



## AGENDA – OPEN SESSION

### SENATE MEETING

Wednesday, December 10, 2025

9:30 a.m. – 10:30 a.m.

ECU Boardroom (D2315)

[CLICK HERE](#) to watch meeting via Microsoft Teams

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

#### I. OPENING PROCEDURES

T. Kelly, Chair

1. Call to Order Chair
2. Adoption of the Agenda Chair

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

3. Approval of Minutes Chair

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

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

#### II. BUSINESS

1. Chair's Remarks + Report Chair
2. Vice President, Academic + Provost's Report D. Achjadi
3. APPROVAL: Governance Committee Appointment K. Verkerk

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

4. INFORMATION: Nominations Committee Report D. Achjadi  
— ***Attachment:*** Nominations Committee Report Form
5. APPROVAL: Nominations Committee Recommendations D. Achjadi

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

— ***Attachment:*** Nominations Committee Recommendation Form

6. INFORMATION: Governance Committee Report C. Martin  
— **Attachment:** Governance Committee Report Form

7. APPROVAL: Governance Committee Recommendation C. Martin

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

— **Attachment:** Governance Committee Recommendation Form

8. INFORMATION: Academic Planning + Priorities Committee Report J. Turner  
— **Attachment:** APP Report Form

9. APPROVAL: Academic Planning + Priorities Committee Recommendation K. Verkerk

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

— **Attachment:** APP Committee Recommendation Form

10. APPROVAL: Academic Planning + Priorities Committee Recommendation K. Verkerk

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

— **Attachment:** APP Committee Recommendation Form

11. INFORMATION: Curriculum Planning + Priorities Committee Report A. Jaroszewicz  
— **Attachment:** CPR Report Form

12. APPROVAL: Curriculum Planning + Priorities Committee Recommendations A. Jaroszewicz  
— **Attachment:** CPR Recommendation Form

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

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

FNDT 108 Creative Processes

(changes to description and add learning objectives and outcomes)

**From the Faculty of Art - Course change proposals as presented:**  
**CRAM 306 Creative Figurative Sculpture**

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

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

(changes to description and learning objectives)

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

(changes to description and learning objectives)

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

VAST 2XX Digital Practice - Image and Mediation

VAST 2XX Digital Practice - Form and Fabrication

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

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

(adding learning objectives and learning outcomes)

**INDD 303 Part Design & Digital Output**

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

**INDD 404 New Wood Materials**

(adding learning objectives and learning outcomes)

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|---|-------------|
| 13. INFORMATION: Appeals Committee Report<br>— <b>Attachment:</b> Appeals Committee Report Form                   | K. Verkerk  |
| 14. INFORMATION: Financial Awards Committee Report<br>— <b>Attachment:</b> Financial Awards Committee Report Form | K. Verkerk  |
| 15. APPROVAL: Senate Approval of Annual Enrolment Numbers   | A. Phillips |

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

Powers of the Board

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

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

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

IV. **ADJOURNMENT**

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

Chair



4. Approval of Minutes

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

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

**CARRIED.**

**II. BUSINESS**

1. Chair's Remarks + Report

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

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

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

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

2. Vice President, Academic + Provost's Report

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

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

3. APPROVAL: Appeals Committee Appointment

**Moved/Seconded**

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

**CARRIED.**

4. INFORMATION: Nominations Committee Report

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

5. APPROVAL: Nominations Committee Recommendations

No questions were raised.

**Moved/Seconded**

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

**CARRIED**

6. INFORMATION: Governance Committee Report

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

7. APPROVAL: Governance Committee Recommendations

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

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

**Moved/Seconded**

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

**REFERRED TO GOVERNANCE COMMITTEE**

8. INFORMATION: Academic Planning + Priorities Committee Report

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

9. INFORMATION: Curriculum Planning + Review Committee

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

10. INFORMATION: Appeals Committee Report

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

11. INFORMATION: International Development Committee Report

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

**III. OTHER BUSINESS**

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

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

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

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

**V. ADJOURNMENT**

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

**CARRIED BY UNANIMOUS CONSENT.**



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## Senate Committee Report Form

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Committee:	Nominations
Meeting Date:	November 6, 2025
Presenter(s):	Diyan Achjadi

### Chair's Summary:

#### **Recommended Appointments to Senate**

The Committee nominated and recommended students for appointments to various Senate Subcommittees (see recommendation form).

#### **Nominations Committee Sector Scan Research**

At the Nominations Committee meeting in October, the Committee discussed exploring the integration of the Nominations Committee into another Senate Subcommittee such as Governance and suggested completing a sector scan to see if other institutions have standalone Nominating Committees or an equivalent. At the Nominations Committee meeting in November, G. Liosis, Administrative Coordinator, Senate, presented a sector scan of Nominating Committees or the equivalents at other public universities.

Key points made: combining the Nominating Committee with our Governance Committee helps streamline the admin process; the Governance Committee has a similar membership composition therefore no loss in representation; it would align with other small, special-purpose institutions; it's been a challenge to maintain active participation of Nominations Committee members, it's difficult to schedule and meetings have been cancelled.

The Nominations Committee recommended that the Senate Governance Committee undertake a terms of reference review of the Nominations Committee with the intent of assigning its responsibilities to the Governance Committee.

#### **Committee Appointment Process Updates**

- The Students' Union agreed to commence marketing Senate and Senate Subcommittee positions and their definitions and terms of reference in January well before the Spring elections.

**Signature:** Diyan Achjadi

**Date:** November 24, 2025





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## Senate Committee Recommendation Form

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Committee:	Nominations Committee
Meeting Date:	November 6, 2025
Presenter(s):	Diyan Achjadi

**Subject:** Nominees for Appointment to Senate Committees

Recommendation:	<input checked="" type="checkbox"/> Motion to approve / <input type="checkbox"/> Discussion / <input type="checkbox"/> For Information
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Resolution:	<b>IT IS HEREBY RESOLVED, on the recommendation of the Nominations Committee, that Senate approve the appointment of the nominees to fill vacancies on the respective Senate Committees, as circulated.</b>
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**Purpose:**

To recommend the appointment of nominees to fill vacancies on Senate committees

**Rationale:**

Senate committees carry out much of the detailed work of Senate and play a critical role in the academic governance of the University. Regularly appointing members to vacancies ensures that committees are fully constituted, able to meet quorum, and carry out their mandates effectively.

**Consultation:**

Consultation took place with the Emily Carr Students' Union through Lori MacDonald, Executive Director, to identify nominees for student seats on Senate committees. This process aligns with established practice for ensuring coordination between the Senate Office and the Students' Union on student committee representation.

**Attachments:**

- Nominees for Appointment to Senate Committees (nominees to be appointed are highlighted).

**Signature:** Diyan Achjadi

**Date:** November 24, 2025

## Academic Planning Priorities Committee

Position	Conditions	Member	Term	Expiry Date
VP, Academic + Provost	Ex-Officio	Diyan Achjadi		
1 Dean, DDM		Celeste Martin		
1 Dean, C+C		Jacqueline Turner (Chair)		
1 Dean, ART		Amory Abbott		
1 Dean, GRS		Justin Langlois		
University Librarian		Vanessa Kam		
Executive Director, Indigenous Initiatives		Daina Warren		
President		Trish Kelly		
Registrar / Secretary of Senate		Kathryn Verkerk		
1 Faculty Member, DDM	Nominated by Faculties	Charlotte Falk	2 years	Sep-26
1 Faculty Member, C+C		Laura Kozak	2 years	Sep-27
1 Faculty Member, ART		Sara-Jeanne Bourget	2 years	Sep-27
1 Faculty Member, GRS		Katherine Gillieson	2 years	Sep-26
1 of 2 Undergraduate Students	Nominated by Students	Karena Qiuzi Deng	1 year	Sep-26
1 of 2 Undergraduate Students		Pezo Arugu	1 year	Sep-26
1 Graduate Student		Abhishek Singh bais	1 year	Sep-26
1 Staff Member	Nominated by Staff	Cemre Demiralp	2 years	Sep-27
1 Senate Member	Appointed by Senate	Jaiden Su	1 year	Sep-26
Administrative Coordinator, Senate	Committee Support	Gabriel Liosis		
Interim Director, Teaching + Learning	Guests	Heather Fitzgerald		

## Appeals Committee

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

## Financial Awards Committee

Position	Conditions	Member	Term	Expiry Date
1 Senate Member	Appointed by Senate	Beth Howe	1 year	Sep-26
VP, Academic + Provost	Ex-Officio	Diyan Achjadi		
1 Faculty, C+C	Nominated by Faculties	Banafsheh Mohammadi	2 years	Sep-26
1 Faculty, DDM		Heather Young	2 years	Sep-26
1 Faculty, ART		Sarah Green	2 years	Sep-26
1 Faculty, GRS		Ruth Beer	2 years	Sep-26
1 of 2 Undergraduate Students	Nominated by Students	Neil Watson	1 year	Sep-26
1 of 2 Undergraduate Students		Jangmi Choi	1 year	Sep-26
Registrar / Secretary of Senate or designate	Ex-officio or designate	Kathryn Verkerk		
Executive Director, Advancement + Events or designate – Manager, Major Gifts + Fund Development		Allyson Haug (Interim)		
Associate Registrar, Awards + Advising	Resource Personnel	Charise Bryan		
Administrative Coordinator, Senate	Committee Support	Gabriel Liosis		



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## Senate Committee Report Form

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Committee:	Senate Governance Committee
Meeting Date:	November 17, 2025
Presenter(s):	Celeste Martin

### Chair's Summary:

#### **Naming Senators in Minutes**

The Governance Committee received an update and briefing note (see briefing note attached) from N. Himer arising from a question at the last Senate meeting about naming individual senators in the minutes. The Senator had understood this was prohibited under the Senate Bylaws. The Senate Office reviewed the relevant Bylaw and confirmed that there is no bylaw prohibition on naming senators in the discussion portion of the minutes.

#### **Senate Committee Operating Guidelines**

The Governance Committee discussed the Senate Committee Operating Guidelines Policy, which had been referred by Senate at its last meeting. After discussion, the Committee recommends that Senate approve the updated Senate Committee Operating Guidelines Policy, with the provision on "Attendance and Observers" held in abeyance (i.e., not in effect) pending further research on open Senate committee meeting practices at other universities and best practices in the sector (see recommendation form).

#### **Nominations Committee Terms of Reference Review**

The Governance Committee received an update from N. Himer on a recommendation from the Nominations Committee to review its terms of reference. G. Liosis conducted a sector scan on nominations practices to determine whether other Senates house their nominations function as a standalone committee or within another committee. There was general support for exploring consolidation of the Nominations Committee with another standing Senate committee. The Senate Office will develop options for integrating the nominations function into another standing committee, including draft revisions to terms of reference, for future Governance Committee consideration.

### Attachments:

- Briefing Note – Naming Senators in Minutes

**Signature:** Celeste Martin

**Date:** 2025-11-27



# SENATE

## Information Briefing Note

TO:	Senate
FROM:	Senate Governance Committee
DATE:	December 10, 2025
SUBJECT:	Naming Senators in Minutes
PURPOSE:	<input type="checkbox"/> For Action <input type="checkbox"/> For Discussion <input checked="" type="checkbox"/> For Information

### BACKGROUND

At the November 5, 2025 Senate meeting, a Senator raised a concern regarding the practice of including Senators' names in Senate minutes. A claim was made that the Senate Bylaws prohibit the naming of Senators in the minutes.

As part of due diligence, the Senate Office reviewed the relevant bylaw provisions to clarify the parameters around minute-taking and the extent to which names may or may not appear in Senate minutes.

### BYLAW INTERPRETATION

The Senate Bylaws provide the following direction regarding the recording of votes and motions:

#### ***Article VI – Senate Administration and Operations***

##### ***3. Voting***

*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.*

As the above excerpt outlines, the Bylaws restrict the recording of individual names in two specific contexts only:

- When identifying the mover and seconder of a motion; and
- When recording votes for or against a motion, except when a member explicitly requests their vote be recorded.

Beyond these parameters, there is no bylaw prohibition against including the names of Senators in other parts of the minutes (i.e. to attribute comments made during discussion).



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## Senate Committee Recommendation Form

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Committee:	Senate Governance Committee
Meeting Date:	November 17, 2025
Presenter(s):	Celeste Martin

**Subject:** Senate Committee Operating Guidelines Policy

Recommendation:	<input checked="" type="checkbox"/> Motion to approve / <input type="checkbox"/> Discussion / <input type="checkbox"/> For Information
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Resolution:	<b>IT IS HEREBY RESOLVED, on the recommendation of the Governance Committee, that the Senate approve the updated Senate Committee Operating Guidelines Policy, with the provision on “Attendance and Observers” held in abeyance pending further research on open Senate Committee meeting practices at other universities and best practices in the sector.</b>
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### **Purpose:**

Senate committees play an essential role in carrying out much of Senate’s work. The Senate Committee Operating Guidelines Policy has been developed to strengthen governance processes by providing a shared foundation for how committees are structured and supported. The Policy is designed to make committee operations clearer and more consistent, helping chairs and members understand their roles and responsibilities, and ensuring that Senate receives clear and reliable reporting from its committees.

### **Background:**

At the November 5, 2025 Senate meeting, the draft Senate Committee Operating Guidelines policy was presented for approval. During discussion, a Senator raised a concern regarding the section on “Attendance and Observers,” suggesting that it appeared to conflict with a provision of the Senate Bylaws. In response, Senate agreed to refer the policy back to the Senate Governance Committee and the University Secretary to examine this potential inconsistency and determine next steps.

### **Analysis and discussion:**

- Senate Bylaws state that meetings of Senate and its standing committees “will normally be open.”
- In practice, Senate Committees at Emily Carr do not operate as open meetings and, to the knowledge of current University Secretariat staff, have never done so.
- Committee meetings are currently attended only by committee members and resource personnel, with no practice of opening them to the university community or the public.
- Making committee meetings open would be a significant change in practice and should be carefully considered.
- A sector scan has been initiated to better understand common practice at other institutions.

- Implementing open meetings would require new administrative processes, including:
  - Publicly posting agenda packages
  - Managing MS Teams Town Hall links to enable open virtual access
  - Updating the Senate website for each meeting
- These changes would represent a notable shift in approach and in the processes required to properly administer all Senate Committee meetings as open meetings
- The Committee agreed that this question—whether and to what extent Senate committees should meet in open, closed, or observer-permitted formats—requires further analysis and sector research, but that it should not delay approval of the rest of the document.

**Attachments:**

- Senate Committee Operating Guidelines Policy (Updated)

**Signature:** Celeste Martin

**Date:** 2025-11-27





Policy Number	2.4
Approved Body	Senate
Policy Officer	President + Vice-Chancellor
Approval Date	November 2025
Reviewed	

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## SENATE COMMITTEE OPERATING GUIDELINES

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### INTRODUCTION

This policy sets out key principles and general guidelines for Senate committee operations, except where specifically provided for in a committee's terms of reference.

The Senate will establish such Standing Committees as it determines necessary from time to time and may create ad hoc committees or working groups to address specific or time-limited projects.

### PRINCIPLES

The primary purpose of committees is to allow for focused discussion and concentration in key areas of Senate responsibility and to advise, assist and support the Senate in carrying out its work. Committees may also be asked to advise university leadership and administration on certain matters.

Committees generally review, monitor and recommend matters and policies for deliberation and decision-making by the Senate. Each committee is accountable to the Senate. While not bound by committee recommendations, the Senate considers the detailed review undertaken by committees and their recommendations and advice.

### TERMS OF REFERENCE/MANDATES

The Senate establishes terms of reference for each Senate committee and may delegate specified powers, responsibilities and decisions. Senate committees will aim to review their corresponding terms of reference annually or at least every two or three years.

### MEMBERSHIP

Each Committee will have at least five members, and may have ex officio members, unless otherwise specified in the Committee's terms of reference.

Committee members serve two-year terms, except:

- Student Senators, who serve one-year terms; and
- Executive Committee members, who serve one-year terms.

Elections are confirmed annually by the Senate based on recommendations from the Senate Nominations Committee.

## **COMMITTEE CHAIRS**

Committee chairs work collaboratively with committee members and the designated administrative lead(s) of the committee to fulfill the committee's mandate.

Committee chairs:

- Help to ensure the Committee operates within its approved terms of reference
- Work with the University Secretariat, academic leadership and others to promote alignment of the committee's work with the Senate's responsibilities and core objectives of the University
- Lead and preside over committee meetings
- Encourage participation by all committee members, promote full consideration of issues, balanced discussion and understanding of issues
- Provide and support reporting on the committee's activities to the Senate
- Perform additional specific responsibilities that may be assigned to a committee chair in a committee mandate or a governance policy

## **RESOURCES**

Each Committee is supported by a designated staff resource, which will be provided for in a committee's terms of reference. Additional staff support and resources will be assigned accordingly.

## **COMMITTEE MEETINGS**

### **General**

An annual schedule of Senate and Senate Committee meetings will be established. Generally, committees meet as often as necessary to carry out their responsibilities and at least quarterly. On occasion, meeting dates may be changed, and additional meetings called at short notice. Any changes to meeting dates will be communicated to members in advance.

Senate Committees may hold joint meetings, particularly where there may be shared areas of responsibility. Joint meetings may be determined by Committee chairs, and in consultation with the University Secretary, Senate Administrative Coordinator, Chair of Senate, and Vice Chair of Senate.

### **Workplans**

As much as possible, Committees will aim to organize their work, meetings, and responsibilities according to an annual workplan which may consist of regularly recurring activities and other identified priorities for a given year.

### **Agenda**

Draft agendas are prepared by the designated staff resource in consultation with the committee chair, who approves the agenda for distribution to committee members. The Senate Chair, the Vice President, Academic + Provost, and academic leadership may also be consulted. The University Secretariat may also assist with the agenda setting process.

Agendas may be revised before or at the start of a committee meeting, with the agreement of the committee members.

### **Meeting Materials**

Committee meeting materials should be read in advance of meetings.

All materials submitted for committee consideration become part of the official Senate record and will be maintained by the University Secretariat.

### **Meeting Logistics**

Committee meetings may be held in person, entirely by video or teleconference, or in a hybrid format.

Members attending virtually are considered present and counted toward quorum.

### **Attendance and Observers**

[This section is currently in abeyance, effective December 10, 2025, pending completion of review by Senate Governance Committee.]

Committee meetings are attended by committee members and the designated committee resource(s).

The committee chair, in consultation with the designated committee resource(s) may invite guests to attend all or part of a meeting to assist with or inform committee discussions.

### **Meeting Procedures**

The following sets out general procedures for committee meetings, unless otherwise specified in the committee's mandate:

- Quorum is a majority of committee members/or voting members as set out in a committee terms of reference
- Only committee members who are voting members may move, second, and vote on motions
- Resolutions or matters arising at a meeting are decided by a simple majority of votes from members present and entitled to vote, unless a different threshold is required

### **Minutes**

Minutes are required for all committee meetings.

Approved minutes of committee meetings are the official record of committee deliberations and decisions.

Minutes include the date, time, and location of the meeting; attendance of committee members and any guests; a summary of the discussion; and a record of formal actions, recommendations, and resolutions. Opinions or views expressed during committee discussions are not typically recorded.

The committee chair receives draft minutes for review. Minutes are generally approved at the next committee meeting or by electronic/email vote when necessary.

### **Senate Reports**

As much as practicable, at each Senate meeting, committee chairs will provide a verbal or written report summarizing:

- The committee's recent activities since the last Senate meeting/report
- Items presented for Senate discussion, consideration and/or approval
- Upcoming matters on the committee's agenda/workplan

Reports, whether written or verbal, should be clear, focused, and provide the Senate with relevant updates on the committee's work.

Committees periodically provide recommendations to the Senate related to their respective mandates. Recommendations should also be clear and focused, providing an analysis of the information, alternatives considered, potential risks, and alignment with the Senate's role, and broader University academic and strategic priorities (for example, as may be set out in strategic documents such as a strategic plan, academic plan/s, research plan/s and other plans).

While the Senate is not bound by committee recommendations, it operates on the principle that committees assist in conducting the Senate's work efficiently and effectively.

### **EXTERNAL ADVISORS**

Committees may consult external advisors and experts on matters within their mandate, as deemed appropriate by the Senate. Any related expenses will require advance approval of Senate and/or the University Secretariat, as applicable.



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## Senate Committee Report Form

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Committee:	Academic Planning + Priorities Committee (APP)
Meeting Date:	November 26, 2025
Presenter(s):	Jacqueline Turner

### Chair's Summary:

#### **Academic Accommodations / Accessibility Policy**

The Committee received a presentation from C. Seney-Coletta, Senior Director, Student Engagement, Retention + Success, on work underway to develop an Academic Accommodations / Accessibility Policy. The presentation outlined the rationale for the policy and the planned approach to drafting and consultation.

#### **Student Conduct Policy**

C. Seney-Coletta also provided an update on the re-write of the Student Conduct Policy currently being led by the Office of Student Engagement, Retention + Success. The Committee was briefed on the scope of the review and next steps in the process.

#### **Summer Semester Schedule**

K. Verkerk, Registrar + Executive Director, Enrolment, presented proposed changes to the Academic Schedule for the Summer 2026, Summer 2027, and Summer 2028 semesters, and recommends it to Senate for approval (see recommendation form).

#### **Academic Schedule Policy**

Following discussion, the Academic Planning + Priorities Committee approved the draft Academic Schedule Policy, as presented by K. Verkerk, and recommends it to Senate for approval (see recommendation form).

**Signature:** Jacqueline Turner

**Date:** 11-27-2025



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## Senate Committee Recommendation Form

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Committee:	Academic Planning + Priorities Committee (APP)
Meeting Date:	November 26, 2025
Presenter(s):	Kathryn Verkerk

**Subject:** Summer Semester Schedule Changes

Recommendation:	<input checked="" type="checkbox"/> Motion to approve / <input type="checkbox"/> Discussion / <input type="checkbox"/> For Information
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Resolution:	<b>IT IS HEREBY RESOLVED, on the recommendation of the Academic Planning + Priorities Committee, that Senate approve the changes to the Academic Schedule for Summer 2026, Summer 2027, and Summer 2028, as circulated.</b>
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### EXECUTIVE SUMMARY/OVERVIEW

Last year, Senate approved the Academic Schedule through to Spring 2029. At that time, the Summer semesters were structured only as Summer Term 1 and Summer Term 2, and did not provide for a full 13-week Summer Semester for courses that run across the entire Summer period.

To address this, revisions to the Academic Schedule for Summer 2026, Summer 2027, and Summer 2028 are being proposed to formally include three Summer offerings:

- a Summer Semester (minimum 13 instructional weeks);
- a Summer Term 1 (minimum 7 instructional weeks); and
- a Summer Term 2 (minimum 7 instructional weeks).

### ATTACHMENTS:

- (1) Proposed Summer 2026, 2027, 2028 Academic Schedule

**Signature:** Jacqueline Turner

**Date:** 2025-11-26

### **Proposed Summer 2026, 2027, 2028 Academic Schedule**

- Incorporates reading break between terms 1 & 2
- Minimum 13 instructional weeks for summer semester and 7 for summer terms
- Minimum 60 instructional days for summer semester and 30 for summer terms
- No assessment period between terms, but longer semester can use last week

	<b>2026</b>			<b>2027</b>			<b>2028</b>		
	<b>Summer semester</b>	<b>Summer term 1</b>	<b>Summer term 2</b>	<b>Summer semester</b>	<b>Summer term 1</b>	<b>Summer term 2</b>	<b>Summer semester</b>	<b>Summer term 1</b>	<b>Summer term 2</b>
<b>Start of classes</b>	Monday, May 4	Monday, May 4	Monday, June 29	Monday, May 3	Monday, May 3	Monday, June 28	Monday, May 1	Monday, May 1	Monday, June 26
<b>End of course change period (add/drop/late registration)</b>	Tuesday, May 12	Friday, May 8	Monday, July 6	Tuesday, May 11	Friday, May 7	Monday, July 5	Tuesday, May 9	Friday, May 5	Friday, June 30
<b>Last day to withdraw from a semester with no academic penalty</b>	Friday, July 10	Friday, May 29	Friday, July 24	Friday, July 9	Friday, May 28	Friday, July 23	Friday, July 7	Friday, May 26	Friday, July 21
<b>Reading break</b>	Monday July 22 – Friday, July 26			Monday, July 21 – Friday, July 25			Monday, July 19 – Friday, July 23		
<b>End of classes</b>	Friday, August 14	Friday, June 19	Friday, August 14	Friday, August 13	Friday, June 18	Friday, August 13	Monday, August 14	Friday, June 16	Monday, August 14



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## Senate Committee Recommendation Form

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Committee:	Academic Planning + Priorities Committee (APP)
Meeting Date:	November 26, 2025
Presenter(s):	Kathryn Verkerk

**Subject:** Academic Schedule Policy

Recommendation:	<input checked="" type="checkbox"/> Motion to approve / <input type="checkbox"/> Discussion / <input type="checkbox"/> For Information
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Resolution:	<b>IT IS HEREBY RESOLVED, on the recommendation of the Academic Planning + Priorities Committee, that Senate approve and recommend to the Board of Governors the Academic Schedule Policy, as circulated.</b>
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### EXECUTIVE SUMMARY/OVERVIEW:

As reported to the Senate last year, the University is in the process of developing and updating several academic policies. This is a multi-year project to address gaps that are in place.

The university currently has no formal policy or standardized procedures guiding the development of its academic schedule. The absence of a policy has led to inconsistencies in planning and a lack of institutional transparency. Therefore, a key priority has been to develop a policy on the academic schedule. The academic schedule outlines the dates for key academic events, such as the start and end of semesters, holidays, and assessment periods.

The new policy also helps to ensure equitable learning environments with consistent instructional time and coordination across university functions (e.g., registration, advising, assessment).

Formalizing the annual academic schedule in policy enables consistent academic and operational planning and will bring ECU into alignment with requirements set out in the University Act.<sup>1</sup>

### KEY POINTS/CONSIDERATIONS:

**Terminology:** Senate approved shifting from “academic calendar” to “academic schedule” as a first step to align with requirements under the [University Act](#), recognizing that these terms carry distinct meanings.

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<sup>1</sup> Subsection 35.5(6)(h) of the University Act requires that the Senate of a special purpose teaching university must advise the Board of Governors, and the Board must seek advice from the Senate, on the development of educational policy for the setting of the academic schedule. This requirement is generally met by having the Board approve Senate’s recommendation on an academic schedule policy.



**Sector Scan:** Comparative review completed across BC universities/colleges and AICAD partners.

**Schedule Establishment:**

- Must be finalized and published at least one year in advance.
- Academic year runs September–August.

**Semester Structure:**

- **Fall Semester:** 13 weeks (minimum), begins Tuesday after Labour Day, includes 3-day reading break around Remembrance Day.
- **Spring Semester:** 13 weeks (minimum), begins first Monday in January, includes 4-day reading break after BC Family Day.
- Summer Semester: 13 weeks (minimum), begins first Monday in May, 3-5 day day reading break between terms 1 & 2 (week 8).
- **Summer Terms 1 & 2:** Each 7 weeks, begins first Monday in May and first Monday after end of term 1.

**Instructional Days:**

- Standard semesters: minimum 60 instructional days.
- Summer terms: minimum 30 instructional days.
- Classes run Monday–Saturday, with makeup days if holidays reduce teaching time.

**Governance:**

- Schedule developed by Registrar.
- Reviewed by Senate Committee on Academic Planning and Priorities.
- Reported to Senate and approved by the Board of Governors.

**NEXT STEPS:**

- The academic schedule will be published online until ECU develops and launches a formal academic calendar.
- Ongoing annual review and approval process will ensure consistency and compliance.

**ATTACHMENTS:**

- Academic Schedule Policy Draft
- Sector Scan

**Signature:** Jacqueline Turner

**Date:** 2025-11-27

**Academic Schedule Policy Brief – Sector Scan**

BC Sector Scan:

- Reading Breaks
  - Fall: if a school has a break, it’s typically TWO days around Remembrance Day
  - Spring: FOUR days around Family Day
- Instructional Days
  - Ranges from 60 - 63

School	Instructional Days	Exam Days	Breaks	Term Starts	Term End	Notes
UFV	63-65 (Fall/Spring, not including Saturdays) 62 days for Summer full session	10 incl. Saturdays, 4 days in Summer One day between last day of classes and exams.	2 days around Remembrance Day 5 days around Family Day	A Semester begins on the first Calendar day of the month and ends on the last Calendar day of the month	A Semester begins on the first Calendar day of the month and ends on the last Calendar day of the month	Special notes for teaching on Saturdays.
TRU	60 Fall/Winter 30 Summer each term	12 days including Saturdays	2 days around Remembrance Day, 4 weekdays Family Day	Fall - Wednesday after orientation; Winter - First Monday in January; Summer First Monday in May and Monday following end of Term 1	Fall/Winter - 15 weeks of instruction; Summer 14 weeks, intersessions 7 weeks	5 noninstructional business days between the final exam period and the first day of classes

CapU	Fall - 61; Winter - 62	Fall - 8-9 days excluding Sundays, one day between last day of classes and exams.	1 day around Remembrance Day, 4 days after Family Day	Fall - Wednesday after orientation; Winter - First Monday in January; Summer First Monday in May and Monday following end of Term 1	Fall - Instructional period ends Monday of 14th week; Winter & Summer - 15th week	The fall and spring terms are normally 15 weeks in duration with 13 weeks for instruction with final assessments in week 14 and 15. The Summer term/sessions do not have a separate assessment period. The Summer term is 15 weeks in duration. Summer Session 1 and Summer Session 2 are 7 weeks in duration.
Douglas College	61-63	8-9 business days including Saturdays	4 days around Family Day			
Langara College	61	11 business days including Saturdays	4 days around Family Day			Policy being drafted
UBC	Vancouver 60- 63 (63 optimal) Okanagan 60- 62 (62 is optimal)	2-3 days between start of exams; up to 12 consecutive days of exams (incl. Saturday and Sundays)	4 days around Family Day, 2 days around Remembrance Day	Fall: Wednesday after Orientation	Minimum 12 teaching weeks; Terms 1 and 2 same length	Vancouver: <a href="https://scs-senate-2021.sites.olt.ubc.ca/files/2022/03/va_V-125.1_Term-Examination-Scheduling_20200527.pdf">https://scs-senate-2021.sites.olt.ubc.ca/files/2022/03/va_V-125.1_Term-Examination-Scheduling_20200527.pdf</a>
OCAD	60 – regular semester 30 - summer terms	10 days	4 days after Thanksgiving (no day off for Remembrance Day in ON)	Fall term: first Wednesday of September (two days after Labour Day) • Winter term: two weeks after end of Fall terms. (Class start date depends on whether Good Friday holiday affects classes.) • Spring/Summer: Monday before Victoria Day	15 including 12 weeks of class, mid-term break and 2 weeks for exams	

ECU Past Practices:

Term	Teaching Days	Assessment Days	Make Up Days	Start Date of term	End Date of term	End of classes	Breaks	Notes
Fall 2023	58	8	2	05-Sep	16-Dec	Week 14	4 days, Week 6	Make up days fall during assessment period
Spring 2024	58	10	2	08-Jan	20-Apr	Week 13	4 days, Week 7	
Summer 2025, Term 1	28	0	0	07-May	22-May	Week 7	0	No Monday classes
Summer 2025, Term 2	28	0	0	02-Jul	17-Aug	Week 14	0	No Monday classes
Fall 2024	58	9	2	03-Sep	14-Dec	Week 14	4 days, Week 7	Make up days fall during assessment period
Spring 2025	60	9	0	06-Jan	19-Apr	Week 13	4 days, Week 7	
Summer 2024, Term 1	28	0	0	06-May	21-Jun	Week 7	0	No Monday classes
Summer 2024, Term 2	27	0	0	02-Jul	16-Aug	Week 14	0	No Monday classes



Policy Number	4.18
Approval Body	Senate + Board of Governors
Policy Officer	Registrar + Executive Director, Enrolment
Approval Date	X 2025

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## 4.18 ACADEMIC SCHEDULE

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### ENABLING LEGISLATION + LINKED POLICIES

#### University Act

- Section 32.5 (6) The senate of a special purpose, teaching university must advise the board, and the board must seek advice from the senate, on the development of educational policy for the following matters:
- (h) the setting of the academic schedule;

### OBJECTIVE

To establish a clear, consistent structure for setting the academic schedule at Emily Carr University of Art + Design (ECU or the University), enabling effective planning for academic programming, institutional operations, community and academic events.

### POLICY

The annual Academic Schedule will be established a minimum of one year in advance of the start of each academic year to provide important dates for planning campus term-based course schedules, institutional committee meetings, and other university events according to the following regulations. The Academic Schedule and related important dates and deadlines are published annually on the University website and in the Academic Calendar (once established).

The academic year runs from September to August each year and comprises the following semesters and terms:

Semester/Term	Start date for classes	Reading break	Minimum weeks of instruction (including statutory holidays and exams)	Minimum instructional days (not including statutory holidays and exams)
Fall semester	Tuesday after Labour Day statutory holiday	3 weekdays adjacent to Remembrance Day statutory holiday, as scheduled by the Registrar	13	60
Spring semester	First Monday in January accounting for at least 2 non-instructional business days between the January 1 statutory holiday and the first day of classes	4 weekdays following BC Family Day statutory holiday	13	60
Summer Semester	First Monday in May	None	13	60
Summer Term 1	First Monday in May	None	7	30
Summer Term 2	Monday following end of summer term 1	None	7	30

## PROCEDURES

- A. The Academic Schedule is produced by the Registrar + Executive Director, Enrolment.
- B. Standard semesters are established as minimum thirteen instructional weeks in duration, plus the assessment period for fall and spring (minimum 7 days). The number of instructional days that a class meets in a week (Monday to Saturday, inclusive) will be maximized at twelve per term.
- C. Summer terms 1 and 2 are established as 7 instructional weeks in duration and a minimum of 30 instructional days. The number of instructional days of the week (Monday to Saturday, inclusive) will be maximized at 6 per term.
- D. The impact of statutory holidays will be considered when establishing the length of the term.
- E. When maximizing instructional days, make-up days may be required. Make-up days will be scheduled during or at the end of the semester, as required. These will be as scheduled by the Registrar.
- F. Withdrawal dates will be consistently established at the end of Week 10 (standard semester) and Week 4 (summer terms).
- G. A reading break does not reduce the number of weeks within a term.
- H. The Academic Schedule will be published for the upcoming and subsequent academic year(s).
- I. In the academic year prior to its release, the Academic Schedule will be presented in September to the Senate Committee on Academic Planning and Priorities and subsequently reported to Senate and the Board of Governors.

## POLICY REVIEW

This policy will be reviewed every five (5) years.



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## Senate Committee Report Form

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Committee:	Curriculum Planning + Review (CPR)
Meeting Date:	November 19, 2025
Presenter(s):	Adriana Jaroszewicz

### Chair's Summary:

#### **CPR Timeline – Course Changes Implementation Timeline**

K. Verkerk presented timelines for implementing course changes and new course proposals.

- The timeline offers more structure for determining when to submit course changes and new course proposals, so they are implemented in a timely manner and in alignment with course registration.
- The timeline is basically the same as before with the addition of three implementation dates for Spring, Fall, and Summer terms.
- Course changes and new course proposals submitted in the Fall will be implemented for May or later, submissions in the Spring will be implemented for September or later, and submissions in May will be implemented for January or later.
- It was noted that the CPR Prep Group only needs one week to review the proposals.

The Curriculum Planning + Review Committee approved the Course Changes Implementation Timeline as circulated.

#### **Course Changes and New Course Proposals**

Jacqueline Turner, interim dean for the Faculty of Culture + Community, presented changes to FNDT 108 Creative Processes (changes to the description and added learning objectives and outcomes). The Curriculum Planning + Review Committee approved and recommended to Senate the course changes as circulated.

Amory Abbott, interim dean for the Audain Faculty of Art, presented course changes to CRAM 306 Creative Figurative Sculpture (changes to the name, credits, description, and added learning objectives). The Curriculum Planning + Review Committee approved and recommended to Senate the course changes as circulated.

Amory Abbott presented course changes to SCLP 200 Sculpture: Materials and Processes in Spatial Practice (changes to the description and learning objectives) and SCLP 210 Sculpture: Making, Meaning, Materials (changes to the description and learning objectives). The Curriculum Planning + Review Committee approved and recommended to Senate the course changes as circulated.

Amory Abbott presented two new courses proposals for VAST 2XX Digital Practice - Image and Mediation and VAST 2XX Digital Practice - Form and Fabrication. The



Curriculum Planning + Review Committee approved and recommended to Senate both new course proposals with friendly amendments to the learning outcomes.

Celeste Martin, dean of the Ian Gillespie Faculty of Design + Dynamic Media presented course changes to INDD 217 Textile Product Design: Mass Production (adding learning objectives and learning outcomes), INDD 303 Part Design & Digital Output (changes to prerequisites, description and learning objectives, adding learning outcomes), and INDD 404 New Wood Materials (adding learning objectives and learning outcomes). The Curriculum Planning + Review Committee approved and recommended to Senate the course changes as circulated.

**Signature:** Adriana Jaroszewicz

**Date:** November 20, 2025



## Senate Committee Recommendation Form

Committee:	CPR Committee
Meeting Date:	November 19, 2025
Presenter(s):	Jacqueline Turner, Amory Abbott, and Celeste Martin

### Subject:

**Presenter:** Jacqueline Turner, Interim Dean, Faculty of Culture + Community  
Course change proposal for FNDT 108

**Presenter:** Amory Abbott, Interim Dean, Audain Faculty of ART  
Course change proposal for CRAM 306  
Course change proposals for SCLP 200 and SCLP 210  
New course proposals for VAST 2XX Digital Practice – Image and  
Mediation and VAST 2XX Digital Practice – Form and Fabrication

**Presenter:** Celeste Martin, Dean, Ian Gillespie Faculty of Design + Dynamic Media  
Course change proposals for INDD 217, INDD 303, and INDD 404

Recommendation:	<input checked="" type="checkbox"/> <b>Motion to approve</b> / <input type="checkbox"/> <b>Discussion</b> / <input type="checkbox"/> <b>For Information</b>
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Resolution:	<p>IT IS HEREBY RESOLVED, on the recommendation of the Curriculum Planning + Review Committee, that Senate approve the following:</p> <p><b>From the Faculty of Culture + Community – Course change proposal as presented:</b> FNDT 108 Creative Processes (changes to description and add learning objectives and outcomes)</p> <p><b>From the Faculty of Art - Course change proposals as presented:</b> CRAM 306 Creative Figurative Sculpture (changes to name, credits, description, add learning objectives)</p> <p>SCLP 200 Sculpture: Materials and Processes in Spatial Practice (changes to description and learning objectives)</p> <p>SCLP 210 Sculpture: Making, Meaning, Materials</p>
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	<p>(changes to description and learning objectives)</p> <p><b>From the Faculty of Art – new course proposals as presented:</b>  VAST 2XX Digital Practice - Image and Mediation</p> <p>VAST 2XX Digital Practice - Form and Fabrication</p> <p><b>From the Faculty of Design + Dynamic Media - Course change proposals as presented:</b>  INDD 217 Textile Product Design: Mass Production  (adding learning objectives and learning outcomes)</p> <p>INDD 303 Part Design &amp; Digital Output  (changes to prerequisites, description and learning objectives, adding learning outcomes)</p> <p>INDD 404 New Wood Materials  (adding learning objectives and learning outcomes)</p>
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## **Purpose:**

### **ART**

#### VAST 2XX Digital Practice - Image and Mediation

This course has been developed to equip students with essential knowledge of 2D based digital tools and fabrication methods. Many students in the Faculty of Art currently face a gap in digital literacy and lack familiarity with the technologies as well as the resources at ECU that can enhance their artistic practice applied to the expanding fields of contemporary art. Through this course, students will gain a comprehensive understanding of these tools and techniques, empowering them to confidently integrate digital tools into their creative processes.

#### VAST 2XX Digital Practice - Form and Fabrication

This course has been developed to equip students with essential knowledge of 3D based digital tools and fabrication methods. Many students in the Faculty of Art currently face a gap in digital literacy and lack familiarity with the technologies as well as the resources at ECU that can enhance their artistic practice applied to the expanding fields of contemporary art. Through this course, students will gain a comprehensive understanding of these tools and techniques, empowering them to confidently integrate digital tools into their creative processes.

## **Rationale:**

### **CAC**

FNDT 108 - In reviewing course outlines across several iterations of FNDT 108, a consistent set of learning objectives could not be found. FNDT 108 needs a clear set of course objectives and learning outcomes that reflect the current needs of incoming Foundation students. It also needed a more comprehensive course description. These

objectives were drafted by a committee of Foundation faculty in the 2024-25 Academic Year.

### **ART**

CRAM 306 hasn't been taught in a long time because the breadth of material and technical requirements were too extensive to run as a 3-credit class. Changing this elective course to 6 credits should not affect a student's ability to enroll. Also proposed is a contemporary update to the course description.

SCLP 200 - To revamp the use of shops and studios to reduce overlap with SCLP 210. Update Learning Objectives to more specifically address technical skills and include thematic overviews using clearer language and better reflect the nature of the course. Consultation with Director of Technical Services contributed to this update.

SCLP 210 - To revamp the use of shops and studios to reduce overlap with SCLP 200. Update Learning Objectives to more specifically address technical skills and include thematic overviews using clearer language and better reflect the nature of the course. Consultation with Director of Technical Services contributed to this update.

### **DDM**

INDD 217 - Two adjustments are proposed for this course log information:

- Student Learning Outcomes that correspond with DDMs' 5 Design Learning Outcomes framework have been added.
- Course Learning Objectives have also been added.

INDD 303 - Three adjustments are proposed for this course log information:

- A new course description is proposed in order to reflect the fluid and rapid changes occurring within the realm of digital fabrication and the course's intention to provide student learning that responds effectively to these changes.
- Learning Objectives previously approved based on the DDM's Design Learning Outcomes framework will be moved under a correct new heading of Student Learning Outcomes
- New Course Learning Objectives have been added to reflect the newly proposed course description.

INDD 404 - Two adjustments are proposed for this course information.

- Student Learning Outcomes that correspond with DDMs' 5 Design Learning Outcomes framework have been added.
- Course Learning Objectives have also been added.

**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:**

- FNDD 108 course change proposal form
- CRAM 306 course change proposal form
- SCLP 200 and SCLP 210 course change proposal forms
- VAST 2XX and VAST 2XX new course proposal forms
- INDD 217, INDD 303, and INDD 404 course change proposal forms

**Signature:** Adriana Jaroszewicz

**Date:** November 21, 2025



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Creative Process	COURSE MNEMONIC: FNDT 108
NUMBER OF CREDITS: 3 credits	PREREQUISITE: none
<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: <b>Yes</b>
EFFECTIVE DATE:	REPEATABLE FOR CREDIT: <Leave blank if no changes>

### Current Course Description:

This course explores creative process, the realms of imagination, and art and design practices within a social, cultural and personal context. Various media and methods of practice will be introduced. Group projects, individual assignments, critiques, discussions, research and studio sessions will provide students an opportunity to work through issues and ideas in producing as well as reading and viewing art.

### Proposed Course Description:

This course explores a range of creative processes to develop ways to connect thinking, making, and writing in an art and design context. Students will learn to contextualize projects in social, political, ecological and personal ways and engage in creative problem solving through iteration, experimentation, improvisation, and adapting to accidental discoveries as a generative part of the creative process. Through process-based learning and practice, students will experiment with interdisciplinary explorations framed by research skill development through collaborative projects, peer reviews, discussions, individual assignments, and critique-based studio sessions. Students will produce multiple versions of ideas from concept to content to creatively solve problems while determining new ways to view art + design practice overall.

### Learning Objectives:

None specified

## Proposed Learning Objectives (5-10)

### Course objectives (5-10)

1. Introduce connections between thinking, making and writing, with an emphasis on creative and critical practices, development of socio-cultural and environmental awareness.
2. Experiment and apply process-based conceptual development to an interdisciplinary range of processes, materials and ideas.
3. Introduce traditional, unconventional, and alternative approaches to making, such as walking, collecting and composing.
4. Introduce creative problem solving through iteration, experimentation, improvisation, and adapting to accident and failure as a generative part of the creative process.
5. Introduce relational process of asking generative questions.
6. Demonstrate community building through collaborative, dialogic process.
7. Facilitate connecting individual practice to larger creative and social contexts.

### Learning Outcomes (4-6)

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

1. **Engage with approaches to making in creative practice**
  - a. Connect thinking, making, and writing, with an emphasis on the relationship between creative and critical practices and developing socio-cultural and environmental awareness.
  - b. Practice process-based conceptual development through experimentation with processes, materials, ideas.
  - c. Explore traditional, unconventional, and alternative approaches to making, such as walking, collecting and composing.
  - d. Develop creative problem solving through iteration, experimentation, improvisation, and adapting to accident and failure as a generative part of the creative process.
2. **Investigate culture, connection and context**
  - a. Build community with peers and use collaboration and dialogue as a developmental tool.
  - b. Respond to larger creative and social contexts around them.

#### Reason:

In reviewing course outlines across several iterations of FNDD 108, a consistent set of learning objectives could not be found. FNDD 108 needs a clear set of course objectives and learning outcomes that reflect the current needs of incoming Foundation students. These objectives were drafted by a committee of Foundation faculty in the 2024-25 Academic Year.

#### Questions to consider:

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

With a focus on relationality and the local cultural contexts of making.

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

Environmental awareness is a key learning objective.

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## Course Proposal Submission Information:

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PREPARED FOR SUBMISSION BY: Janet Wang

DATE: 10/24/2025

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ASSISTANT DEAN: Janet Wang

DATE: 10/24/2025

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DEAN: (Interim) Jacqueline Turner

DATE: <select>

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

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ASSISTANT DEAN: <Click to enter>

DATE: <select>

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DEAN: <Click to enter>

DATE: <select>

**Committee Consideration of the Proposal:**

CURRICULUM AREA: Foundation

DATE: Spring 2025

CPR: Passed

DATE: 11/19/2025

SENATE: <office use only>

DATE: <select>





## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Ceramics:Figurative Sculpture

COURSE MNEMONIC: CRAM-306

NUMBER OF CREDITS: 3

PREREQUISITE: 6 credits of 200 level CRAM or INDD 230 - 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: **The Figure in Ceramics**

COURSE NUMBER: <Leave blank if no changes>

COURSE MNEMONIC: <Leave blank if no changes>

PREREQUISITE: <Leave blank if no changes>

NUMBER OF CREDITS: **6**

NEW DESCRIPTION: **yes**

EFFECTIVE DATE: **Spring 2025**

REPEATABLE FOR CREDIT: <Leave blank if no changes>

### Current Course Description:

The human figure has played a large role in the particular vocabulary of forms specific to ceramic practice. This course will investigate figurative ceramic sculpture in its technical and conceptual aspects. Issues of scale, from the figurine to life-sized and beyond, of representation, of abstraction, of gender and of various issues implicit in the topic will be explored. Content and presentation as they affect experience and the communication of ideas will be considered. Studio work, demonstrations, researches and presentations, discussions and critiques form an integral part of this course.

Priority is given to CRCP and VIAR students in Years 3 and 4. Students outside of the registration priority group may register/waitlist for this course as of the registration rule release date.

### Proposed Course Description:

Through a sequence of projects, participants in this class will build skills while investigating the poetic potential of the figure in the medium of ceramics. A range of techniques and strategies will be introduced, focusing primarily on handbuilding processes and the material possibilities of using plaster molds, with the goal of developing a versatile repertoire of methods. This class will the spotlight contemporary explorations of the figurative form, both human or non-human and support a variety of approaches to figuration. Students will examine how stylistic choices shape meaning and context, attending to how form, gesture, and surface communicate intent. Although discussions and demonstrations will emphasize three-dimensional form, students who prefer to explore figuration primarily through two-dimensional imagery and surface decoration will be strongly encouraged to do so.

### Learning Objectives:

### Proposed Learning Objectives (5-10)

- Develop proficiency in figurative ceramic techniques, including additive (coil and slab hand-building) and subtractive (carving, hollowing, armature-supported forms) approaches.
- Apply knowledge of figurative anatomy to strengthen ceramic practice.
- Expand skills in developing models and using mold-making for iterative processes and the creation of multiples.
- Explore strategies for surface development appropriate to individual works.
- Attain competence in kiln procedures specific to medium- and large-scale works.
- Cultivate adaptability and risk-management strategies in response to creative challenges.
- Gain awareness of historical precedents and contemporary applications of figuration in ceramics and sculpture.
- Enhance skills in articulating one's work through presentations and critiques.

#### Reason:

This class is being updated to provide a more contemporary description of its content and focus. It has also been shifted to a 6-credit course, as the breadth of material and the technical requirements proved too extensive for a 3-credit structure.

Making this a 6-credit class should not affect students' ability to enroll, as the PRW allows third-year students to fulfill their Visual Art Studio Core requirement (one 300-level, 6-credit course) from the following areas: CRAM, DRWG, PNTG, PRNT, SCLP, or VAST.

For the 300-level breadth requirement (6 credits total), students may also choose from: CRAM, DRWG, ILUS, NMSA, PERF, PHOT, PNTG, PRAX, PRNT, SCLP, SOUN, or VAST.

#### Questions to consider:

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

This course decolonizes the curriculum by moving beyond Eurocentric models of anatomy and representation, encouraging students to explore diverse cultural approaches to figuration.

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

Discussions around clay, glaze, and firing methods will highlight the environmental impact of ceramic production, encouraging students to adopt responsible practices.

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### Course Proposal Submission Information:

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PREPARED FOR SUBMISSION BY: Julie York / Justin Novak / Brendan Tang	DATE: 9/29/2025
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ASSISTANT DEAN: Julie York	DATE: 11/7/2025
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DEAN: Amory Abbot	DATE: 11/7/2025
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If proposal involves other Faculty's curriculum please provide additional signatures of the appropriate deans and assistant deans:

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ASSISTANT DEAN: <Click to enter>	DATE: <select>
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DEAN: <Click to enter>	DATE: <select>
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#### Committee Consideration of the Proposal:

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CURRICULUM AREA: < Click to enter>	DATE: <select>
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CPR: Passed	DATE: 11/19/2025
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SENATE: <office use only>	DATE: <select>
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## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Sculpture: Materials and Processes in Spatial Practice

COURSE MNEMONIC: SCLP 200

NUMBER OF CREDITS: 6

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: **Yes**

EFFECTIVE DATE: **Fall 2026**

REPEATABLE FOR CREDIT: <Leave blank if no changes>

### Current Course Description:

This studio course provides students with production skills and relevant contexts pertaining to the field of contemporary sculpture. Students will learn about a wide range of traditional and non-traditional materials and processes used in sculpture practice. Through in-depth engagement with wood, metal, textiles/soft shop or mold making and casting, students will engage with contemporary approaches to sculpture and develop studio projects in response to a variety of themes and concerns within contemporary and historical sculpture, which will include experimentation with introduced materials and processes such as the use or transformation of found objects, ecology and environment, collections and systems of display, and place-based or site-responsive concerns. Seminars including slide presentations, as well as group critiques and discussions will familiarize students with the critical issues and ideas and approaches in the field of sculpture and will develop students' ability to contextualize their own work in relation to contemporary sculpture practices.

### Proposed Course Description:

This studio course introduces students to the materials, methods, and conceptual frameworks central to contemporary sculpture. Studio assignments encourage material experimentation and invite students to apply the materials and techniques explored in each workshop to create sculptural responses to thematic prompts. Themes may include transformation and reuse of found objects, ecological and environmental concerns, sustainability, systems of collecting and display, and place-based practice. Students will explore a range of traditional and experimental approaches to sculpture, including work with wood, metal, and mold-making and casting. Emphasis is placed on developing both technical skill and meaning-making through hands-on studio projects that connect material processes with conceptual inquiry. Students will participate in a series of technical workshops in Sculpture, gaining practical experience with key fabrication processes. Through demonstrations, presentations, discussions, and critiques, students

will develop both technical proficiency and conceptual understanding, situating their work within the broader contexts of contemporary sculptural practice.

**Learning Objectives:**

- Enhance skills in wood, metal, textiles/soft shop or mold-making and casting, enabling the selection of appropriate methods and materials for assigned projects.
- Extend conceptual abilities and technical competencies through engagement with various conceptual approaches and technical processes/workshops.
- Increase awareness of the direction of their work and place it within contemporary studio art practice.
- Cultivate a more informed practice in sculpture, fostering analytical and problem-solving abilities.
- Develop greater attentiveness to their own creative process, sustaining exploration and studio-based experimentation.
- Identify necessary components for project completion, demonstrating improved project management and problem-solving skills.
- Further communication skills and critical thinking abilities through artistic endeavors.

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

- Demonstrate proficiency in key sculptural fabrication processes, including woodworking, metalworking, and mold-making and casting.
- Apply shop-based skills learned in the Wood Shop, Metal Shop, and Flexible Materials Lab to the creation of sculptural works.
- Construct sculptural forms using wood fabrication techniques such as cutting, joining, and assembling.
- Apply metalworking processes—such as cutting, bending, and spot welding—to create and manipulate metal components.
- Prepare and use one- and two-part plaster molds in the Flexible Materials Lab to cast a variety of objects.
- Experiment with materials and forms to investigate ideas related to thematic prompts such as transformation, ecology, sustainability, systems of collecting and display, or site-responsive practice.
- Integrate technical processes and conceptual inquiry to develop sculptural responses that connect material exploration with meaning-making.
- Plan, manage, and complete studio projects effectively, demonstrating initiative, problem-solving, and attention to materials and processes.
- Analyze how materials, processes, and presentation shape meaning and interpretation in sculptural practice.
- Articulate conceptual, formal, and material intentions through discussions, critiques, and written reflections.

**Reason:**

To revamp the use of shops and studios to reduce overlap with SCLP 210. Update Learning Objectives to more specifically address technical skills and include thematic overviews using clearer language and better reflect the nature of the course. Consultation with Director of Technical Services contributed to this update.

**Questions to consider:**

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

Instructor will be required to deliver their curriculum through a decolonized lens. Efforts will be made to diversify contemporary and historical precedence, de- centralize in-class structures, and create a safe and inclusive environment for all.

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

Instructor will address climate and ecological concerns by providing ample examples of artists who are engaging with sustainable approaches to artistic practice as well as integrating sustainable methods and materials for creating sculpture wherever possible.

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**Course Proposal Submission Information:**

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PREPARED FOR SUBMISSION BY: Emily Hermant/Ruth Beer

DATE: 10/8/2025

---

ASSOCIATE DEANS: Julie York/Ingrid Koenig

DATE: 10/31/2025

---

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: 11/19/2025

SENATE: <office use only>

DATE: <select>



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Sculpture: Making, Meaning, Materials      COURSE MNEMONIC: SCLP 210

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NUMBER OF CREDITS: 6      PREREQUISITE: Completion of 21 credits

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☒ STUDIO   ☐ ACADEMIC      REPEATABLE FOR CREDIT: NO

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

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

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

---

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

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EFFECTIVE DATE: **Spring 2025**      REPEATABLE FOR CREDIT: <Leave blank if no changes>

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### Current Course Description:

This studio course provides students with production skills and relevant contexts pertaining to the field of contemporary sculpture. Students will learn about a range of traditional and non-traditional materials and processes, including digital technologies, used in sculpture practice. Through in-depth engagement with textiles/soft sculpture, digital fabrication, metal or mold-making and casting, students will engage with contemporary approaches to sculpture and develop studio projects in response to a variety of themes and concerns within contemporary and historical sculpture. These will include experimentation with a range of introduced materials and processes such as: assemblage, repetition/multiples, systems and structures, body extensions, the social sphere, or figuration. Seminars including presentations as well as group critiques and discussions will familiarize students with the critical issues, ideas, and approaches in the field of sculpture and will develop students' ability to contextualize their own work in relation to contemporary sculpture practices.

### Proposed Course Description:

This studio course introduces students to the materials, methods, and conceptual frameworks that shape contemporary sculpture. Students will explore a range of traditional and digital approaches to making sculpture, with an emphasis on how materials and processes generate meaning in sculptural form. Studio assignments encourage students to apply these materials and processes to thematic prompts that address relationships between bodies, objects, and space. Themes may include repetition and multiples; systems and structures; body extensions and wearables; figurative sculpture and representations of the figure; and social engagement or participatory sculpture.

Students will participate in a series of technical workshops in the Soft Shop, Digital Fabrication Lab, Metal Shop, and Flexible Materials Lab (the third workshop rotates between Metal and Flexible Materials depending on the year). These workshops provide hands-on experience with fabrication processes that support material experimentation and the development of technical proficiency across a range of

sculptural practices. Through demonstrations, presentations, discussions, and critiques, students will develop both technical fluency and conceptual depth, situating their work within the broader contexts of contemporary sculptural practice.

**Learning Objectives:**

- Enhance skills in textiles/soft sculpture, digital fabrication, metal or mold-making and casting enabling the selection of appropriate methods and materials for assigned projects.
- Extend conceptual abilities and technical competencies through engagement with various conceptual approaches and technical processes/workshops.
- Increase awareness of the direction of their work and place it within contemporary studio art practice.
- Cultivate a more informed practice in sculpture, fostering analytical and problem-solving abilities.
- Develop greater attentiveness to their own creative process, sustaining exploration and studio-based experimentation.
- Identify necessary components for project completion, demonstrating improved project management and problem-solving skills.
- Further communication skills and critical thinking abilities through artistic endeavors.

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

- Demonstrate proficiency in key sculptural processes, including textiles and soft sculpture, digital fabrication, metalworking, and/or mold-making and casting.
- Apply shop-based skills from the Soft Shop to construct three-dimensional forms using hand and machine sewing techniques.
- Utilize shop-based skills in the Digital Fabrication Lab to design, cut, and assemble two-dimensional sheet materials (such as acrylic, fabric, or wood) into sculptural forms using laser cutting and etching tools.
- Apply shop-based skills in the Metal Shop, including cutting, bending, and spot-welding, to create and manipulate metal components.
- Use shop-based skills in the Flexible Materials Lab to prepare and cast a variety of objects using one- and two-part plaster molds.
- Experiment with and apply appropriate materials, tools, and fabrication methods to construct sculptural forms that investigate form, structure, transformation, and the relationships between bodies, objects, and space.
- Plan, manage, and complete studio projects from concept to presentation, demonstrating initiative, problem-solving, and critical awareness of how materials, processes, and presentation shape meaning in sculptural practice.
- Articulate conceptual, formal, and material intentions through discussions, critiques, and written reflections.
- Contextualize their work and creative process—and the work of their peers—within historical and contemporary approaches to sculpture, identifying relevant influences and practices.

**Reason:**

To revamp the use of shops and studios to reduce overlap with SCLP 200. Update Learning Objectives to more specifically address technical skills and include thematic overviews using clearer language and better reflect the nature of the course. Consultation with Director of Technical Services contributed to this update.

**Questions to consider:**

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

Instructor will be required to deliver their curriculum through a decolonized lens. Efforts will be made to diversify contemporary and historical precedence, de-centralize in-class structures, and create a safe and inclusive environment for all.

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

Instructor will address climate and ecological concerns by providing ample examples of artists who are engaging with sustainable approaches to artistic practice as well as integrating sustainable methods and materials for creating sculpture wherever possible.

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**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Emily Hermant/Ruth Beer	DATE: 10/8/2025
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ASSOCIATE DEANS: Julie York/Ingrid Koenig	DATE: 10/31/2025
---	------------------

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>
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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: 11/19/2025
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SENATE: <office use only>	DATE: <select>
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## NEW COURSE PROPOSAL

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NAME OF COURSE: Digital Practice - Image & Mediation

COURSE MNEMONIC: VAST 2XX

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NUMBER OF CREDITS: 3

PREREQUISITE: Completion of 21 credits

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☒ STUDIO ☐ ACADEMIC

SPACE REQUIRED: ☐ SEMINAR  
☐ LECTURE ☒ LAB

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EFFECTIVE DATE: Spring 2026

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### Proposed Course Description:

This course provides students with a core understanding of key software and tools used in 2D based digital image production, focusing on image-making processes that bridge traditional and contemporary art practices. Grounded in the concept of remediation—the reimagining of content through shifts in media and format—students explore how digital processes influence the ways artists reshape, reinterpret, and extend established creative methods. Participants will develop essential skills for conceptualizing and rendering 2D digital works, including creating, scanning, formatting, and processing both vector and raster images for digital display, art printing, and publication.

Coursework may include experience with a range of digitally automated tools such as plotters, laser engravers, digital printers, CNC routers, and other computer-aided drawing systems as extensions of drawing, mark-making, and print workflows. Through demonstrations, discussions, and hands-on studio practice, students build both technical fluency and critical responsiveness, examining how digital mediation and material choices shape artistic intent. Rather than treating machines as neutral instruments, students consider how digital practices create a dynamic dialogue between concept, process, and image.

### Purpose of the Course:

This course has been developed to equip students with essential knowledge of 2D based digital tools and fabrication methods. Many students in the Faculty of Art currently face a gap in digital literacy and lack familiarity with the technologies as well as the resources at ECU that can enhance their artistic practice applied to the expanding fields of contemporary art. Through this course, students will gain a comprehensive understanding of these tools and techniques, empowering them to confidently integrate digital tools into their creative processes.

### Course Learning Objectives

- Develop proficiency in 2D digital image creation, rendering, and iterative experimentation through various software applications.
- Format images effectively for digital display, art printing, and publication, with attention to resolution, color profiles, and file types.
- Gain hands-on experience with digital fabrication tools, including equipment in the Digital Output Center and Digital Fabrication Lab.
- Engage in an iterative making process using digital fabrication tools, reflecting on how tools shape and respond to artistic decisions.
- Use digital technologies to support artistic inquiry, experimentation, and creative development.

- Learn to visualize and communicate intent through renderings and output.
- Critically integrate open-source and proprietary technologies into broader creative and conceptual practices.
- Demonstrate an awareness of contemporary artists and practices that engage with digital fabrication tools.

**Questions to consider:**

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

This course contributes by introducing students to diverse perspectives on the use of digital practices and technology.

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

This course can address the climate crisis by encouraging students to consider the environmental impact of digital tools and materials, promoting sustainable practices like using recycled resources and minimizing waste.

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: BFA

Major: Art Majors

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: Julie York

DATE: 10/24/2025

ASSOCIATE DEAN: Ingrid Koenig

DATE: 10/24/2025

DEAN: Amory Abbot

DATE: 11/7/2025

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

ASSISTANT DEAN: <Click to enter>

DATE: <select>

DEAN: <Click to enter>

DATE: <select>

**Committee Consideration of the Proposal:**

CURRICULUM AREA: Faculty of Art

DATE: 4/16/2025

CONSULTATION WITH TECHNICAL SERVICES: William Newhouse

DATE: 4/16/2025

CPR: Passed

DATE: 11/19/2025

SENATE: *<office use only>*

DATE: *<select>*



## NEW COURSE PROPOSAL

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NAME OF COURSE: Digital Practice- Form & Fabrication

COURSE MNEMONIC: VAST 2XX

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NUMBER OF CREDITS: 3

PREREQUISITE: Completion of 21 credits

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☒ STUDIO ☐ ACADEMIC

SPACE REQUIRED: ☐ SEMINAR

☐ LECTURE ☒ LAB

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EFFECTIVE DATE: Spring 2026

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### Proposed Course Description:

This course investigates the role of digital technologies in expanding 3D based creative approaches to generate forms, object making, and material fabrication. Through hands-on work with 3D design software, participants develop essential skills in conceptualizing, modeling, and producing digitally fabricated works. Students engage with key software and fabrication tools, integrating these methods into their individual studio practices. Grounded in the concept of remediation - the reimagining of content through shifts in media and format - the course examines how digital systems reshape, reinterpret, and extend approaches to materiality, construction, and spatial design. Coursework may include experience with CAD (computer-aided design), object scanning, and working with digital fabrication tools such as CNC routers, laser cutters, 3D printers, and robotic arms.

Through demonstrations, discussions, and hand on studio practice, students engage directly with these technologies, developing both technical fluency and creative responsiveness. Emphasis is placed on thinking through tools—encouraging students to examine how digital processes and material choices shape artistic intent. Rather than treating machines as neutral instruments, students consider how digital fabrication practices create a dynamic exchange between concept, process, and material outcome.

### Purpose of the Course:

This course has been developed to equip students with essential knowledge of 3D based digital tools and fabrication methods. Many students in the Faculty of Art currently face a gap in digital literacy and lack familiarity with the technologies as well as the resources at ECU that can enhance their artistic practice applied to the expanding fields of contemporary art. Through this course, students will gain a comprehensive understanding of these tools and techniques, empowering them to confidently integrate digital tools into their creative processes.

### Course Learning Objectives

- Develop proficiency in 3D modeling, rendering, and prototyping using a range of digital software tools
- Gain hands-on experience with 3D printers, scanners, laser cutters, and CNC routers in the Digital Fabrication Lab.

- Engage in an iterative making process using digital fabrication tools, reflecting on how these technologies shape and respond to artistic decisions.
- Apply digital software for both design development and artistic exploration.
- Visualize and effectively communicate design intent through 3D rendering and physical output.
- Critically integrate open-source and proprietary technologies in ways that support and expand creative thinking and artistic intent.
- Demonstrate an awareness of contemporary artists who utilize digital fabrication in their work.

**Questions to consider:**

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

This course contributes by introducing students to diverse perspectives on the use of digital practices and technology.

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

This course can address the climate crisis by encouraging students to consider the environmental impact of digital tools and materials, promoting sustainable practices like using recycled resources and minimizing waste.

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: BFA

Major: Art Majors

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: Julie York

DATE: 10/24/2025

ASSOCIATE DEAN: Ingrid Koenig

DATE: 10/28/2025

DEAN: Amory Abbot

DATE: 11/7/2025

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

ASSISTANT DEAN: <Click to enter>

DATE: <select>

DEAN: <Click to enter>

DATE: <select>

**Committee Consideration of the Proposal:**

CURRICULUM AREA: Faculty of Art

DATE: 4/16/2025

CONSULTATION WITH TECHNICAL SERVICES: William Newhouse

DATE: 4/16/2025

CPR: Passed

DATE: 11/19/2025

SENATE: <office use only>

DATE: <select>



## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Textile Product Design: Mass Production      COURSE MNEMONIC: INDD217

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NUMBER OF CREDITS: 3      PREREQUISITE: Completion of 21 credits

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☒ 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:      NEW DESCRIPTION: <Yes or No>

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

---

### Current Course Description:

This course introduces students to designing sewn products for mass production. The students will design and make sewn items with an introductory project lasting four weeks, and a larger project taking up the rest of the semester. The students will use technical fabrics and a sewing machine to do this and try to replicate industrial design processes as much as possible.

### Proposed Course Description:

<Leave blank if no changes>

### Course Learning Objectives:

< none on file>

### Proposed Course Learning Objectives (2-3)

- 1) Enable students to design and construct a series of sewn items
- 2) Teach students basic patterning and sewing skills
- 3) Introduce students to industrial design processes and considerations for textile product manufacturing

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

#### Research & Finding

- demonstrate proficiency in identifying the parts of an existing soft product

#### Process & Practice:

- Apply pattern marking essentials: grainlines, notches, labeling, seam allowances, regularization of pattern pieces
- demonstrate the ability to produce and test sewn textile, low fidelity prototypes

- ### Realization & Presentation:

- Agency & Critique/ Discourse/ Dialogue

- ## Ecological & Community Perspectives

- Reason:

- Student Learning Outcomes that correspond with DDMs' 5 Design Learning Outcomes framework have been added.
- Course Learning Objectives have also been added.

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

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

Through class lectures and discussions, this course addresses the climate crises by fostering awareness of the global implications of soft product manufacturing systems on the environment. Through deconstructing existing backpacks, the course introduces students to how these mass-produced goods are made, fostering understanding of materials, construction methods and unseen techniques. The process also exposes narratives attached to textile objects through use and over time. A shift in knowledge happens as students begin to gain agency and knowledge in their own abilities and comprehension of the implications of designed textile products.

PREPARED FOR SUBMISSION BY: Heather Young and H  l  ne Day Fraser

DATE: 10/20/2025

ASSISTANT DEAN: Hélène Day Fraser

DATE: 10/20/2025

DEAN: Celeste Martin

DATE: 10/31/2025

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

ASSISTANT DEAN: <Click to enter>

DATE: 

DEAN: [Click to enter](#)

DATE: 

CURRICULUM AREA: Industrial Design

DATE: 10/27/2025

CPR: Passed

DATE: 11/19/2025

SENATE: *<office use only>*

DATE:





## COURSE CHANGE PROPOSAL

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### Current Course Information:

NAME OF COURSE: Part Design & Digital Output	COURSE MNEMONIC: INDD 303
NUMBER OF CREDITS: 3	PREREQUISITE: INDD 213 Computer Aided Design or INTD-218 Modeling for Mixed Realities
<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: <b>Completion of 51 credits</b>
NUMBER OF CREDITS:<Leave blank if no changes>	NEW DESCRIPTION: <b>Yes</b>
EFFECTIVE DATE:<Click to enter semester>	REPEATABLE FOR CREDIT:<Leave blank if no changes>

### Current Course Description:

This course will cover part design for mass production and prototyped output on platforms such as CNC and 3D printer. Projects will focus on designing and fitting complex plastic parts in CAD, followed by robust output using rapid prototyping, as well as computer rendering techniques to produce final detail renderings and in-context images. Critical awareness of sustainability is brought about through investigation into the environmental impact and role of plastics, along with sustainable design strategies relevant to part design.

### Proposed Course Description:

This course will cover aspects of part design and digital fabrication methods relevant to a contemporary design practice. Students will gain a thorough understanding of the CAD-CAM-Output workflow and the relationship between digitally designed objects and fabrication. Fabrication methods may include 3D printing, CNC, laser cutting, water jet, and innovative/experimental digital platforms. Critical awareness of sustainability is brought about through investigation into the environmental impact and role of materials and processes, along with sustainable design strategies relevant to digital fabrication.

### Learning Objectives:

#### Process & Practice:

- Generate two fitting parts utilizing software and specific tool-sets.
- Employ methods and techniques applicable to the design for manufacture of part and assembly.
- Generate 3d render and sketch models, as well as composite image showing in-use scenarios.

#### Realization & Presentation:

- Demonstrate knowledge of considerations for the design for manufacture of multiple parts and assemblies including volume, wall thickness, draft angle and tolerances for fit.
- Output to rapid prototyping using best practices in optimizing workflow, file management and cost estimations.

#### Agency & Critique

- Identify and compare different CAD, prototyping, and computer rendering software, applications and means of output.

- Articulate and employ sustainable design strategies such as design for disassembly and design for longevity

- 1) Provide students with a thorough understanding of the CAD-CAM-Output workflow and the relationship between digitally designed objects and fabrication.
- 2) Introduce students to working through a range of Fabrication methods
- 3) Foster capacity to apply sustainable design strategies relevant to digital fabrication.

### Process & Practice:

- Generate two fitting parts utilizing software and specific tool-sets.
- Employ methods and techniques applicable to the design for manufacture of part and assembly.
- Generate 3d render and sketch models, as well as composite image showing in-use scenarios.

- Demonstrate knowledge of considerations for the design for manufacture of multiple parts and assemblies including volume, wall thickness, draft angle and tolerances for fit.

- Output to rapid prototyping using best practices in optimizing workflow, file management and cost estimations.

- Identify and compare different CAD, prototyping, and computer rendering software, applications and means of output.

- Articulate and employ sustainable design strategies such as design for disassembly and design for longevity

Three adjustments are proposed for this course log information:

- A new course description is proposed in order to reflect the fluid and rapid changes occurring within the realm of digital fabrication and the course's intention to provide student learning that responds effectively to these changes.
- Learning Objectives previously approved based on the DDM's Design Learning Outcomes framework will be moved under a correct new heading of Student Learning Outcomes
- New Course Learning Objectives have been added to reflect the newly proposed course description.

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

This course does not address decolonization in a direct way. Course changes in this package are submitted as part of the last BDes Program Review Action Plan (2021) regarding mapping of learning outcomes to BDes curriculum. In a broad sense, this work continues to clarify tacit operatives in curriculum design and makes more explicit the epistemological framework of the courses, which is a first step towards knowledge democratization.

This course addresses the climate crisis by fostering critical awareness of, and investigation into, the environmental impact and role of materials + processes. Sustainable design strategies relevant to digital fabrication are also taught.

**Course Proposal Submission Information:**

PREPARED FOR SUBMISSION BY: Aaron Oussoren and H��l��ne Day Fraser	DATE: 10/20/2025
ASSISTANT DEAN: H��l��ne Day Fraser	DATE: 10/20/2025
DEAN: Celeste Martin	DATE: 10/31/2025
If proposal involves other Faculty's curriculum, please provide additional signatures of the appropriate deans and assistant deans:	
ASSISTANT DEAN: <Click to enter>	DATE: <select>
DEAN: <Click to enter>	DATE: <select>

**Committee Consideration of the Proposal:**

CURRICULUM AREA: Industrial Design

DATE: 10/27/2025

CPR: Passed

DATE: 11/19/2025

SENATE: <office use only>

DATE: <select>



## COURSE CHANGE PROPOSAL

### Current Course Information:

NAME OF COURSE: New Wood Materials	COURSE MNEMONIC: INDD 404
NUMBER OF CREDITS: 3	PREREQUISITE: Completion of 51 Credits
<input checked="" type="checkbox"/> STUDIO <input type="checkbox"/> ACADEMIC	REPEATABLE FOR CREDIT: No

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

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

### Current Course Description:

This course concentrates on advanced wood product development, originating products through new processes, materials, and technologies emerging in wood industries. Collaborations in new product development with institutions, research centers, and progressive producers will permit students' exposure to the most sophisticated new wood developments. Students will generate innovative designs in the context of the most advanced manufacturing processes available.

### Proposed Course Description:

No changes

### Current Learning Objectives:

N/A

### Proposed Course Learning Objectives (2 – 3)

- 1) introduce students to new processes, materials and technologies emerging in wood industries
- 2) provide students with real world experiential learning through external partnerships and collaborators
- 3) Foster capacity to apply sustainable design strategies relevant to new wood materials.

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

#### Research & Finding

- Produce a diverse range of material/ form studies for possible future applications
- Conduct experimental and empirical research into context area of interest

#### Process & Practice:

- Demonstrate and explore iterative design approaches, from ideation through prototyping and critical refinement
- Engage independently and collaboratively, on creative and formal development of new bio-based materials

#### Realization & Presentation:

- Facilitate the realization and presentation of bio-based materials

Agency &amp; Critique/ Discourse/ Dialogue

- Share and discuss implications and possible applications of bio-based materials

## Ecological & Community Perspectives

- Critically engage with the social, cultural, and ecological contexts that shape the development and application of bio-based materials

**Reason:**

Two adjustments are proposed for this course information.

- Student Learning Outcomes that correspond with DDMs' 5 Design Learning Outcomes framework have been added.
- Course Learning Objectives have also been added.

**Questions to consider:**

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

This course does not address decolonization in a direct way. Course changes in this package are submitted as part of the last BDes Program Review Action Plan (2021) regarding mapping of learning outcomes to BDes curriculum. In a broad sense, this work continues to clarify tacit operatives in curriculum design and makes more explicit the epistemological framework of the courses, which is a first step towards knowledge democratization.

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

Real world experiences and encounters with new wood products and technologies as well as with external partnered guests from the wood industry provide site for awareness of the implications of harvesting and manufacturing of wood product on climate and ecology.

### Course Proposal Submission Information:

PREPARED FOR SUBMISSION BY: Christian Blyt, Hélène Day Fraser

DATE: 10/20/2025

**ASSISTANT DEAN:** Hélène Day Fraser

DATE: 10/20/2025

DEAN: Celeste

DATE: 10/31/2025

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

ASSISTANT DEAN: [Click to enter](#)

DATE: 

DEAN: [Click to enter](#)

DATE: 

**Committee Consideration of the Proposal:**

CURRICULUM AREA: Industrial Design

DATE: 10/27/2025

CPR: Passed

DATE: 11/19/2025

SENATE: *<office use only>*

DATE:



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## Senate Committee Report Form

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Committee:	Appeals Committee
Meeting Date:	Thursday, November 13, 2025
Presenter(s):	Kathryn Verkerk

### Chair's Summary:

#### **Overview of Appeals Committee**

K. Verkerk, Chair, provided a brief overview of the authority and mandate of the Committee.

#### **Overview of Appeals Policies**

K. Verkerk oriented committee members on the University Policies that fall within the scope of the Appeals Committee.

#### **Assessment + Academic Standing Policy Revisions**

K. Verkerk provided an update on revisions to Policy 4.16 (Assessment and Academic Standing Policy), which will be split into two policies: a Grades Policy (with procedures) and an Academic Standing and Continuance Policy (with procedures). The Appeals Committee will be consulted on the draft Academic Standing and Continuance Policy.

#### **Plain Language Appeals Processes**

K. Verkerk noted that she plans to bring draft Plain Language Appeals Process documents to the December Appeals Committee meeting, with the aim of making the appeals process clearer and more transparent for students.

**Signature:** Kathryn Verkerk

**Date:** 11-27-2025



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## Senate Committee Report Form

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Committee:	Financial Awards Committee (FAC)
Meeting Date:	November 20, 2025
Presenter(s):	Kathryn Verkerk

### Chair's Summary:

#### **Election for FAC Chair**

The Financial Awards Committee elected Kathryn Verkerk as FAC Chair for a one-year term.

#### **Developing an Awards Policy and/or Review of FAC Terms of Reference**

The FAC discussed sector practices regarding student awards and considered whether ECU should develop a stand-alone Student Awards Policy or instead focus on creating more detailed Terms of Reference for the Financial Awards Committee. K. Verkerk will conduct further policy research and bring recommendations to a future meeting.

**Signature:** Kathryn Verkerk

**Date:** 2025-11-27