relevant critical, theoretical, and historical perspectives in relation to broader contemporary art contexts.
- Engage in meaningful dialogue about one's work in relation to broader contexts through discussion, critique, and presentation.
- Contribute to the communal and collaborative nature of a printmaking studio by practicing responsible printshop habits, including respect for equipment, materials, and shared space, as well as adherence to health, safety, and cleanup procedures.

Reason:

This course has been updated to include learning objectives.

Questions to consider:

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

Diverse perspectives and practices will be presented/discussed/demonstrated when applicable.

Does this course address the climate crisis? How so?

Ecological considerations to the mediums introduced will be demonstrated when applicable.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Mark Johnsen / Beth Howe / Julie York DATE: 1/28/2026

ASSISTANT DEAN: Julie York DATE: 2/23/2026

DEAN: Amory Abbott DATE: 2/24/2026

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: 3/18/2026

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



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Print Media Practices: Topic	COURSE MNEMONIC: PRNT 307
NUMBER OF CREDITS: 6	PREREQUISITE: 6 credits of 200 level Print + Completion of second year - Must be completed prior to taking this course.
<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 51 credits including any 200 level PRNT course
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: no
EFFECTIVE DATE: Summer 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. Through artistic production, research, discussions, writing and critique, students are expected to increase their understanding of the content and context of their process and production as well as their knowledge of contemporary art. Critiques and discussions complement studio production.

Proposed Course Description:

Learning Objectives:

No Learning Objectives

Proposed Learning Objectives (5-10)

- Engage with advanced concepts and approaches related to print media, 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.
- Develop a coherent body of work that reflects experimentation, research, and critical analysis.
- Demonstrate an informed understanding of print media by identifying relevant critical, theoretical, and historical perspectives in relation to broader contemporary art contexts.
- Engage in meaningful dialogue about one's work in relation to broader contexts through discussion, critique, and presentation.
- Contribute to the communal and collaborative nature of a printmaking studio by practicing responsible printshop habits, including respect for equipment, materials, and shared space, as well as adherence to health, safety, and cleanup procedures.

Reason:

This course has been updated to include learning objectives.

Questions to consider:

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

Diverse perspectives and practices will be presented/discussed/demonstrated when applicable.

Does this course address the climate crisis? How so?

Ecological considerations to the mediums introduced will be demonstrated when applicable.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Mark Johnsen / Beth Howe / Julie York DATE: 1/28/2026

ASSISTANT DEAN: Julie York DATE: 2/23/2026

DEAN: Amory Abbott DATE: 2/24/2026

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: 3/18/2026

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



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Print Media: Directed Projects	COURSE MNEMONIC: PRNT 313
NUMBER OF CREDITS: 6	PREREQUISITE: Completion of 51 credits including any 200 level PRNT course - Must be completed prior to taking this course.
<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: <Leave blank if no changes>
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: no
EFFECTIVE DATE: Summer 2026	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

This course is designed for students with basic technical knowledge of print media and independent work habits who wish to continue the development of their Print Media studio skills and concepts in the context of contemporary directions in Art. Students are expected to continue working with printmaking techniques that they are proficient in, and define a specific self-directed project within those media. These projects may include painting and print combinations, book arts, digital media, textile, print as public communication, 3D, installation and limited edition prints. Emphasis is placed on the critical discussion of the students work, project development and exploration of contemporary ideas in print media form through class critique, student research and tutorial discussion.

Proposed Course Description:

Learning Objectives:

No Learning Objectives

Proposed Learning Objectives (5-10)

- Develop independent research and production skills while advancing technical abilities in material handling, technique, and composition.
- Strengthen the capacity to analyze and critique one's own work, the work of peers, and broader critical issues in art and culture.
- Demonstrate an understanding of diverse contexts for the creation, exhibition, and presentation of artwork within the field of contemporary printmaking.
- Build a confidence and proficiency in writing professional materials such as proposals, artist statements, and project summaries related to one's own practice.
- Demonstrate the ability to articulate ideas and interpretations of visual work clearly and confidently during presentations and critiques.

- Understand and contribute to the communal and collaborative nature of a printmaking studio by practicing responsible printshop habits, including respect for equipment, materials, and space, as well as adherence to health, safety, and cleanup procedures.

Reason:

This course has been updated to include learning objectives.

Questions to consider:

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

Diverse perspectives and practices will be presented/discussed/demonstrated when applicable.

Does this course address the climate crisis? How so?

Ecological considerations to the mediums introduced will be demonstrated when applicable.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Mark Johnsen / Beth Howe / Julie York DATE: 1/28/2026

ASSISTANT DEAN: Julie York DATE: 2/23/2026

DEAN: Amory Abbott DATE: 2/24/2026

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: 3/18/2026

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



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Print Media: Alternative Processes	COURSE MNEMONIC: PRNT 315
NUMBER OF CREDITS: 6	PREREQUISITE: 6 credits of 200 level PRNT & completion of 2 nd year
<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 51 credits including any 200 level PRNT course - Must be completed prior to taking this course.
NUMBER OF CREDITS: <Leave blank if no changes>	NEW DESCRIPTION: no
EFFECTIVE DATE: Summer 2026	REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

This course introduces students to direct approaches to print media, including but not limited to monotypes, transfers, stencils and using unconventional materials to develop printing matrices.

The class will be taught through workshop demonstrations and projects. Class critiques and tutorial discussion will encourage the students' artistic development in print media. Emphasis will be on both critical examination of the students' work and the exploration of contemporary ideas in the print form.

Proposed Course Description:

Learning Objectives:

No Learning Objectives

Proposed Learning Objectives (5-10)

- Understand and gain confidence in working with alternative printing processes introduced in this course.
- Identify the historical contexts for alternative processes, as well as their contemporary applications and relevance when necessary.
- Develop a vocabulary and contextual understanding to identify, discuss, and critique printed works effectively.
- Understand and engage in safe printmaking practice, including material and equipment handling
- Understand and contribute to the communal and collaborative nature of a printmaking studio by practicing responsible printshop habits, including respect for equipment, materials, and space, as well as adherence to health, safety, and cleanup procedures.

Reason:

This course has been updated to include learning objectives.

Questions to consider:

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

Diverse perspectives and practices will be presented/discussed/demonstrated when applicable.

Does this course address the climate crisis? How so?

Ecological considerations to the mediums introduced will be demonstrated when applicable.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Mark Johnsen / Beth Howe / Julie York DATE: 1/28/2026

ASSISTANT DEAN: Julie York DATE: 2/23/2026

DEAN: Amory Abbott DATE: 2/24/2026

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: 3/18/2026

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



COURSE CHANGE PROPOSAL

Current Course Information:

NAME OF COURSE: Book Media: The Democratic Multiple

COURSE MNEMONIC: PRNT 323

NUMBER OF CREDITS: 3

PREREQUISITE: Completion of 57 credits - Must be completed prior to taking this course.

STUDIO ACADEMIC

REPEATABLE FOR CREDIT: NO

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 51 credits - Must be completed prior to taking this course.**

NUMBER OF CREDITS: <Leave blank if no changes>

NEW DESCRIPTION: no

EFFECTIVE DATE: Summer 2026

REPEATABLE FOR CREDIT: <Leave blank if no changes>

Current Course Description:

This course focuses on artists' books that, for ideological reasons of accessibility, are printed mechanically and priced cheaply. The history and contemporary environment of artists' publications will be central, as well as hands-on experience in the preparation and production of one or more artist books/publications. Demonstrations, assignments and self-directed projects will allow students to develop skills and personal approaches. Readings, lectures, research, tutorials, and critiques will provide a forum to critically examine the role of printed multiples in contemporary visual culture.

Proposed Course Description:

Learning Objectives:

No Learning Objectives

Proposed Learning Objectives (5-10)

- Develop iterative projects from conception to completion while responding effectively to audiences, contexts, and communication needs through informed design decisions.
- Demonstrate digital literacy by analyzing and addressing the issues and challenges that shape communication models for emerging technologies.
- Apply appropriate skills, tools, and technologies to each project, and present one's work clearly and professionally in both visual and verbal forms.
- Demonstrate the ability to manage time efficiently and work effectively, both independently and collaboratively, as required.
- Evaluate one's own work and others' work critically, contribute thoughtfully to discussions, and respond constructively to feedback.
- Understand and contribute to the communal and collaborative nature of a printmaking studio by practicing responsible printshop habits, including respect for equipment, materials, and space, as well as adherence to health, safety, and cleanup procedures.

Form approved at Senate Fall 2016

Reason:

This course has been updated to include learning objectives.

Questions to consider:

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

Diverse perspectives and practices will be presented/discussed/demonstrated when applicable.

Does this course address the climate crisis? How so?

Ecological considerations to the mediums introduced will be demonstrated when applicable.

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Mark Johnsen / Beth Howe / Julie York DATE: 1/28/2026

ASSISTANT DEAN: Julie York DATE: 2/23/2026

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

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

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

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

Committee Consideration of the Proposal:

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

CPR: Passed DATE: 3/18/2026

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



COVER SHEET FOR PROGRAM REQUIREMENT WORKSHEETS

NAME OF PROGRAM: **Foundation**

EFFECTIVE DATE: Fall 2026

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

Foundation program requirement update for all program requirement worksheets:

Proposal to add FNDDT 115 Indigenous Presence (3cr) to the Fall Foundation level of all program requirement worksheets as an alternative to FNDDT 108 Creative Processes (3cr).

FNDDT 108 Creative Processes (3) or FNDDT 115 Indigenous Presence (3)

Foundation program requirement update for the Visual Arts Major program requirement worksheet:

Proposal to add FNDDT 175 Core Studio in NMSA and Photo (6cr) or FNDDT 160 Core Media Studio I (6cr) to the Spring Visual Arts PRW as alternatives to FNDDT 173 Core Studio in Visual Arts (6) for students wanting to focus on media, sound, or photography.

Rationale:

In adding FNDDT 115 to all PRWs we are formalizing an ongoing process to provide more clarity.

In anticipation of intake suspension to the BMA in NMSA and the BFA in PHOT in 2026-2027 this allows students interested in those practices to continue taking those courses under the BFA in Visual Arts.

Notes:

<Click to enter>

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Jacqueline Turner

DATE: 3/3/2026

ASSISTANT DEAN: <enter>

DATE: <select>

DEAN: Jacqueline Turner

DATE: 3/3/2026

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>

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

Committee consideration of this proposal:

CURRICULUM AREA: Faculty of CAC

DATE: <select>

CONSULTATION WITH TECHNICAL SERVICES: <enter>

DATE: <select>

CPR: Passed

DATE: 3/18/2026

SENATE: <office use only>

DATE: <select>

PROGRAM REQUIREMENT WORKSHEET
BACHELOR OF FINE ARTS: VISUAL ARTS MAJOR, 120 CREDITS
Students beginning first year in 2026

- Currently enrolled students should consult their Program Evaluation through myEC for the most up-to-date information.
- Courses are either 3 or 6 credits as indicated by the bracketed number after the course or requirement.
- Students may take Co-op or Internship in years 3 and 4, to a maximum of 9 credits as part of their Studio Elective or Open Elective requirements.
- Breadth requirement: Students must take courses in two or more of the following mnemonics in their 2nd and 3rd years: CRAM, DRWG, ILUS, NMSA, PERF, PHOT, PNTG, PRNT, SCLP, SOUN, VAST

FOUNDATION – 30 CREDITS	
FALL – 15 CREDITS	SPRING – 15 CREDITS
HUMN 100 Academic Core I (6) FNDD 108 Creative Processes (3) or FNDD 115 Indigenous Presence (3) FNDD 165 Core Interdisciplinary Studio (6)	FNDD 173 Core Studio in Visual Arts (6) or FNDD 175 Core Studio in NMSA and Photo (6) or FNDD 160 Core Media Studio I (6) HUMN 101 Academic Core II (6) Foundation Studio Elective (3)
Foundation deficiencies must be made up by the beginning of year 3.	

PROGRAM REQUIREMENT WORKSHEET
BACHELOR OF FINE ARTS: ILLUSTRATION MAJOR, 120 CREDITS
Students beginning first year in 2026

- Currently enrolled students should consult their Program Evaluation through myEC for the most up-to-date information.
- Courses are either 3 or 6 credits as indicated by the bracketed number after the course.
- Students may take Co-op or Internship in years 3 and 4, to a maximum of 9 credits as part of their Studio Elective or Open Elective requirements.

FOUNDATION – 30 CREDITS	
FALL – 15 CREDITS	SPRING – 15 CREDITS
HUMN 100 Academic Core I (6) FNDD 108 Creative Processes (3) or FNDD 115 Indigenous Presence (3) FNDD 165 Core Interdisciplinary Studio (6)	FNDD 174 Core Studio in Illustration (6) HUMN 101 Academic Core II (6) Foundation Studio Elective (3)
Foundation deficiencies must be made up by the beginning of year 3.	

PROGRAM REQUIREMENT WORKSHEET
BACHELOR OF DESIGN: COMMUNICATION DESIGN MAJOR, 120 CREDITS
Students beginning first year in 2026

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

FOUNDATION – 30 CREDITS	
FALL – 15 CREDITS	SPRING – 15 CREDITS
HUMN 100 Academic Core I (6) FNDD 108 Creative Processes (3) or FNDD 115 Indigenous Presence (3) FNDD 165 Core Interdisciplinary Studio (6)	HUMN 101 Academic Core II (6) Foundation Studio Elective (3) FNDD 180 Core Studio in Communication Design (6)
Foundation deficiencies must be made up by the beginning of year 3.	

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

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

FOUNDATION - 30 CREDITS	
FALL - 15 CREDITS	SPRING - 15 CREDITS
HUMN 100 Academic Core I (6) FNDT 108 Creative Processes (3) or FNDT 115 Indigenous Presence (3) FNDT 165 Core Interdisciplinary Studio (6)	HUMN 101 Academic Core II (6) Foundation Studio Elective (3) FNDT 181 Core Studio in Industrial Design (6)*
Foundation deficiencies must be made up by the beginning of year 3.	

PROGRAM REQUIREMENT WORKSHEET
BACHELOR OF DESIGN: INTERACTION DESIGN MAJOR, 120 CREDITS
Students beginning first year in 2026

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

FOUNDATION - 30 CREDITS	
FALL - 15 CREDITS	SPRING - 15 CREDITS
HUMN 100 Academic Core I (6) FNDT 108 Creative Processes (3) or FNDT 115 Indigenous Presence (3) FNDT 165 Core Interdisciplinary Studio (6)	HUMN 101 Academic Core II (6) Foundation Studio Elective (3) FNDT 182 Core Studio in Interaction Design (6)*
Foundation deficiencies must be made up by the beginning of year 3.	

PROGRAM REQUIREMENT WORKSHEET
BACHELOR OF MEDIA ARTS: FILM + SCREEN ARTS MAJOR, 120 CREDITS
Students beginning first year in 2026

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

FOUNDATION - 30 CREDITS	
FALL - 15 CREDITS	SPRING - 15 CREDITS
HUMN 100 Academic Core I (6) FNDT 108 Creative Processes (3) or FNDT 115 Indigenous Presence (3) FNDT 165 Core Interdisciplinary Studio (6)	HUMN 101 Academic Core II (6) Foundation Studio Elective (3) FNDT 184 Core Studio in Film + Screen Arts (6)*
Foundation deficiencies must be made up by the beginning of year 3.	

PROGRAM REQUIREMENT WORKSHEET
BACHELOR OF MEDIA ARTS: 2D + EXPERIMENTAL ANIMATION MAJOR, 120 CREDITS
Students beginning first year in 2026

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

FOUNDATION – 30 CREDITS	
FALL – 15 CREDITS	SPRING – 15 CREDITS
HUMN 100 Academic Core I (6) FNDT 108 Creative Processes (3) or FNDT 115 Indigenous Presence (3) FNDT 165 Core Interdisciplinary Studio (6)	HUMN 101 Academic Core II (6) Foundation Studio Elective (3) FNDT 185 Core Studio in Animation (6)*
Foundation deficiencies must be made up by the beginning of year 3.	

PROGRAM REQUIREMENT WORKSHEET
BACHELOR OF MEDIA ARTS: 3D COMPUTER ANIMATION MAJOR, 120 CREDITS
Students beginning first year in 2026

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

FOUNDATION – 30 CREDITS	
FALL – 15 CREDITS	SPRING – 15 CREDITS
HUMN 100 Academic Core I (6) FNDT 108 Creative Processes (3) or FNDT 115 Indigenous Presence (3) FNDT 165 Core Interdisciplinary Studio (6)	HUMN 101 Academic Core II (6) Foundation Studio Elective (3) FNDT 185 Core Studio in Animation (6)
Foundation deficiencies must be made up by the beginning of Year 3	



NEW COURSE PROPOSAL

NAME OF COURSE: **Foodways and Food Systems**

COURSE MNEMONIC: **HUMN 3XX**

NUMBER OF CREDITS: **3**

PREREQUISITE: **Completion of 51 credits** - Must be completed prior to taking this course

STUDIO ACADEMIC

SPACE REQUIRED: SEMINAR LECTURE LAB

EFFECTIVE DATE: [<Click to enter semester>](#)

Proposed Course Description:

Foodways and Food Systems is an interdisciplinary course that focuses on place-based learning about food systems and practices. The course introduces art and design students to core concepts and readings from the field of Food Studies. It explores social justice topics of food security, food sovereignty, and agricultural labour and links food to ecological, climate and geopolitical issues. Through site visits, readings, guest visits and precedent studies drawn from art and design lineages and contemporary practices that intersect with food, students are exposed to a variety of perspectives on food and food movements. Research-based explorations will locate food in broader ecological, political, and social systems and build context to complement studio work. Students will engage in research, writing, presentations, creative work, and collaboration, collectively asking how creative practices can contribute to broader food movements.

Purpose of the Course:

Contemporary food systems are complex webs with social, cultural, economic and environmental elements: the intent of the course is to equip students with a strong critical framework to address food topics through creative studio practice.

This course responds to increasing student interest in food systems across all disciplinary areas at the school, as evidenced by numerous grad projects and graduate theses related to food, high demand for Research Assistantships in food-related projects and the formation of student-led clubs and initiatives concerned with meeting students' food security and social needs.

Learning Objectives (5-10):

By the end of the course students will be able to:

1. Apply theory and research from food studies towards critical and creative work.

2. Be conversant in contemporary food issues and food systems from a local and global perspective, including building vocabulary and knowledge of emergent food system topics.
3. Demonstrate knowledge of local food work and systems.
4. Critically engage with the visual language of food, food studies and activism.
5. Use writing, reading, and creative practices to critically respond to food system topics.

Questions to consider:

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

The course will include units on food sovereignty and traditional Indigenous food systems, with efforts to engage with Indigenous knowledge sharers where possible. It also lends a critical lens to global food systems, both contemporary and historical, which involves learning about its colonial roots including slavery, colonial expansion, and contemporary labour exploitation. Students will be invited to engage with their own cultural foodways and reflect on how these relate to larger patterns of colonialism across the global food system.

Does this course address the climate crisis? How so?

Agriculture is dependent on climate stability, impacting food security, while agriculture and land use have a significant impact on the climate. Food waste is a massive contributor to greenhouse gas emissions. Through this course, students will learn to make links between visible and familiar attributes of the food system, less visible dynamics underpinning the food system and climate change. They will also be introduced to organizations and initiatives working to mitigate these impacts.

Consideration for ECOL elective:

We have positioned this course as a third year **HUMN** course given the complexity of the subject, its potential to critically inform graduation projects and to support students with research interests in food systems. We additionally see this proposed course as well suited as an elective within the **ECOL** minors in **DDM** and **ART** given the interrelated nature of food systems with ecological and environmental justice, and studies in sustainability.

Will this course replace an existing course?

Yes No

Name of course replaced by new course:

<Click to enter if applicable>

Is this course required for Graduation?

Yes No

If required, in which program will this course be a required component?

Degree: <Click to enter>

Major: <Click to enter>

Is this course an elective?

Yes No

Is registration priority given to Majors?

Yes No

Is this course repeatable for credit?

Yes No

Could this course be credited through PLA?

Yes No

This course will be offered:

From time to time as required

Regularly Fall Spring

Online

Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Amanda White, Laura Kozak

DATE: 1/14/2026

ASSISTANT DEAN: <enter>

DATE: <select>

DEAN: Jacqueline Turner

DATE: Feb 25, 2026

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: CAC

DATE: <select>

CONSULTATION WITH TECHNICAL SERVICES: <enter>

DATE: <select>

CPR: Passed

DATE: March 18, 2026

SENATE: <office use only>

DATE: <select>



Senate Committee Report Form

Committee:	Academic Planning + Priorities Committee
Meeting Date:	March 18, 2026
Presenter(s):	Diyan Achjadi

Chair's Summary:

1) Student Academic Accommodation Policy (For Information)

The Committee received a presentation from C. Seney-Coletta, Senior Director, Student Engagement, Retention + Success, on the proposed **Student Academic Accommodation Policy**. This presentation was for information only. A full draft of the policy will be brought forward to the Committee at a future meeting.

2) Revisions to Policy 4.16 (For Discussion)

The Committee continued its discussion on revisions to Policy 4.16. Firstly, the discussion focused on the draft Assessment and Grading Policy and Procedures, including updates reflecting previous Committee feedback. Then, the Committee discussed the draft Academic Standing and Continuance Policy and Procedures, including proposed updates to academic standing processes and readmission processes.

3) Changes to TOEFL Scale (For Information)

The Committee received an update on changes to the TOEFL English language requirement. It was noted that TOEFL has recently updated its scoring scale, and the proposed revisions reflect this change.

The Committee was advised that the update does not represent a change in ECU's admission standard, but rather aligns the existing requirement with the new TOEFL scoring system.

4) Langara Articulation Agreements (For Information)

The Committee received an update on revisions to the Visual Arts articulation agreement with Langara College. It was noted that, under previous arrangements, transfer students were entering Emily Carr at the third-year level while remaining course deficient, including being required to complete first-year Foundation courses.

Revisions have been made to improve the pathway for students transferring into Visual Arts. Under the updated agreement, students will still be course deficient; however, these deficiencies have been restructured within the program. Specifically, students will complete second-year Art History requirements, rather than being required to return to first-year courses. In addition, adjustments have been made to credit recognition, including the

application of elective credits from the Langara diploma, to better support student progression.

In addition, the committee was apprised of a new articulation agreement between ECU's COMD degree and Langara College's Design Formation Diploma. The agreement establishes a clear pathway into Year Three of Communication Design at ECU, recognizing prior coursework and enabling eligible students to receive block transfer credit. It was further noted that the Registrar's Office is undertaking a broader review of articulation agreements, many of which are outdated.

5) Ian Wallace Teaching Award (For Information)

The Committee received an update on proposed revisions to the Ian Wallace Teaching Award. It was noted that the award, along with the Jim Rice Teaching Award, has historically been administered through Human Resources and is currently somewhat disconnected from the academic context. The proposed revisions aim to better align the award with academic priorities, support faculty development, and position the award as a pathway to external teaching awards.

Key proposed changes include:

- Revising the nomination process to require individual nomination letters rather than a single joint letter
- Allowing for self-nomination
- Introducing a more robust nomination package, including a teaching dossier with evidence of teaching practice, creating space for faculty to reflect on their teaching practice and use of student feedback
- Defining what we mean by excellence in teaching with some clear examples
- Updating the adjudication process to re-establish the Vice-President, Academic as chair and include support from the Teaching and Learning area

It was noted that the revisions are operational in nature and are being brought forward for feedback.

Signature: Jacqueline Turner

Date: 2026-04-01



SENATE

Information Briefing Note

TO:	Senate
FROM:	Cory Seney-Coletta, Chair, International Development Committee Natasha Himer, University Secretary + Executive Director, Governance
DATE:	April 8, 2026
SUBJECT:	International Development Committee – Update
PURPOSE:	<input type="checkbox"/> For Action <input type="checkbox"/> For Discussion <input checked="" type="checkbox"/> For Information

PURPOSE

To provide an update on recent discussions regarding the mandate of the International Development Committee (“IDC”) of the Senate.

BACKGROUND

At its last meeting on January 29, 2026, the IDC began a discussion regarding its mandate and authority within the Senate committee structure. There are newer Committee members and employees/staff working with the IDC and there is a lack of clarity as to the core purpose of the Committee. For example, the current Terms of Reference for the committee appears to mix topics areas such as the experience of international students at ECU, which is different from international activity such as academic exchanges with other institutions .

Following this discussion, the IDC Chair, the Vice President, Academic + Provost, and the University Secretary met and agreed that the Committee’s purpose and Terms of Reference need to be clarified.

UPDATE

Based on these discussions, it was determined that it is important to clearly define IDC’s scope and authority in relation to Senate before the committee proceeds with any more substantive work.

As a result:

- IDC meetings have been paused; and
- The Senate Office is working with the University Secretary to determine an appropriate path forward.

Over the coming months, the IDC Chair, Vice President, Academic + Provost, and University Secretary will convene a small working group to review the purpose and scope of the IDC with the

goal of recommending changes to the IDC Terms of Reference and will report back to the Senate, Senate Governance Committee and IDC in fall 2026.