



**SENATE**

**NOTICE OF MEETING**

March 14, 2025

Please be advised that the next regular meeting of Senate of Concordia University will be held on Friday, March 21, 2025 at 2 p.m. in the Loyola Chapel (Room FC-110) on the Loyola Campus.

The Agenda and documents for the Open Session meeting are now posted on the [Senate webpage](#).

***Please note that Closed Session documents and discussions are confidential.***

*Members of the University community who wish to view the Open Session meeting are invited to go to the Loyola Chapel and wait in the foyer. You will be admitted to the observers' gallery following the Closed Session meeting.*

Karan Singh  
Secretary of Senate



**AGENDA OF THE OPEN SESSION  
OF THE MEETING OF SENATE**

Friday, March 21, 2025  
immediately following the Closed Session meeting  
in the Loyola Chapel (Room FC-110) on the Loyola Campus  
and via Zoom video conferencing

<b>Item</b>	<b>Presenter(s)</b>	<b>Action</b>
1. Call to order	A. Whitelaw	
1.1 Approval of the Agenda	A. Whitelaw	<b>Approval</b>
1.2 Adoption of Minutes from the Open Session meeting of February 7, 2025	A. Whitelaw	<b>Approval</b>
 <b>CONSENT AGENDA</b>		
2. Committee reports (Document US-2025-2-D2)		<b>Information</b>
3. Committee appointment (Document US-2025-2-D3)		<b>Approval</b>
 <b>REGULAR AGENDA</b>		
4. Business arising from the Minutes not included on the Agenda		
5. President's remarks	A. Whitelaw	<b>Information</b>
6. Academic update (Document US-2025-2-D4)	A. Whitelaw	<b>Information</b>
7. Revisions to the <i>Policy on Recording of Lectures</i> (PRVPA-2)	A. Whitelaw	<b>Discussion</b>

8. APC recommendation: Changes to program curriculum FA-STUDART-5730 (Document US-2025-2-D5) A. Whitelaw/  
A. Gérin **Approval**
9. Question period (*maximum 15 minutes*)
10. Other business
11. Adjournment A. Whitelaw

**MINUTES OF THE OPEN SESSION  
OF THE MEETING OF SENATE**

Friday, February 7, 2025  
At 2 p.m. in the Norman D. Hébert, LLD Meeting Room  
(Room EV 2.260) on the SGW Campus  
and via Zoom Videoconferencing

PRESENT

Voting members:

Graham Carr (Chair)	Fabienne Cyrius	Christopher Moore
Duraipaandiyaaan	Alexandra Dawson	David Morris (zoom)
Anbumani Poongothai (zoom)	Niraj Dayanandan	Catherine Mulligan
Angelica Antonakopoulos	Mourad Debbabi	Xavier Ottenwaelder (zoom)
Gabriela Aragon	Effrosyni Diamantoudi	Véronique Pepin (zoom)
Ryan Assaker	Tim Evans (zoom)	Rosemary Reilly (zoom)
Matthew Barker (zoom)	Ariela Freedman	Ramin Sedaghati
Beverley Best	Annie Gérin	Anna Sheftel (zoom)
Theresa Bianco	Andrea Harland	Pascale Sicotte
Patrice Blais	Steve Henle (zoom)	Kamila Sobol (zoom)
Amy Buckland	Mar Ibrahim	Ahmed Soliman
Robin Chemtov	Asli Isaaq	Ayyappan Subramanian (zoom)
Roy Cross	Arnav Ishaan (zoom)	Sofiène Tahar
Anne-Marie Croteau	Michael Lecchino	Anne Whitelaw
	Maggie McDonnell (zoom)	

Non-voting members: Philippe Beauregard, Paul Chesser, Stéphanie de Celles, Michael Di Grappa (zoom), Nadia Hardy, Frederica Jacobs, Stefana Nita, Carlos Santana, Olivia Ward

Also attending: Caroline Baril, William Cheaib, Julie Fortier (zoom), Sandra Gabriele, Aaron Johnson, Melodie Sullivan (zoom), Aisha Topsakal

ABSENT

Voting members:

Mohamad Abdallah  
Sabine Bergler  
Maria Chitoroaga

Bonnie Harnden  
Mia Kennedy  
Mehdi Kharazmi  
Moshe Lander

Vanessa Massot  
Mireille Paquet  
Kareem Rahaman  
Ian Rakita

Non-voting members: Denis Cossette, Isabel Dunnigan

**1. Call to order**

The Chair called the meeting to order at 2:04 p.m.

**1.1 Approval of the Agenda**

*R-2025-1-1 Upon motion duly moved and seconded, it was unanimously resolved that the Agenda of the Open Session be approved.*

**1.2 Adoption of December 13, 2024 Minutes**

*R-2025-1-2 Upon motion duly moved and seconded, it was unanimously resolved that the Minutes of the Open Session meeting of December 13, 2024 be adopted.*

**CONSENT**

**2. Committee reports (Document US-2025-1-D1)**

The reports were provided for information only.

**3. Committee appointment (Document US-2025-1-D2)**

*R-2025-1-3 Upon motion duly moved and seconded, it was unanimously resolved that the Committee appointment be approved.*

**REGULAR**

**4. Business arising from the Minutes not included on the Agenda**

There was no business arising from the Minutes not included on the Agenda.

**5. President's remarks**

- Dr. Carr began by noting that many developments had occurred since the last Senate meeting in December.

- He welcomed the new Vice President, Research, Innovation and Impact, Tim Evans. T. Evans was joining today's Senate meeting remotely from Québec City, where he was attending both his first BCI meeting, and the launch of the *Réseau québécois de la recherche en immigration, en intégration et en relations interculturelles (RQ3i)*, which is being co-led by fellow Senator, Mireille Paquet, professor in Political Science, together with colleagues from Université Laval and Université de Montréal.
- Dr. Carr shared with Senate the news of the passing of a dear colleague and friend, Dr. Marc Lalonde, from the Department of Religions and Cultures, who passed away January 1, 2025, after a brief battle with cancer. Dr. Lalonde began at Concordia as a graduate student with the Department of Religion, going on to teach in the department for 27 years. Over the course of his career, he taught nearly 140 courses at both the undergraduate and graduate level. Dr. Carr extended condolences to Dr. Lalonde's family, noting that his passing was a big loss for the University community.
- He then congratulated the students from the Gina Cody School of Engineering and Computer Science and the John Molson School of Business who had organized successful *ConU Hacks* event last weekend, drawing more than 1000 students from across North America to what has become a must-attend event in the global hackathon circuit.
- Dr. Carr also extended congratulations to seven of the University's Stingers hockey players-- four from the men's team, three from the women's - who were part of Team Canada at the Federation of International University Sports World University Games in Torino, Italy, where Canada won gold in men's hockey and silver in women's hockey.
- He recognized Marion Thénault, an aerospace undergraduate student who recently won a bronze medal in the World Championships for aerial skiing.
- Dr. Carr went on to highlight this year's edition of the Wild Talks, an annual Faculty of Fine Arts speaker series named in honor of former dean, Catherine Wild, which invites acclaimed artists and performers to reflect on their work. Organized in collaboration with Advancement and Alumni Relations to celebrate the University's 50th anniversary, this year's event featured the acclaimed contemporary photographer and filmmaker, Ed Burtynsky, in conversation with Zoë Tousignant, a graduate and curator of photography at the McCord Stewart Museum, as this year's keynote for the annual in celebration. Dr. Carr encouraged community members to explore Burtynsky's work, for its expressivity and vividness of detail. He congratulated A. Gérin and P. Chesser and their teams for their work in organizing this event.
- As February marks Black History Month, Dr. Carr noted that a first of a kind academic program and a first for Québec - the Minor in Black and African Diaspora Studies in the Canadian Context - is set to begin in September 2025. The creation of the program flows from the recommendations of the President's Task Force on Anti-Black Racism.

- He acknowledged the work of Dave Mackenzie and the Community Service Initiative in the John Molson School of Business for a new initiative, a calendar highlighting Montreal's black entrepreneurs. Of the twelve featured entrepreneurs, six are Concordia University graduates.
- After more than a year-long community consultation and assessment, the University recently released the findings from a Voluntary University Review examining how the University aligns with the United Nations's Sustainable Development Goals (SDGs) and how we can maximize our impact and engagement going forward. Concordia is one of the first Canadian universities to conduct such a comprehensive exercise, which documents the University's current activities related to the 17 SDGs and identifies pathways to deepen contributions to global efforts to promote equity, security, well-being and respect for planetary limits. Dr. Carr thanked everyone who participated in gathering information for the review, but especially to Jason Ens from the Office of the Provost, Monica Mulrennan from the Office of the VPRII, Sabrina Lavoie from the Office of the VP, Services and Sustainability, and William Cheaib from Concordia International, who led the steering committee.
- Finally, Dr. Carr made note of Forbes naming Concordia as Canada's third best employer among institutions with 500+ employees. Evaluation criteria included salary, work flexibility, training programs, opportunities to advance, and likeliness of employees or recently departed employees to recommend the employer. It is the second year consecutively that the University has placed near the top of a list that included hundreds of both private and public sector institutions and businesses.
- Dr. Carr provided an update on legal proceedings:
  - Just before the holiday break, the Québec Superior Court heard simultaneously the cases that Concordia and McGill brought against the Government of Québec with regard to the changes it implemented in tuition policy for rest of Canada students and the associated changes to the funding formula;
  - the oral presentations by Concordia, McGill, and the Attorney General of Québec lasted five days;
  - regardless of the outcome, the University was very well represented by its lawyers at Power Law; and
  - the judge demonstrated very great familiarity with the case and the matter is now in his hands. The judgement is not expected before spring 2025.
- Then, moving to the financial outlook, Dr. Carr began by highlighting the Winter Open House, which is taking place next Saturday, February 15, 2025. This is a very important recruitment event, and recruitment is at the core of the efforts the University needs to make given the current financial situation.
- D. Cossette, A. Whitelaw and D. Therrien have been holding a series of budget conversations with the community over the last few weeks to share information about our current situation and the path ahead. The University remains on track to achieve the target deficit of \$34,5M for this current fiscal year. Dr. Carr acknowledged that this

is a painful exercise, mostly involving a continued hiring freeze on full-time faculty, cuts of close to 70 staff positions, non-renewals of contracts, reduction in some services, reductions in course sections, and so on. He also acknowledged that faculty and staff across the University are making important and necessary sacrifices under these circumstances.

- As the University looks to the future, more needs to be done to address the persistent financial difficulties. For the next fiscal year (FY 2025-26), the University needs to land at a \$31.6M deficit to meet the University's obligations under the recovery plan that was approved by the Board of Governors and the Government of Québec, which will require additional cuts of between 4.6-7.2%.
- He then spoke to the key variable to meeting the deficit targets: student registration. 87% of the University's revenue comes from student tuition and associated government grants. An overwhelming majority of the University's budget goes to *masse salariale*. Given the concluded collective agreements in the previous year, salary costs are expected to increase between \$20-\$25M every year.
- The University wants international students because they bring diversity and talent to the student body and are instrumental to our research mission. However, successive government policies, most recently Bill 74 in Québec, have had a chilling effect on international applications to Québec and Canada. When put in the context of the University's financial situation, in 2023-24 (the last year of registrations before the introduction of the Québec government's new tuition policies), the University derived \$54M from international students through tuition and grants. For 2025-26, the projection is \$18M, which constitutes roughly one third of what it was only two years ago. The financial consequences of this are grave and compounded by the steep decline the University has seen in registrations from the Rest of Canada.
- As noted at previous Senate meetings, Dr. Carr reiterated that the impact is not unique to the University, as the whole higher education sector in Québec and Canada is struggling because the government is not injecting new funding into universities and is also impeding capacity to generate funds by other means.
- The previous evening, it was also reported in the francophone media that the Government of Québec will eliminate the *bourses perspectives* program it created two years ago to incentivize undergraduate recruitment in strategic areas, including engineering, computer science and education. The program provided scholarship incentives to students as well as funds to universities to hire faculty and teaching faculty. The University benefitted, particularly the Gina Cody School of Engineering and Computer Science. The program was intended to run for one more year; however, it looks like it will now be abandoned.
- Given the above, the Provost, the faculties, department chairs and program directors, plus the University's recruiters and the staff in the Registrar's office are being asked to make a massive push on recruitment as the University tries to stop the decline in absolute number of students (3.2%) at the University that was experienced this year



by recruiting 1,000 new students. Dr. Carr added that he has received questions from individuals on how they can help – it is not easy to follow through on such a big goal in the current context. However, one thing that Dr. Carr is proud of is the increase in research income over the past 10 years, which has seen the University’s research budget triple. Yet, there is still a gap in the amount of PhD supervision that Concordia does in comparison to other Québec universities, and there is work to do to close this gap. Increasing supervision capacity is just one way to impact the budget at the faculty and departmental level. Decisions by individual sectors and faculties are also important and, while there is no magic bullet, Dr. Carr reemphasized how critical enrolment is.

- Going back to the discussion about Open House, Dr. Carr reminded Senate that, as in fall 2024, the winter 2025 Open House was being jointly organized with other Montréal universities. There had been an uptick in participation in the fall owing to this joint approach, so the hope was that this positive trend will continue.
- He then noted that Moody’s had released its credit rating, and the University’s rating remains the same. Essentially, Moody’s credit opinion gives a favorable assessment of the University’s overall financial health, brand and strategic positioning, strength of market position and quality of management. However, it is very clear that government policies are having a disruptive impact on the high education sector, and the report makes it clear that the University will need to pivot and adapt to the new realities.
- Dr. Carr added that, over the last two year, the focus has been on how the University reacts to disruptive government policies, but from now forward, it will be important to course correct and find a new way ahead. He underscored the importance of developing a new, multi-year approach to financial planning, one that simultaneously works back from 2028-29 to today and ensures that over the next four years the University is taking all the necessary steps to meet the deficit reduction commitments, but that also looks beyond 2028-29 to articulate what will essentially be a new business plan for the University.
- In conclusion, he reiterated the University’s history and strength and that in looking at the future, the community must consider how it envisions Concordia as a truly next-generation university.

## 6. **Academic update** (Document US-2025-1-D3)

There were no additional updates on the report that was provided.

## 7. **Report of the Office of Rights and Responsibilities (ORR)** (Document US-2025-1-D4)

A. Topsakal presented the report, which was included in the Senate documentation. She apologized for the slight delay in bringing the report to Senate, given that the ORR has a small team that continues to deal with a large volume of requests.

In summary, she noted that the previous year was a difficult year for the University given campus tensions stemming from the conflict in Middle East. The ORR has been working closely with Dean of Students Office and Equity Office regarding campus climate.

To illustrate the work of the Office, A. Topsakal provided an example of a complaint received from one student about another student who had threatened to hurt them at a student protest. After consulting with the ORR, the complainant opted to make a formal complaint. A hearing was held, the panel listened to both students, and ultimately, the defending student was sanctioned.

Student of concern files represent the most difficult cases as they involve serious mental health issues and threats to personal safety. In one case, a student in residence had threatened suicide. The Office helped the student contact their parents (who reside in a foreign country), helped the student make arrangements for a leave of absence, and connected them to other support resources.

There has been an increase in incidents of incivility over the previous year. This trend is not unique to the University. The number of consultations has gone up to 442 compared to 404 in previous year – an increase of 10%. However, the data collection doesn't include a measure of complexity of the consultations – one file could involve only one phone call, while another file could involve multiple meetings over several months.

A. Topsakal then responded to questions from Senators. One of the questions concerned wearing masks on campus and whether individuals can be questioned for wearing face masks. A. Topsakal responded that wearing a mask for health reasons is appreciated; however, if it appears that an individual is wearing a mask to conceal their identity, Campus Security could ask them a question to ensure that this is not the case, as concealing one's identity on campus is not permitted under the *Code of Rights and Responsibilities*.

Another Senator recommended that it would be important to have data about the types of groups that are making complaints. A. Topsakal noted the suggestion and mentioned the limitations of working with a small team.

On a question of recruiting more staff to respond to the Office's growing workload, it was noted that this is always welcome. However, given the budgetary situation, a lack of resources is impacting all sectors alike.

On a question related to disruption of classes during student strikes, A. Topsakal noted that the ORR is available to receive invitations to do outreach in departments, as needed, to talk about the obligations that were under the *Code of Rights and Responsibilities*.

**8. SRC recommendation: Revisions to the *Policy on Research Chairs (VPRGS-7)***  
(Document US-2025-1-D5)

T. Evans presented the policy revisions and A. Johnson responded to some questions related to the changes specific to the impact on Concordia Research Chairs and the achievement of EDI objectives that are being proposed by the new policies. On the internal research chairs,

it was clarified that the suspension of the program in the previous year was more a budgetary decision, and the policy related thereto was still effective.

On the question of EDI, it was clarified that, pursuant to a Canadian Human Rights Tribunal decision from a few years ago, the University is obligated to report on meeting EDI targets, which are based on the make up of the larger Canadian population and as such the targets need to be achieved and reported on periodically.

*R-2025-1-4 Upon motion duly moved and seconded, on recommendation of the Senate Research Committee, Senate approve the revisions to the Policy on Research Chairs and approve the Policy on External Research Chairs (VPRII-14) and the Policy on Internal Research Chairs (VPRII-15) as provided for in the attached documentation.*

## **9. Strategic Directions**

- Dr. Carr noted that at the October Senate meeting, it was announced that the process of refreshing the University's Strategic Directions would be undertaken. Since then, the Strategic Directions have been discussed at Senate meetings, and a summary of points raised and discussed was included in December 2024 Open Session Senate minutes.
- With this backdrop, the main point that has come through is that it is difficult to work on Strategic Directions when there isn't enough certainty around budget projections for the future. There needs to be a better alignment between the financial forecasting and the ability to assess the Strategic Directions. Therefore, there is more work to be done before more fulsome conversations on Strategic Directions can occur.
- As such, going forward, the University will need to find a way to align the nine Strategic Directions with a more sustainable business plan for the University. The recommendation is to pause discussions at Senate until there has been more of an opportunity to develop a multi-year budget.
- Senators recommended that any revisions to the Strategic Directions and the work on the multi-year budget should include a discussion on the University's identity and the core values it stands for. Dr. Carr affirmed that this is part of the broader discussion in the community of what it means to be a "Next-Gen University." Dr. Carr also noted that any discussion on the budget will involve all the key sectors and the reason for bringing the discussion on Strategic Directions to Senate was to be transparent with Senate and the larger community about the challenges that the University is facing.

## **10. Question period**

- During the question period, a few questions were raised on student participation in governance, to which Dr. Carr explained that existing governance structures at the

University provided for student participation at various levels. He also noted the regular meetings between the student groups and the Dean of Students.

- To a question on the health-related protocols for wearing masks on campus, Dr. Carr clarified that the University follows public health directives on health-related protocols. Under the current public health directives, the advice is clear that wearing masks is strongly advised for those who are immunocompromised, who have relatives who are immunocompromised, or who are symptomatic.
- A Senator commented on the fact that the DNE date falls on the same day as the add date, which can be somewhat confusing and can limit the number of additional recruitments in specific programs. The Provost noted that her office would look into this and report back.
- Dr. Carr took the opportunity to comment on the mention of every dollar making a difference, as the University is in the midst of a capital campaign. Last year, all donations made to Concordia of \$250 or less added up to \$1M – a real demonstration of the power of community participation.
- On a question of focusing on local knowledge and using internal resources to solve problems, Dr. Carr responded by emphasizing the need to balance internal expertise with seeking outside expertise through benchmarking and comparisons with other universities, as needed.
- A question was raised about applicant portfolios with double majors not being listed in some programs, which could potentially slow down the recruitment process. To this, Dean Sicotte noted that she would be able revert to the Senator with more information.
- A Senator commented on the perception of discrimination and divisiveness at Concordia, noting that it is a special responsibility for the University community to keep fighting for a favourable perception of Concordia.
- One Senator asked if there is material that can be made available to assist in sharing program and other recruitment information within and outside the community. N. Hardy responded that a new recruitment webpage was being created to this end and the same would be available very shortly.
- On a question related to international student recruitment and diversification to different countries, Dr. Carr clarified that there is a recruitment pipeline that is developed over years, given the interest of students from certain countries in programs at the University and that there is continued discussion around diversifying to different countries. However, it is important to note that new markets and forming collaborations take time, and that dependence on certain countries for recruiting international students was an issue across Canadian universities.

**11. Other business**

There was no other business to bring before the Open Session.

**12. Adjournment**

The meeting was adjourned at 3:45 p.m.

*K. Singh*  
Karan Singh  
Secretary of Senate

**ACADEMIC PROGRAMS COMMITTEE  
REPORT OF APPROVED DOSSIERS  
Sandra Gabriele, PhD  
January 16, 2025**

**The Academic Programs Committee has approved the following changes for the Undergraduate and Graduate Calendars.**

Following approval of the Faculty Councils, APC members reviewed the undergraduate and graduate curriculum submissions listed below. As a result of discussions, APC resolved that the curriculum proposals listed below be finally approved. The report of approved dossiers is provided to the Senate for information purposes.

**1. Graduate Curriculum Proposals (Changes for the 2025-26 Calendar)**

**Faculty of Arts and Science**

Department of Applied Human Sciences  
AS-AHSC-5519; **APC-2025-1-D1**

- Program Changes
- Course Changes

Department of English  
AS-ENGL-5623; **APC-2025-2-D1**

- Program Changes
- Course Changes

Department of Geography, Planning and Environment  
AS-GEOG-5683; **APC-2025-2-D2**

- Requirements Changes

Department of Political Science  
AS-POLI-441; **APC-2025-1-D3**

- Program Changes
- Course Changes
- Requirements Changes

**Faculty of Fine Arts**

Mel Hoppenheim School of Cinema  
FA-CINE-5629; **APC-2025-2-D3**

- Program Changes
- Course Changes

**Gina Cody School of Engineering and Computer Science**

Department of Chemical and Materials Engineering  
GCS-CME-5441; **APC-2025-1-D5**

- Program Changes

Department of Computer Science and Software Engineering

GCS-COMP-5563; **APC-2025-1-D6**

- Program Changes

GCS-COMP-5672; **APC-2025-1-D7**

- Course Changes

Department of Electrical and Computer Engineering

GCS-ELEC-5600; **APC-2025-1-D8**

- Program Changes
- Course Changes

**John Molson School of Business**

JMSB-ADMI-5738; **APC-2025-1-D9**

- Course Changes

Goodman Institute of Investment Management

JMSB-GIIM-5631; **APC-2025-1 -D10**

- Program Changes
- Course Changes

JMSB-GIIM-5635; **APC-2025-1-D11**

- Regulations Changes



Sandra Gabriele, PhD  
Vice-Provost, Innovation in Teaching and Learning  
January 16<sup>th</sup>, 2025



**SENATE  
OPEN SESSION  
Meeting of March 21, 2025**

**AGENDA ITEM:** Committee appointment

**ACTION REQUIRED:** For approval

**SUMMARY:** Senate is being asked to approve the following Committee appointment:

<u>Committee</u>	<u>Appointee</u>	<u>Term</u>
Special Graduation Awards	Alexander Davidson (Alumni)	May 1, 2025 - April 30, 2026

**DRAFT MOTION:**

That the Committee appointment be approved.

**PREPARED BY:**

Name: Secretary of Senate  
Date: March 13, 2025



# Internal Memorandum

**To:** Members of Senate  
**From:** Anne Whitelaw, Provost and Vice-President, Academic  
**Date:** March 14, 2025  
**Re:** Academic Update

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## Announcements and Key Items

Thank you to everyone who participated in Open House on February 15 – the day was a great success. While overall attendance saw a decrease of 7.3% compared to last winter, we still welcomed over 1,500 prospective students, with approximately 80% exploring undergraduate programs and 20% exploring graduate studies. Over 130 participants joined two live virtual sessions which were offered as an alternative for those unable to attend in person. Thank you again for all your hard work in making this event a success.

On February 18, 2025, the Vanier Library marked its 60th anniversary with a special reception. Originally part of Loyola College when it opened on October 27, 1964, the library continues to serve both the Concordia community and the public.

Annie Gérin has been [reappointed](#) as Dean of the Faculty of Fine Arts (FoFA), with her new term beginning on August 1, 2025. Since her initial appointment in 2020, she has enhanced the Faculty's global reputation, expanded experiential learning, and built community and industry partnerships.

## Accolades

On March 5, 2025, John Molson School of Business (JMSB) Adjunct Professor and Director of the Van Berkom Investment Management Program Amr Addas was awarded the King Charles III Coronation Medal in recognition of his contribution to climate action, environmental protection and sustainable finance in Canada.

On January 29, 2025, Carole Brazeau, Advisor for Indigenous Curriculum and Pedagogy at the Centre for Teaching and Learning, received the King Charles III Coronation Medal, in recognition of her outstanding contributions to Indigenous rights, education, and community empowerment.

Several Faculty of Arts and Science (FAS) alumni were recently recognized for their achievements, making significant cultural and global contributions:

- Danielle Gasher, BA 18 (Journalism) was named to the Forbes 30 Under 30 list, showcasing the strength of FAS' media training.
- Kalvin Hartwig Niigaanii-Animikii Inini, GrDip 16 (Communication Studies) played a key role in dubbing *Star Wars* into Ojibwe, supporting Indigenous language revitalization.
- Myriam Montrat, MA 98 (Political Science), from international student to Canada's High Commissioner to Ghana, Togo, and Sierra Leone, exemplifying FAS' impact in global leadership.

- Michael Williams, BA 80 (Communication Studies), former *MuchMusic* personality who credits his career to his transformative experiences at Concordia.

The 2024 winner of the [Freda Otchere Staff Recognition Award](#) is Sean Cooney. The Freda Otchere Staff Recognition Award is established to encourage and reward staff currently working for the Concordia Library whose commitment and professionalism reflect the values exemplified by former Head of Database Maintenance Freda Otchere.

From February 21 to 25, MBA students from JMSB earned second place at the 2025 Asper Leadership Case Competition, a three-day national graduate-level event hosted by the I. H. Asper School of Business at the University of Manitoba. The competition brought together teams from top Canadian business schools to analyze and present solutions to contemporary business challenges across three rounds, each requiring a different approach. The event provided participants with an opportunity to refine their adaptability, public speaking, and problem-solving skills, preparing them for future professional challenges.

Concordia alumni Michelle Lacombe (BA 06), Santiago Tamayo Soler (BFA 19), and Anne-Marie Proulx (MA 13) are among the winners of the 2025 [Musée national des beaux-arts du Québec \(MNBAQ\)](#) Contemporary Art Award. Their works on identity, migration and territory are displayed at the MNBAQ until April 21, 2025, with each receiving a \$10,000 grant and acquisition of their art.

Alumna, Jin-me Yoon (MFA 93), is listed among the winners of the 2025 Governor General's Awards in Visual and Media Arts. Yoon's work pushes the boundaries of photography and video to explore themes of identity, memory, and belonging.

Alumna Khadija Baker, (BFA 07, MFA 13, PhD 24), is featured in the [Rewilding exhibition at the Canadian Museum of Nature](#) as part of the David Suzuki Foundation Arts Prize. The exhibition highlights Canadian artists whose works engage with environmental themes and ecological restoration. Baker's contribution, *Performing Community Garden*, is a video piece documenting a live performance where community members adopt plants named after strangers, encouraging social connections and emphasizing the interdependence of humans and nature. The exhibition runs until September 8, 2025.

## **New Initiatives**

[Campus Wellness and Support Services](#) and [NouLa](#) have partnered with the [Black Healing Centre](#) to offer [Thrive Together](#), a community partnership providing mental health support for Black students. Through this program, students are paired with a community care practitioner: a wellness professional specializing in culturally competent mental health support. In addition to one-on-one sessions, the Black Healing Centre is offering workshops for students and will launch community care circles in fall 2025. This partnership was facilitated with support from the [SHIFT Centre for Social Transformation](#).

[Concordia Medical and Mental Health Services](#) (Campus Wellness and Support Services) will transition to electronic medical records (EMR) at the end of March, streamlining care with easier access to health records, better integration with services like pharmacies, labs, and insurance providers, and enhanced data security. These changes will affect [Health Services Clinic](#) and [Mental Health Services for Students](#) (Counselling and Psychological Services and Mental Health Entry).

Concordia Library has released an update to the [GenAI Quickstart: Foundations for Faculty](#) micromodules. The modules are now available in French: [Exploration rapide de l'IAG : Les essentiels pour le corps professoral](#). These modules were developed in collaboration with McGill Libraries and eConcordia, with contributions from Concordia's Centre for Teaching & Learning and Digital Transformation Office. They cover foundational concepts of how GenAI works, highlight possible uses in university contexts, and discuss responsible use considerations. Both the English and French versions now include a new engagement activity called [Your Generative AI Lens / Votre Optique sur l'IA Générative](#), a short interaction that helps faculty reflect on their concerns and priorities for GenAI in higher education.

## Events – Upcoming

The 23rd [Concordia Library Research Forum](#) is occurring on April 25 at the Loyola Jesuit Hall and Conference Centre. This year's plenary speaker is Dr. Sophie Montreuil, Executive Director of *L'Association francophone pour le savoir* — ACFAS.

Throughout the month of March, the [Student Success Centre](#) is hosting a series of [career-related AI events for AI Month](#). These sessions will help students understand AI's impact on recruitment and workplace trends, develop relevant skills and explore career opportunities in AI. Events are targeted at students across disciplines.

Also during March, Student Services is celebrating [Francofête!](#) Among the events: Career Advising and Professional Success will host a [workshop to help students perfect their professional pitch](#) in English and French (in time to prepare for La Foire des régions career fair), Student Learning Services will host a [special session of its regular Jazz-ons](#) conversation groups, and [le Centre pour étudiant·es francophones](#) will host a variety of events for French-speaking students to connect.

FoFA is hosting a variety of [spring events](#), including exhibitions such as *Nodes.Noeuds*, the Design and Computation Arts Annual Exhibition (April), as well as lectures, including a workshop on climate action (March 21). Performances include the *Short Play Fest* (March 27-30), *Site-Specific Project* (April 10-12), and *Oresteia* (April 9-12). Additionally, the *Concordia Film Festival* will take place from May 1 to 4, 2025, showcasing student filmmaking.

FoFA is thrilled to partner again this year with the *Festival International du Film sur l'Art* (FIFA) for its 43rd edition. The festival will showcase screenings like *Parcours*, *Carte Blanche*, and *La Nuit du Court* to celebrate Concordia's 50<sup>th</sup> anniversary. The screenings run from March 13 to 23 in Montreal and Quebec City, with an online edition from March 21 to 30.

The Concordia University Press will attend the National Council on Public History conference in Montreal on March 27 to 28 to display their books, meet with prospective authors, and promote their open-access publishing program. The Press sees this conference as an ideal opportunity to show how barrier-free scholarship makes history public.

Concordia's 25th annual Art Matters Festival runs from February 27 to March 28, celebrating student creativity and highlights the theme *Adapted Visions*, inviting participants to imagine better futures. This year's festival features over 50 artworks by undergraduate artists, with 11 events including exhibitions, performances, roundtables, and celebrations. Art Matters is North America's largest student-run arts festival - entirely organized by a dedicated team of students.

BFA alumna (1977) Jana Sterbak's exhibition *Corpus insolite: Jana Sterbak* is on display at the the [Musée des Hospitalières de l'Hôtel-Dieu](#) in Montreal until August 24, 2025. Curated by Art History professor emerita Johanne Sloan, the show pairs Sterbak's work with historical, medical, and religious artifacts from the museum's collections, creating a fascinating dialogue between past and present.

## Events – Past

On March 20, the Annual Graduate Research Exposition highlighted the research and expertise of doctoral and Master of Science students from JMSB. The event followed a poster format, giving participants a platform to present their original research to both academic and business audiences. Their work was evaluated primarily by executives from Montreal's business community, providing valuable industry insight and recognition.

On March 18, Candice Hopkins, Chief Curator and Executive Director of Forge Project delivered a [lecture on contemporary art curation](#), presented in collaboration with the Musée d'art contemporain as part of their public lecture series. The event offered art professionals, students, and the public valuable insights into the evolving dynamics and challenges of curatorial practices. The lecture also marked the launch of Concordia's new [Graduate Microprogram in Curatorial Studies](#) and [Graduate Certificate in Curatorial Studies](#) at FoFA.

The 2025 Digital Skill-Share Days were a resounding success as participants filled up 4TH SPACE on February 11 for the Plenary, Keynote and Lightning Rounds. All virtual sessions on February 12 were well attended, some with over 100 registrants. In addition to the presentations by staff and faculty from across the university, learning resources such as the [Library's Critical Toolkit for Navigating Information](#) and [GenAI Quickstart](#) were promoted as asynchronous learning options.

FAS and its Simone de Beauvoir Institute played an active role in Black History Month programming. This year, they supported a *Conversation avec Dibondo*, a discussion featuring French-Congolese journalist and documentary filmmaker Douce Dibondo. The event highlighted the intersections of media, identity, and storytelling, reinforcing the Faculty's dedication to diverse perspectives and cultural dialogue.

On February 19, the [Office of Community Engagement](#) (OCE) hosted the [first conversation](#) of the Winter 2025 season of the [University of the Streets Café](#) program. Hosted in partnership with Native Montreal, the conversation featured a Concordia MA student and a community member from Kahnawà:ke as guest speakers. Participants were invited to join in an open discussion about how urban Indigenous people can honour their relationship with the land and how settler-Montrealers can contribute to land justice for Indigenous Peoples.

On February 18, the OCE hosted the [closing research panel](#) for the [Quebec Black Entrepreneurship Knowledge Hub](#) (Q-BEKH). This hybrid event featured research projects from Concordia, UQAM and Sherbrooke University, with the speakers sharing their key findings, reflecting on lessons learned, and considering opportunities for sustaining and building upon their work.

On February 14, the SHIFT Journal published [Social Transformation as an Act of Love](#), a series of reflections on the intergenerational nature of social change work. Featuring 14 contributions from community members and Concordia, this edition advanced the Journal's mission to create a platform for diverse voices engaged in transforming Montreal.

On February 12, the OCE collaborated with the [Centre for Oral History and Digital Storytelling \(COHDS\)](#) to host a session titled “[Sharing Black Stories with Care, Intentionality and Authenticity](#)”. Featuring community partners Black Inc Podcast and *L'Environnement, c'est intersectionnel*, this workshop led participants through a variety of activities designed to help them explore how to collect, tell and value these essential narratives.

From February 6 to 7, Dave McKenzie, founder and director of the John Molson Community Service Initiative, attended the [Black Entrepreneurship Knowledge Hub \(BEKH\)](#) closing research symposium at Carleton University where he presented, “Pathways and experiences of Black entrepreneurs in Quebec from Business concept to sustainable and operational businesses” and later at the Q-BEKH event, housed at the OCE.

On February 4, SHIFT hosted [What We Create Together](#). Part of their monthly Lunch & Learn series, the event featured two members each from Ka Collective (a part of Kapwa Centre) and Comm-Un to discuss the power of art as a community-building and healing practice.

Over the winter, 4TH SPACE took their cameras behind the scenes to highlight spaces the public rarely sees. Their *Our Closer Look* series visited the Howarth lab to explore [sustainable practices implemented in organic chemistry](#), and the An Lab, where Huifang Bi (PhD candidate, Civil Engineering) demonstrated their work developing strategies and treatments for recovering damaged shorelines [after disastrous oil spills](#).

As part of an Experiential Learning project, Fine Arts student Lucy Gill led 4TH SPACE behind the scenes of the Foundry in the VA building, where the [casting of bronze and aluminum](#) works are also taking care with sustainable approaches. Lucy also led a closer look into [Miranda Smitheram's MaSH Lab](#), where work with materials is part of larger discussion around decolonial strategies for recovery and transformation.

Anna Brinkerhoff (Philosophy) brought Dr. Kimberly Brownlee, a Canada Research Chair in Ethics and Political & Social Philosophy at the University of British Columbia to 4TH SPACE. She presented [her recent work on Girlism](#) and led a discussion on how to develop and question the mistreatment of girls confronting pregnancy and abortion in a context that often tries to classify and obscure them with inadequate legal definitions.

The Applied AI Institute and the Elektra festival invited artist David Rokeby to the space for a talk and audience interaction with his recent work ["Voice Scroll"](#). The work uses real time AI image generation based on voice and was installed for the week in the Library's Visualization Space. During the talk, the audience was invited to read poetry or statements to the work, via a live video link from 4TH SPACE creating unexpected visuals and prompting further discussion on how they engaged with this technology.

4TH SPACE staff were excited to once again host the Indigenous Futures Research Centres annual symposium for a wide range of discussions and presentations, including Nicolas Renaud's students [discussing their approaches](#) to the contemporary significance of wampum belts.



**SENATE  
OPEN SESSION  
Meeting of March 21, 2025**

**AGENDA ITEM:** Academic Programs Committee (APC) recommendation: changes to the Studio Arts MFA curriculum (FA-STUDART-5730)

**ACTION REQUIRED:** For approval

**SUMMARY:** Senate is being presented the proposed changes to the Studio Arts MFA curriculum (FA-STUDART-5730) for approval.

**BACKGROUND:**

Created in 1998, the MFA in Studio Arts is a three-year, 60-credit course-based program. Students are accepted into one of the six concentrations in artistic practice offered by the program (Photography, Fibres & Material Practices, Sculpture & Ceramics, Print Media, Painting & Drawing, and Intermedia). Students typically complete 48 credits while 'in residence' in campus studios in the first two years. The remaining 12 credits are completed in the third year, when students devote themselves to developing a studio-based project and exhibition supplemented by a written statement, under the supervision of a faculty supervisor. The attached proposal is the first significant revision of the Studio Arts curriculum in more than twenty-five years.

The proposed changes include the assignment of a final project supervisor in the student's second year, a significant final project (PROJ 691 - 9 credits) and exhibition (PROJ 692 - 3 credits) typically completed over 2-3 semesters. It also includes a structured written component and an MFA examination committee with up to 5 members including an external reviewer who accept with revisions or reject the project. The Department of Studio Arts proposes to revise the current curriculum to better reflect the pedagogical practices in place and to better serve our MFA students via a thesis-based program that recognises the work that students do. Further details are included in the attached documentation.

The proposed changes were approved by the APC at its meeting of February 25, 2025.

**DRAFT MOTION:**

That, upon recommendation of the Academic Programs Committee, Senate approve the proposed changes to the Studio Arts MFA curriculum (FA-STUDART-5730).

**PREPARED BY:**

Name: Secretary of Senate

Date: March 12, 2025

**ACADEMIC PROGRAMS COMMITTEE  
REPORT TO SENATE  
Sandra Gabriele, PhD  
February 25, 2025**

**The Academic Programs Committee requests that Senate consider the following changes for the Academic Calendar.**

Following approval of the Faculty Councils, APC members reviewed the curriculum submissions listed below. As a result of discussions, APC resolved that the following curriculum proposal be forwarded to Senate for approval:

**Graduate Curriculum Proposals (Changes for the 2025-26 Calendar)**

**Faculty of Fine Arts**

**Department of Studio Arts**

**FA-STUDART-5730; APC-2025-2-D4**

- Type of Program Change
- Courses Changes
- Regulation/Requirements Changes



Sandra Gabriele, PhD  
Vice-Provost, Innovation in Teaching and Learning  
February 25, 2025



## Summary and Rationale for Changes

### A. Summary

This document outlines changes to the Studio Arts MFA curriculum to be undertaken in several stages with the ultimate goal of offering a two-year, 45-credit, thesis-based MFA program.

In this first stage of curriculum change we are proposing the creation of a 21-credit thesis course (SMFA 695) and to make the Studio Arts MFA a thesis-based program. The 21-credit course will be created by reducing the required elective credits from 21 to 12 and using the nine credits that will become available by deleting the current required 9-credit Studio Project (PROJ 691) and the 3 credits that will become available by deleting the current required 3-credit Exhibition (PROJ 692).

<b>Current Structure</b>	<b>Proposed Structure</b>
24 credits from Studio Concentration	24 credits from Studio Concentration
3 credits DISP 615	3 credits DISP 615
21 credits of 600-level electives	12 credits of 600-level electives
9 credit PROJ 691 (Studio Project) 3 credit PROJ 692 (Exhibition)	21 credit SMFA 695 (Thesis)

The goal of this curriculum change is to align with our program objectives more closely, to better represent what is already happening in our program, and to support our students' research goals. The student pathways will maintain a similar structure.

### B. Overview and rationale

Created in 1998, the MFA in Studio Arts is a three-year, 60-credit course-based MFA. Students are accepted into one of the six concentrations in artistic practice offered by the program (Photography, Fibres & Material Practices, Sculpture & Ceramics, Print Media, Painting & Drawing, and Intermedia). In their first two years of study, the MFA students follow studio courses in their selected studio area and electives in a wide range of subjects relevant to the practice of contemporary art. In the seminars and a summer-term interdisciplinary course, students from the different studio concentrations come together to learn and exchange ideas about issues in contemporary art and culture. Students typically complete 48 credits while 'in residence' in campus studios in the first two years. They complete the remaining 12 credits in the third year, when students devote themselves to developing a studio-based project and exhibition supplemented by a written statement, under the supervision of a faculty supervisor. This is where the curriculum change aligns with what has become in practice a thesis level work.

This proposal is the first significant revision of the Studio Arts curriculum in more than twenty-five years. Those changes involved moving from a thesis-based to a course-based program; at the time, this was a response to students' financial burdens relating to tuition. However, the program retained a thesis-based structure. This structure includes the assignment of a final project supervisor in the student's second year, a significant final project (PROJ 691 - 9 credits) and exhibition (PROJ 692 - 3 credits) typically completed over 2-3 semesters. It also includes a structured written component and an MFA examination committee with up to 5 members including an external reviewer who accept with revisions or reject the project.

The Department of Studio Arts proposes to revise the current curriculum to better reflect the pedagogical practices in place and to better serve our MFA students via a thesis-based program that recognises the work that students do. This proposal is based on the following rationale:

1. to align our program more closely with our program objectives,
2. to align our program with peer institutions across Canada and the United States,
3. to support our students' position as emerging researchers and their access to research funding,
4. to take an important step in the implementation of the 2015-20 DAC recommendations.

### **Program Objectives**

Our MFA program objectives are derived from the fact that the MFA is the terminal degree offered to practicing artists. This means, for example, that artists are required to complete an MFA degree to become art professors at North American universities. Our core program objectives are for students to:

1. Develop a critical understanding of their studio work/research-creation practice within historical, social, and contemporary contexts.
2. Refine research practice and personal content through experimentation with new materials and specialized technologies.
3. Engage with interdisciplinarity, including through collaborations and community engagement.
4. Build a strong foundation in the critical theory that supports and complexifies their studio practice
5. Prepare for multiple potential roles in contemporary art-related careers including teaching, curating, criticism, publishing, and research through developing professional practice skills.

The addition of a thesis course and the reduction of the electives from 21 to 12 will refocus the program on the student's research-creation. The electives will continue to support the program objectives of interdisciplinarity, supporting the understanding of the historical, social, and contemporary context of research and building the foundation of the student's understanding of critical theory.

### **Peer programs and institutions**

We conducted an environmental scan of competing programs, such as Emily Carr, York University, University of Alberta, California College of the Arts, and Goldsmiths. All the programs we looked at are thesis-based, except for Goldsmiths, which is module-based. The ambition and breadth of our students' research goals is one of the strengths of Concordia's Studio Arts Master's degree. Moving to a thesis-based program reinforces that strength and gives our students the time they need to complete their research.

### **Supporting Student Researchers**

Concordia's School of Graduate Studies as well as provincial and Canada-wide research awards are focused on research-based programs. The course-based nature of the current Studio Arts MFA program disadvantages our students in these arenas. Our proposed change to a thesis-based program will solve these issues.

### **Alignment with the DAC**

The External Assessors who reviewed the DAC report reviewed curricula, statistics, community surveys, and more. The resulting report included a specific recommendation to reduce the required number of ASEM seminars. This proposal addresses this recommendation.



**Resource Implications**

Upon completion of the two proposed stages of these revisions (leading to a 2-year 45 credit thesis based MFA) the Dean has agreed that the program may become eligible for graduate supervision remissions. Since this is the first stage, there are no such resource implications for this dossier.

**Summary of Committee Discussion: GCC approval**

**For Submission to:**

Sandra Gabriele, Vice-Provost, Innovation in Teaching and Learning,  
APC, 11 Feb 2025

**Approved by:**

Rachel Berger, Associate Dean, Academic Programs and Development,  
GCC, 13 Jan 2025

The GCC approved the enclosed curriculum changes with minor modifications (GCC 2425 4 D2). I therefore recommend that the Academic Programs Committee approve the aforementioned proposal in its final form.

## **Summary of Committee Discussion: Faculty Council Approval**

### **For Submission to:**

Dr. Rachel Berger, Associate Dean, Academic Programs and Pedagogy, SGS,  
Graduate Curriculum Committee, 13 Jan 2025

### **Approved by:**

Dr. Annie Gerin, Dean, Faculty of Fine Arts,  
Faculty Council, 13 Dec 2024

Studio Arts dossier **STUDART-5730** was reviewed and approved by the Faculty of Fine Arts Faculty Council at their meeting on December 13, 2024. We hereby submit this dossier for review by the School of Graduate Studies Curriculum Committee at their meeting on January 13, 2025.

Upon completion of the two proposed stages of these revisions (leading to a 2-year 45 credit thesis based MFA) the Dean has agreed that the program may become eligible for graduate supervision remissions. Since this is the first stage, there are no such resource implications for this dossier.

## **Summary of Committee Discussion: FCC/FAPC/GCS GSC Approval**

### **For Submission to:**

Dr. Annie Gerin, Dean, Faculty of Fine Arts,  
Faculty Council, 13 Dec 2024

### **Approved by:**

Dr. Elaine Cheasley Paterson, Associate Dean, Academic Programs and Pedagogy,  
Faculty Curriculum Committee, 04 Dec 2024

The Faculty of Fine Arts Faculty Curriculum Committee reviewed and approved of the changes proposed in dossier **FA-STUDART-5730** with some minor edits.

Accordingly they submit the dossier for review by the Fine Arts Faculty Council at their December 13, 2024 meeting.

There are no resource implications.

## **Summary of Committee Discussion: Department approval**

### **For Submission to:**

Elaine Cheasley Peterson, Associate Dean, Academic Programs and Pedagogy, Office of the Dean, Faculty of Fine Arts,  
Faculty Curriculum Committee, Faculty of Fine Arts, 04 Dec 2024

### **Approved by:**

Surabhi Ghosh, Chair, Studio Arts Department,  
Studio Arts Department Council, 29 Nov 2024

The proposed changes were evaluated by the Studio Arts Department Curriculum Committee on November 20th, 2024 and were approved by the Studio Arts Department Council on November 29th, 2024 and hereby submit the dossier to the Faculty Curriculum Committee at their meeting of December 4th, 2024. There are no resource implications.



**Summary of Changes (Graduate Program Regular Curriculum Change)**

**Course Changes:**

	Subject Code Change	Catalogue Number Change	Title Change	Description Code Change	Prerequisite Change	Note Change (any change to any of the items under "Notes")	Credit Value Change	Component Change	Mode of Instruction Change	Cross-listed Course Change
PROJ 691 Studio Project Delete	X	X	X	X			X	X	X	
PROJ 692 Exhibition Delete	X	X	X	X			X	X	X	
SMFA 695 Thesis New	X	X	X	X			X	X	X	

**Program Changes:**

	Suspend Admissions	Program Degree Type Change	Program Title Change	Program Requirements Change	Change to Program Type	Change to Total Credit Value of Program	Change to Primary Campus
Studio Arts MFA Change				X			

**Regulation Changes:**

- Additional Degree Requirements Change
- Academic Regulations Change

**PROGRAM CHANGE FORM**

**Dossier Type:** Graduate Program Regular Curriculum Change

**Dossier Title:** Thesis-based MFA Program

**Calendar Section Name:** Studio Arts MFA

**Calendar Section Type:** Program

**Description of Change:** Studio Arts MFA Change

**Proposed:** Graduate Curriculum Changes

**Faculty/School:** Faculty of Fine Arts

**Department:** Studio Arts

**Program Name:** Studio Arts MFA

**Program Type:** Course-based

**Degree:** MFA

**Calendar publication date:** 2025/2026/Fall

**Planning and Promotion:** 01 Jan 0001

**Effective/Push to SIS date:** 01 Jan 0001

**Implementation/Start date:** 01 Sep 2025

**Path:** Graduate > See Winter 2025 Graduate Calendar > Programs > Fine Arts Programs > Studio Arts Programs > Master/Magisteriate > Studio Arts MFA > Degree Requirements

**Type of Change:** Program Change

**Present Text calendar**

**60** Studio Arts MFA  
**credits**

24 credits chosen from the Studio Concentration

3 credits:  
DISP 615 Directed Studio Practice (3)

~~24~~ credits chosen from the following courses:  
ASEM 620 Art: Ideas and Practices (3)  
ASEM 641 Seminar in Contemporary Art (6)  
ASEM 642 Seminar in Contemporary Art (3)  
ASEM 643 Special Topics in Art and Ideology (6)  
ASEM 644 Special Topics In Art and Ideology (3)  
ASEM 645 Special Topics in Art and Culture (6)  
ASEM 646 Special Topics in Art and Culture (3)  
ASEM 651 Special Topics in Media Arts (6)  
ASEM 652 Special Topics in Media Arts (3)  
ASEM 653 Aspects of Contemporary Cinema (6)  
ASEM 654 Aspects of Contemporary Cinema (3)  
INTP 660 Professional Internship (6)  
INTP 661 Professional Internship I (3)  
INTP 662 Professional Internship II (3)  
INDS 670 Independent Study (6)  
INDS 671 Independent Study I (3)  
INDS 672 Independent Study II (3)

~~12 credits~~  
~~PROJ 691 Studio Project (9)~~  
~~PROJ 692 Exhibition (3)~~

**Proposed Text**

**60** Studio Arts MFA  
**credits**

24 credits chosen from the Studio Concentration

3 credits:  
DISP 615 Directed Studio Practice (3)

12 credits chosen from the following courses:  
ASEM 620 Art: Ideas and Practices (3)  
ASEM 641 Seminar in Contemporary Art (6)  
ASEM 642 Seminar in Contemporary Art (3)  
ASEM 643 Special Topics in Art and Ideology (6)  
ASEM 644 Special Topics In Art and Ideology (3)  
ASEM 645 Special Topics in Art and Culture (6)  
ASEM 646 Special Topics in Art and Culture (3)  
ASEM 651 Special Topics in Media Arts (6)  
ASEM 652 Special Topics in Media Arts (3)  
ASEM 653 Aspects of Contemporary Cinema (6)  
ASEM 654 Aspects of Contemporary Cinema (3)  
INTP 660 Professional Internship (6)  
INTP 661 Professional Internship I (3)  
INTP 662 Professional Internship II (3)  
INDS 670 Independent Study (6)  
INDS 671 Independent Study I (3)  
INDS 672 Independent Study II (3)

21 credits:  
SMFA 695 Thesis (21)

**Present Text calendar**

**Proposed Text**

**Rationale:**

The reduction of the elective credits is in support of the creation of the new thesis course.

**Resource Implications:**

None.

## REGULATIONS CHANGE FORM

**Dossier Type:** Graduate Program Regular Curriculum Change

**Dossier Title:** Thesis-based MFA Program

**Calendar Section Name:** Additional Degree Requirements

**Calendar Section Type:** Regulation

**Description of Change:** Additional Degree Requirements Change

**Proposed:** Graduate Curriculum Changes

**Faculty/School:** Faculty of Fine Arts

**Department:** Studio Arts

**Calendar publication date:** 2025/2026/Fall

**Type of change:** Regulation Change

**Path:** Graduate > See Winter 2025 Graduate Calendar > Programs > Fine Arts Programs > Studio Arts Programs > Master/Magisteriate > Studio Arts MFA

### Present Text calendar

Additional Degree Requirements

~~**Studio Project and Exhibition.** In the third or fourth year and no less than six months following the successful completion of the second year of course work, students may present their **studio project and complete the exhibition.** Approval by both the student's **advisor** and the graduate program director is required prior to the examination. Students **are also required to submit documentation of their exhibition to be kept on file in the office of the Graduate Program Director.**~~

### Proposed Text

Additional Degree Requirements

**Thesis Project and Exhibition.** In the third or fourth year and no less than six months following the successful completion of the second year of course work, students may present their **thesis.** Approval by both the student's **supervisor(s)** and the graduate program director is required prior to the examination. Students **must consult the graduate handbook for thesis submission.**

### Rationale:

The changes reflect the introduction of SMFA695 / Thesis which replaces PROJ 691 / Studio Project and PROJ 692 / Exhibition.

The language around the submission of the thesis has been modified to direct students towards the graduate handbook for full details. It is unnecessary to reference Spectrum as this is already included in the Thesis regulations in the Graduate Calendar.

### Resource Implications:

None.

## REGULATIONS CHANGE FORM

**Dossier Type:** Graduate Program Regular Curriculum Change

**Dossier Title:** Thesis-based MFA Program

**Calendar Section Name:** Academic Regulations

**Calendar Section Type:** Regulation

**Description of Change:** Academic Regulations Change

**Proposed:** Graduate Curriculum Changes

**Faculty/School:** Faculty of Fine Arts

**Department:** Studio Arts

**Calendar publication date:** 2025/2026/Fall

**Type of change:** Regulation Change

**Path:** Graduate > See Winter 2025 Graduate Calendar > Programs > Fine Arts Programs > Studio Arts Programs > Master/Magisteriate > Studio Arts MFA

### Present Text calendar

Academic Regulations

- **Academic Standing.** Please refer to the Academic Standing section of the Calendar for a detailed review of the Academic Regulations.

- **Residence.** The minimum residence requirement is 5 terms of full-time study. It should be noted that one of these terms is a summer session. Following the residency, candidates will prepare for their ~~Studio Project and Exhibition.~~

- **Time Limit.** Please refer to the Academic Regulations page for further details regarding the Time ~~Limits.~~

- **Graduation Requirement.** In order to graduate, students must have a cumulative GPA of at least 2.70.

### Proposed Text

Academic Regulations

- **Academic Standing.** Please refer to the Academic Standing section of the Calendar for a detailed review of the Academic Regulations.

- **Residence.** The minimum residence requirement is 5 terms of full-time study. It should be noted that one of these terms is a summer session. Following the residency, candidates will prepare for their **thesis.**

- **Time Limit.** Please refer to the Academic Regulations page for further details regarding the Time **limits**

- **Graduation Requirement.** In order to graduate, students must have a cumulative GPA of at least 2.70.

### Rationale:

The change reflects the introduction of the SMFA 695 / Thesis which replaces PROJ 691 / Studio Project and PROJ 692 / Exhibition.

### Resource Implications:

None.

**COURSE CHANGE FORM**

**Dossier Type:** Graduate Program Regular Curriculum Change

**Dossier Title:** Thesis-based MFA Program

**Calendar Section Name:** PROJ 691

**Calendar Section Type:** Course

**Description of Change:** PROJ 691 Studio Project Delete

**Proposed:** Graduate Curriculum Changes

**Faculty/School:** Faculty of Fine Arts

**Department:** Studio Arts

**Calendar publication date:** 2025/2026/Fall

**Planning and Promotion:** 01 Jan 0001

**Effective/Push to SIS date:** 01 Jan 0001

**Implementation/Start date:** 01 Sep 2025

**Path:** Graduate > See Winter 2025 Graduate Calendar > Courses > Fine Arts Courses > Studio Arts Courses > Studio Arts MFA Project and Examination

**Type of Change:** Course Deletion

**Present Text calendar**

**Proposed Text**

~~PROJ 691 Studio Project (9 credits)~~

*Prerequisites:*

*Prerequisites:*

*Description :*

*Description :*

~~With the guidance of a faculty advisor, students prepare work leading to an exhibition.~~

*Component(s):*

*Component(s):*

~~Studio ; Research~~

*Notes :*

*Notes :*

**Rationale:**

The changes reflect the introduction of SMFA 695 / Thesis which replaces PROJ 691 / Studio Project and PROJ 692 / Exhibition.

**Resource Implications:**

None.

**COURSE CHANGE FORM**

**Dossier Type:** Graduate Program Regular Curriculum Change

**Dossier Title:** Thesis-based MFA Program

**Calendar Section Name:** PROJ 692

**Calendar Section Type:** Course

**Description of Change:** PROJ 692 Exhibition Delete

**Proposed:** Graduate Curriculum Changes

**Faculty/School:** Faculty of Fine Arts

**Department:** Studio Arts

**Calendar publication date:** 2025/2026/Fall

**Planning and Promotion:** 01 Jan 0001

**Effective/Push to SIS date:** 01 Jan 0001

**Implementation/Start date:** 01 Sep 2025

**Path:** Graduate > See Winter 2025 Graduate Calendar > Courses > Fine Arts Courses > Studio Arts Courses > Studio Arts MFA Project and Examination

**Type of Change:** Course Deletion

**Present Text calendar**

**Proposed Text**

~~PROJ 692 Exhibition (3 credits)~~

*Prerequisites:*

*Prerequisites:*

*Description :*

*Description :*

~~Following the successful completion of the Studio Project, the student prepares a professional level presentation within a public forum (gallery, screening room, etc.) accompanied by an artist's statement. The candidate meets with an Examination Committee to describe the evolution of the work and to situate it in the context of current practice and theory. The Committee will question the student and determine whether or not to recommend that the student be awarded the MFA degree.~~

*Component(s):*

*Component(s):*

~~Studio~~

*Notes :*

*Notes :*

**Rationale:**

The changes reflect the introduction of SMFA 695 / Thesis which replaces PROJ 691 / Studio Project and PROJ 692 / Exhibition.

**Resource Implications:**

None.

## COURSE CHANGE FORM

**Dossier Type:** Graduate Program Regular Curriculum Change

**Dossier Title:** Thesis-based MFA Program

**Calendar Section Name:** SMFA 695

**Calendar Section Type:** Course

**Description of Change:** SMFA 695 Thesis New

**Proposed:** Graduate Curriculum Changes

**Faculty/School:** Faculty of Fine Arts

**Department:** Studio Arts

**Calendar publication date:** 2025/2026/Fall

**Planning and Promotion:** 01 Jan 0001

**Effective/Push to SIS date:** 01 Jan 0001

**Implementation/Start date:** 01 Sep 2025

**Path:** Graduate > See Winter 2025 Graduate Calendar > Courses > Fine Arts Courses > Studio Arts Courses > MFA Studio Courses

**Type of Change:** New Course

### Present Text calendar

### Proposed Text

SMFA 695 Thesis (21 credits)

*Prerequisites:*

*Prerequisites:*

*Description :*

*Description :*

Students must create a body of work or practice-led research accompanied by a written thesis. This combined research-creation reflects critically on process and production. Thesis work is prepared under the guidance of a supervisor and evaluated by a thesis committee.

*Component(s):*

*Component(s):*

Thesis Research

*Notes :*

*Notes :*

**Equivalent Courses :**

**Equivalent Courses :** Students who have received credit for PROJ 691 may not take this course for credit.

### **Rationale:**

The creation of a 21-credit thesis course, that replaces the existing 9-credit Studio Project and 3-credit Exhibition Project, more closely aligns with the program objectives, better reflects the students' work they already do over the course of 2-3 semesters and supports our students' research goals.

### **Resource Implications:**

None.



## Impact Report

### Programs

#### Studio Arts MFA

Graduate -> See Winter 2025 Graduate Calendar -> Programs -> Fine Arts Programs -> Studio Arts Programs -> Master/Magisteriate -> Studio Arts MFA -> Degree Requirements

Source of Impact

- PROJ 691
- PROJ 692

### Courses

#### FMPR 691

Graduate -> See Winter 2025 Graduate Calendar -> Courses -> Fine Arts Courses -> Mel Hoppenheim School of Cinema Courses -> Cinematic Arts MFA Courses

Source of Impact

- PROJ 691
- PROJ 692

#### SMFA 695 Thesis New

Graduate -> See Winter 2025 Graduate Calendar -> Courses -> Fine Arts Courses -> Studio Arts Courses -> MFA Studio Courses

Source of Impact

**FACULTY OF FINE ARTS**

Mel Hoppenheim School of Cinema

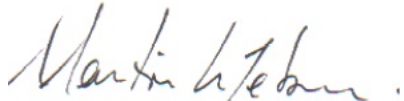
Montréal, December 9 2024

**To:** Dr. Elaine Cheasley Paterson, Associate Dean , FoFA  
**cc.** Christopher Cooke, Facilitator, Academic Programs and Pedagogy,  
FoFA  
**Object:** Curriculum change: **STUDART-5730**  
**From:** Dr. Martin Lefebvre, Chair, Mel Hoppenheim School of Cinema

Dear Dr. Cheasley Patterson,

Upon review of the proposed curriculum change in the MFA in Studio Arts (**STUDART-5730**), and more specifically the deletion of PROJ 691 and PROJ 692 from the University course calendar, the School of Cinema considers there will be no impact on its students and program. We fully support this endeavor.

Best regards,



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Martin Lefebvre  
Chair, Mel Hoppenheim School of Cinema

**SMFA 695 Thesis**  
(21 credits)-abridged syllabus

**Description:**

Students must create a body of work or practice-led research accompanied by a written thesis. This combined research-creation reflects critically on process and production. Thesis work is prepared under the guidance of a supervisor and evaluated by a thesis committee.

**Learning Outcomes:**

Students will

1. Demonstrate a critical understanding of their studio work/research-creation practice within historical, social, and contemporary contexts
2. Demonstrate a mastery of materials and specialized technologies particular to their research.
3. Demonstrate their ability to write clearly about their work.

**Assessments:**

This work will be assessed by a committee on a pass/fail grade based on the quality of the research and the quality of the presentation.

# Studio Arts MFA

## Admission Requirements

- BFA or BA with a Fine Arts or Fine Arts and Art History major, or an approved equivalent, from a recognized institution and with a minimum B average in the major area.
- Undergraduate experience and proficiency relevant to the area of specialization.
- **Proficiency in English.** Applicants whose primary language is not English must demonstrate that their knowledge of English is sufficient to pursue graduate studies in their chosen field. Please refer to the [English language proficiency](#) page for further information on requirements and exemptions.

## Additional Admission Requirements

## Degree Requirements

Fully-qualified candidates are required to complete a minimum of 60 credits.

Please see the Studio Arts Courses page for course descriptions.

### Studio Arts MFA (60 credits)

24.0 credits chosen from the Studio Concentration

3.0 credits:

- DISP 615 Directed Studio Practice (3.00)

12.0 credits chosen from the following courses:

- ASEM 620 Art: Ideas and Practices (3.00)
- ASEM 641 Seminar in Contemporary Art (6.00)
- ASEM 642 Seminar in Contemporary Art (3.00)
- ASEM 643 Special Topics in Art and Ideology (6.00)
- ASEM 644 Special Topics In Art and Ideology (3.00)
- ASEM 645 Special Topics in Art and Culture (6.00)
- ASEM 646 Special Topics in Art and Culture (3.00)
- ASEM 651 Special Topics in Media Arts (6.00)
- ASEM 652 Special Topics in Media Arts (3.00)
- ASEM 653 Aspects of Contemporary Cinema (6.00)

- ASEM 654 Aspects of Contemporary Cinema (3.00)
- INTP 660 Professional Internship (6.00)
- INTP 661 Professional Internship I (3.00)
- INTP 662 Professional Internship II (3.00)
- INDS 670 Independent Study (6.00)
- INDS 671 Independent Study I (3.00)
- INDS 672 Independent Study II (3.00)

21.0 credits:

- SMFA 695 Thesis (21.00)

## Additional Degree Requirements

**Thesis Project and Exhibition.** In the third or fourth year and no less than six months following the successful completion of the second year of course work, students may present their thesis. Approval by both the student's supervisor(s) and the graduate program director is required prior to the examination. Students must consult the graduate handbook for thesis submission.

## Academic Regulations

1. **Academic Standing.** Please refer to the Academic Standing section of the Calendar for a detailed review of the Academic Regulations.
2. **Residence.** The minimum residence requirement is 5 terms of full-time study. It should be noted that one of these terms is a summer session. Following the residency, candidates will prepare for their thesis.
3. **Time Limit.** Please refer to the Academic Regulations page for further details regarding the Time limits
4. **Graduation Requirement.** In order to graduate, students must have a cumulative GPA of at least 2.70.

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# Studio Arts Courses

## Studio Arts MFA Seminars

Each year the Faculty of Fine Arts offers a selection of courses from the Studio Arts and Cinema departments. A list of those courses, as well as information about the specific content of the seminar offerings is available from the MFA Studio Arts office.

### **ASEM 620 Art: Ideas and Practices (3 credits)**

**Description:**

This seminar addresses the relationship between theory and studio practice. Professional and practical issues facing the artist will be discussed.

**Component(s):**

Seminar

### **ASEM 641 Seminar in Contemporary Art (6 credits)**

**Description:**

This course addresses issues which situate and inform artists and their work.

**Component(s):**

Seminar

### **ASEM 642 Seminar in Contemporary Art (3 credits)**

**Description:**

This course addresses issues which situate and inform artists and their work.

**Component(s):**

Seminar

### **ASEM 643 Special Topics in Art and Ideology (6 credits)**

**Description:**

Special topics will address a variety of issues that are factors in the making, presentation and the situating of art in society.

**Component(s):**

Seminar

### **ASEM 644 Special Topics In Art and Ideology (3 credits)**

**Description:**

Special topics will address a variety of issues that are factors in the making, presentation and the situating of art in society.

**Component(s):**

Seminar

**ASEM 645 Special Topics in Art and Culture (6 credits)****Description:**

Topics are drawn from a variety of discourses to address the construction of identity in contemporary art and society.

**Component(s):**

Seminar

**ASEM 646 Special Topics in Art and Culture (3 credits)****Description:**

Topics are drawn from a variety of discourses to address the construction of identity in contemporary art and society.

**Component(s):**

Seminar

**ASEM 651 Special Topics in Media Arts (6 credits)****Description:**

Topics may address a wide range of critical fields related to media art practices, examining both conventional and non-traditional artworks such as performance, audio, video, and computer art, as well as other media.

**Component(s):**

Seminar

**ASEM 652 Special Topics in Media Arts (3 credits)****Description:**

Topics may address a wide range of critical fields related to media art practices, examining both conventional and non-traditional artworks such as performance, audio, video, and computer art, as well as other media.

**Component(s):**

Seminar

**ASEM 653 Aspects of Contemporary Cinema (6 credits)****Description:**

This seminar examines critical issues in contemporary cinema.

**Component(s):**

Seminar

**ASEM 654 Aspects of Contemporary Cinema (3 credits)****Description:**

This seminar examines critical issues in contemporary cinema.

**Component(s):**

Seminar

**MFA Studio Courses****CERA 610 Ceramics I (6 credits)****Description:**

A studio course providing an opportunity for intense investigation into a broad range of issues in ceramics and other disciplines. Under the supervision of a professor, the structure of the course allows each participant to pursue independent interests.

**Component(s):**

Studio

**CERA 611 Ceramics II (6 credits)****Description:**

A continuation of CERA 610.

**Component(s):**

Studio

**CERA 612 Ceramics III (6 credits)****Description:**

A continuation of CERA 611.

**Component(s):**

Studio

**CERA 613 Ceramics IV (6 credits)****Description:**



A continuation of CERA 612.

**Component(s):**

Studio

**DISP 615 Directed Studio Practice (3 credits)**

**Description:**

Under the guidance of an instructor, students will pursue a directed studio practice.

**Component(s):**

Studio

**FBRS 610 Fibres and Material Practices I (6 credits)**

**Description:**

A studio course providing an opportunity for intense investigation in fibres and material practices as well as other disciplines. Under the supervision of a professor, the structure of the course allows each student to pursue independent interests.

**Component(s):**

Studio

**FBRS 611 Fibres and Material Practices II (6 credits)**

**Description:**

A continuation of FBRS 610.

**Component(s):**

Studio

**FBRS 612 Fibres and Material Practices III (6 credits)**

**Description:**

A continuation of FBRS 611.

**Component(s):**

Studio

**FBRS 613 Fibres and Material Practices IV (6 credits)**

**Description:**

A continuation of FBRS 612.

**Component(s):**

Studio

**IMCA 610 Intermedia (Video, Performance and Electronic Arts) I (6 credits)****Description:**

A studio course providing an opportunity for intense investigation in video, performance and electronic arts, as well as other disciplines. Under the supervision of a faculty member, the structure of the course allows each participant to pursue independent studio practice.

**Component(s):**

Studio

**Notes:**

- Students who have received credit for OPME 610 may not take this course for credit.

**IMCA 611 Intermedia (Video, Performance and Electronic Arts) II (6 credits)****Description:**

A continuation of IMCA 610.

**Component(s):**

Studio

**Notes:**

- Students who have received credit for OPME 611 may not take this course for credit.

**IMCA 612 Intermedia (Video, Performance and Electronic Arts) III (6 credits)****Description:**

A continuation of IMCA 611.

**Component(s):**

Studio

**Notes:**

- Students who have received credit for OPME 612 may not take this course for credit.

**IMCA 613 Intermedia (Video, Performance and Electronic Arts) IV (6 credits)****Description:**

A continuation of IMCA 612.

**Component(s):**

Studio

**Notes:**

- Students who have received credit for OPME 613 may not take this course for credit.

**PHOT 610 Photography I (6 credits)****Description:**

A studio course providing investigation into a broadly defined concept of photography. Under the supervision of a professor, each student pursues independent studio practice.

**Component(s):**

Studio

**PHOT 611 Photography II (6 credits)****Description:**

A continuation of PHOT 610.

**Component(s):**

Studio

**PHOT 612 Photography III (6 credits)****Description:**

A continuation of PHOT 611.

**Component(s):**

Studio

**PHOT 613 Photography IV (6 credits)****Description:**

A continuation of PHOT 612.

**Component(s):**

Studio

**PRIN 610 Print Media I (6 credits)**

**Description:**

A studio course providing intense investigation of the technical and theoretical concerns of diverse forms of print media. Under the supervision of a professor, each student pursues independent studio practice.

**Component(s):**

Studio

**PRIN 611 Print Media II (6 credits)****Description:**

A continuation of PRIN 610.

**Component(s):**

Studio

**PRIN 612 Print Media III (6 credits)****Description:**

A continuation of PRIN 611.

**Component(s):**

Studio

**PRIN 613 Print Media IV (6 credits)****Description:**

A continuation of PRIN 612.

**Component(s):**

Studio

**PTNG 610 Painting I (6 credits)****Description:**

A studio course providing opportunity for intense investigation into a wide range of approaches to painting. Under the supervision of a professor the structure of the course allows each student to pursue individual interests in painting.

**Component(s):**

Studio

**PTNG 611 Painting II (6 credits)****Description:**

A continuation of PTNG 610.

**Component(s):**

Studio

**PTNG 612 Painting III (6 credits)**

**Description:**

A continuation of PTNG 611.

**Component(s):**

Studio

**PTNG 613 Painting IV (6 credits)**

**Description:**

A continuation of PTNG 612.

**Component(s):**

Studio

**SCUL 610 Sculpture I (6 credits)**

**Description:**

A studio course offering the opportunity for intense investigation into the formation of visual and material culture in art. Under the supervision of a professor each student may pursue independent studio practice.

**Component(s):**

Studio

**SCUL 611 Sculpture II (6 credits)**

**Description:**

A continuation of SCUL 610.

**Component(s):**

Studio

**SCUL 612 Sculpture III (6 credits)**

**Description:**

A continuation of SCUL 611.

**Component(s):**

Studio

**SCUL 613 Sculpture IV (6 credits)****Description:**

A continuation of SCUL 612.

**Component(s):**

Studio

**SMFA 695 Thesis (21 credits)****Description:**

Students must create a body of work or practice-led research accompanied by a written thesis. This combined research-creation reflects critically on process and production. Thesis work is prepared under the guidance of a supervisor and evaluated by a thesis committee.

**Component(s):**

Thesis Research

**Notes:**

- Students who have received credit for PROJ 691 may not take this course for credit.

**Studio Arts MFA Project and Examination****Studio Arts Internship Courses****INTP 660 Professional Internship (6 credits)****Prerequisite/Corequisite:**

Students must have completed 21 credits in the MFA Program prior to enrolling. Students must submit an internship proposal supported by a full-time faculty member and approved with written permission by the Graduate Program Director prior to enrolling.

**Description:**

Under the joint supervision of a qualified professional and a full-time faculty member, the student will be employed within industry, or by a professional organization or other relevant affiliation. Assessment is based upon a required paper, contributions to supervisory sessions and the successful completion of the internship (300 hours).

**Component(s):**

Practicum/Internship/Work Term

**INTP 661 Professional Internship I (3 credits)****Prerequisite/Corequisite:**

Students must have completed 21 credits in the MFA Program prior to enrolling. Students must submit an internship proposal supported by a full-time faculty member and approved with written permission by the MFA Graduate Program Director prior to enrolling.

**Description:**

Under the joint supervision of a qualified professional and a full-time faculty member the student will be employed within industry, or by a professional organization or other relevant affiliation. Assessment is based upon a required paper, contributions to supervisory sessions and the successful completion of the internship (150 hours).

**Component(s):**

Practicum/Internship/Work Term

**INTP 662 Professional Internship II (3 credits)****Prerequisite/Corequisite:**

Students must have completed 21 credits in the MFA Program prior to enrolling. Students must submit an internship proposal supported by a full-time faculty member and approved with written permission by the MFA Graduate Program Director prior to enrolling.

**Description:**

Under the joint supervision of a qualified professional and a full-time faculty member the student will be employed within industry, or by a professional organization or other relevant affiliation. Assessment is based upon a required paper, contributions to supervisory sessions and the successful completion of the internship (150 hours).

**Component(s):**

Practicum/Internship/Work Term

**Studio Arts Independent Studies Courses****INDS 670 Independent Study (6 credits)****Prerequisite/Corequisite:**

Students must have completed 21 credits in the MFA Program prior to enrolling. Students must submit an internship proposal supported by a full-time faculty member and approved with written permission by the MFA Graduate Program Director prior to enrolling.

**Description:**

The student explores a specific field or topic relevant to their area of study.

**Component(s):**

Studio

**INDS 671 Independent Study I (3 credits)****Prerequisite/Corequisite:**

Students must have completed 21 credits in the MFA Program prior to enrolling. Students must submit an independent study proposal supported by a full-time faculty member and approved with written permission by the Graduate Program Director prior to enrolling.

**Description:**

The student explores a specific field or topic relevant to their area of study.

**Component(s):**

Studio

**INDS 672 Independent Study II (3 credits)****Prerequisite/Corequisite:**

Students must have completed 21 credits in the MFA Program prior to enrolling. Students must submit an independent proposal supported by a full-time faculty member and approved with written permission by the Graduate Program Director prior to enrolling.

**Description:**

The student explores a specific field or topic relevant to their area of study.

**Component(s):**

Studio