

**NSCAD Senate Minutes**

Present: A. Fish, D. van de Wetering, P. Shannon, R. Mohan, R. MacDonald, R. Meyer, A. Butu, A. Masterson, C. Bona, E. Mendritzki, G. Hougan, J. Warwick, N. Peach, K. Cope, R. Young, S. Maloney, S. Nagler.

Item	Agenda	Action
1.	<p><b>1.1 - Territorial Acknowledgement</b> - NSCAD University is located in Kijipuktuk, the district of Sipekne'katik, Mi'kma'ki, which since time immemorial has been the unceded traditional territory and ancestral homelands of the Mi'kmaq Nation. We pay respect to the historic and contemporary Mi'kmaw artists who have, over millennia, created unique artforms and designs, and through generations, passed down ways of being, knowing, and doing that are valued and respected. NSCAD University is committed to forging a relationship based on reciprocity as we move forward together in a good way, based on the foundational aspirations in our collective treaties, dating back to 1725.</p> <p>In Nova Scotia, we recognize People's acknowledgement in solidarity with the Indigenous people of Turtle Island in the efforts and deliberate intentions toward decolonization. African Nova Scotians have existed and persisted on the traditional land of the Mi'kmaq for more than 400 years. Their significant presence and contributions have shaped the existence of Nova Scotia. They are resilient, brave, and spiritual. This acknowledgement brings with it a call to action to reconcile the harms acted upon African Nova Scotians, a distinct People and the Mi'kmaw People.</p>	1.1 read by A. Fish and D. van de Wetering.
1.	<p>1.2 – Establish quorum.</p> <p><b>1.3 - Motion:</b> to approve the meeting agenda for the April 29<sup>th</sup> meeting of Senate.</p>	1.2 established. 1.3 moved by R. MacDonald, 2 <sup>nd</sup> by S. Nagler, passes.
2.	<p>2.1 – Declaration of conflict of interest.</p> <p>2.2 - Announcements: Chairs, please submit end-of-year committee reports to <a href="mailto:senate@nscad.ca">senate@nscad.ca</a> by <b>May 7<sup>th</sup>, 2024</b>.</p>	
3.	<p><b>3.1 – Motion:</b> to approve <a href="#">the minutes from the April 8<sup>th</sup> meeting of Senate</a>.</p>	3.1 moved by M. Bovey, 2 <sup>nd</sup> by S. Maloney, passes.
4.	<p><b>Consent Agenda:</b></p> <p>4.1 - <a href="#">Board of Governors Report</a></p>	

5.	<p><b>Committee Reports</b></p> <p><b>5.1 - <a href="#">Curriculum Committee Report, including:</a></b></p> <p><b>Motion</b> to approve the following: AHIS housekeeping (title changes and archivals), AHIS3016 “Poetry as Social Practice”, AHIS4210 “Respond/Resist the Archive”, AHIS4301 “Radical Curating”, MFAR6xxx “Site and Studio”, MFAR6xxx “Novels by Artists”, MFAR6xxx “Maintenance Art”, FILM3xxx “Cinema and Landscapes; Engagements and Approaches”.</p>	5.1 moved by R. MacDonald, 2 <sup>nd</sup> by K. Cope, passes.
6.	<p><b>Other Business</b></p> <p><b>6.1 - Motion:</b> to approve the <a href="#">2024-25 Academic Calendar</a></p>	6.1 moved by K. Cope, 2 <sup>nd</sup> by R. Young, passes.
7.	<p><b>In Camera Session</b></p> <p>7.1 - motion to go in camera (requires unanimous consent)</p> <p>7.2 - motion to go out of camera</p> <p>7.3 - motions from in camera discussion</p>	
8.	<p><b>8.1 – Motion:</b> to adjourn the meeting.</p> <p><b>Next meeting date: TBA</b></p>	

<b>Proposed Course Code</b>	MFAR6xxx
<b>Proposed Area</b>	- MFAR
<b>Proposed Course Level</b>	6xxx
<b>Proposed Course Title</b>	Novels by Artists
<b>Core or Elective</b>	Elective

**Rationale for Creation**

In recent years, an increasing number of artists have begun to integrate the literary form of the novel as a fundamental part of their visual art projects. This course introduces students to key contemporary examples of the use of the novel in interdisciplinary projects by contemporary artists. The timing of the course in the Winter semester will also complement the required Research/Creation course for first-year MFA students which supports the early development of the MFA written thesis.

**Implications for Program**

In addition to the MFA program's required seminar courses (MFAR 6100 - Pedagogy and MFAR 6600 Research/Creation), new seminar courses are routinely added to allow for a variety of LAS electives for graduate students. In total, the MFA program requires that students enroll in 6 credits of graduate level seminars, as well as 6 open elective credits, which may include studio and/or seminar courses.

**Course Description**

This seminar course looks closely at how a literary genre like the novel has been embraced as an integral medium in numerous interdisciplinary projects by contemporary visual artists. Where there were artists in the 20th century writing novels as an activity detached from their visual art production (such as Mina Loy, Giorgio de Chirico, and Wyndham Lewis), a growing number of contemporary visual artists—including Helen Marten, Rita McBride, Reto Pulfer, Mai-Thu Perret, Hannah Black, Renée Green, Etel Adnan and many others—have incorporated novels into multi-faceted projects that defy conventional categorization. Through an examination of select novels by contemporary artists, and the visual art projects with which they are associated, students will develop a nuanced understanding of various approaches to the novel as artistic medium.

<b>Number of Credits</b>	3
<b>Type of Course</b>	Seminar
<b>Class Hours per Week</b>	3
<b>Prerequisites Required</b>	Entry to MFA Program or permission of the MFA Director
<b>Corequisites Required</b>	None
<b>Safety Approval Required</b>	No

**Proposed Course Learning Outcomes**

Please enter individual outcomes in the spaces below. If you have more than 8 outcomes, the remainder can be entered in the "Rationale" section.

**Learning Outcome 1**

1. To gain a broad understanding of the defining aspects of the novel as artistic medium, including its expansion of narrative beyond the space of the page.

**Learning Outcome 2**

2. To gain specific knowledge of key novels and their associated visual art projects by contemporary artists.

**Learning Outcome 3**

3. To develop critical interpretive literary strategies and to consider their possible applications within a visual art

<b>Proposed Course Code</b>	MFAR6xxx
<b>Proposed Area</b>	- MFAR
<b>Proposed Course Level</b>	6xxx
<b>Proposed Course Title</b>	Maintenance Art
<b>Core or Elective</b>	Elective
<b>Rationale for Creation</b>	
This course will guide students through a socio-political exploration of maintenance in their own lives, at the institution of NSCAD, and in their broader communities. Students will interrogate the materials of this course in a site-specific manner and connect these experiences with work of contemporary artists working with the themes of maintenance, labour, and care.	
<b>Implications for Program</b>	
In addition to the MFA program's required seminar courses (MFAR 6100 - Pedagogy and MFAR 6600 Research/Creation), new seminar courses are routinely added to allow for a variety of LAS electives for graduate students. In total, the MFA program requires that students enroll in 6 credits of graduate level seminars, as well as 6 open elective credits, which may include studio and/or seminar courses.	
<b>Course Description</b>	
Building on Mierle Laderman Ukeles' Manifesto for Maintenance Art - Proposal for an Exhibition(1969), this course will guide students through a socio-political exploration of maintenance in their own lives, at NSCAD and in their communities. Ukeles' document proposes that systems of maintenance are directly antithetical to systems of development. For her, an ethos of maintenance might create drastically different structures of care, land use, work(material, immaterial, gendered, invisible, reproductive, precarious etc), family, the environment and contemporary art itself. She suggests that maintenance work is vastly undervalued under patriarchal capitalism, and that maintenance art might be more than just an art form, but a mechanism of social transformation. She has devoted nearly her entire career and 50+years as artist-in-residence at the NYC Department of Sanitation to the project of Maintenance Art. Course materials will cover debates on these themes as they pertain to artists and art workers from the 1960s to the present. This will include materials by Julia Bryan-Wilson, Cassie Thornton, Marisa Morhan Jahn, the Artist Placement Group, W.A.G.E., Studs Turkle, Gregory Scholette, Stephen Wright and Silvia Federici, to name a few. Students will interrogate the materials of this course in a site-specific manner and connect with the work of contemporary artists working on these themes. This course will be facilitated by social practice artist and NSCAD maintenance technician Zachary Gough.	
<b>Number of Credits</b>	3
<b>Type of Course</b>	Seminar
<b>Class Hours per Week</b>	3
<b>Prerequisites Required</b>	Entry to MFA Program or permission of the MFA Director
<b>Corequisites Required</b>	None
<b>Safety Approval Required</b>	Yes
<b>Proposed Course Learning Outcomes</b>	
Please enter individual outcomes in the spaces below. If you have more than 8 outcomes, the remainder can be entered in the "Rationale" section.	
<b>Learning Outcome 1</b>	
1. To grapple with critical materials by artists, writers, and theorists on the theme of maintenance and labour.	
<b>Learning Outcome 2</b>	
2. To assess their personal, institutional, social, and geographic surroundings according to the themes presented in the course.	
<b>Learning Outcome 3</b>	
3. To respond creatively to these materials and situations using the mechanisms of contemporary art.	
<b>Teaching and Assessment Methods</b>	
Assessment will be made by determining the degree to which students engaged with the materials, their ability to respond meaningfully to the assignments and their commitment to the learning environment.	
<b>Resources Requested</b>	
Classroom space at the Fountain campus.	
<b>Yearly Cycle</b>	NOEY - Not Offered Every Year
<b>Anticipated Enrolment</b>	12

Proposed Course Code	MFAR6xxx
Proposed Area	- MFAR
Proposed Course Level	6xxx
Proposed Course Title	Between Site and Studio
Core or Elective	Elective

**Rationale for Creation**

Graduate students will be encouraged to expand their research outside of the gallery. This course aims to nurture these burgeoning interests within a strong theoretical framework, informed by the student's own interests and studio practice.

**Implications for Program**

In addition to the MFA program's required seminar courses (MFAR 6100 - Pedagogy and MFAR 6000 Research/Creation), new seminar courses are routinely added to allow for a variety of LAS electives for graduate students. In total, the MFA program requires that students enroll in 6 credits of graduate level seminars, as well as 6 open elective credits, which may include studio and/or seminar courses.

**Course Description**

This course explores processes and strategies for site-specific studio research. The concept of site may be taken up in relation to the studio, museums, the body, the archive, and the built environment in historical contexts. Graduate students will be encouraged to expand their research outside of the gallery. This course aims to nurture these burgeoning interests within a strong theoretical framework, informed by the student's own interests and studio practice. Through individual and collaborative assignments, research presentations and critical journaling, students will explore their own relationship to the physical and social contexts of site.

Number of Credits	3
Type of Course	Seminar
Class Hours per Week	3
Prerequisites Required	Entry to MFA Program or permission of the MFA Director
Corequisites Required	None
Safety Approval Required	No

**Proposed Course Learning Outcomes**

Please enter individual outcomes in the spaces below. If you have more than 8 outcomes, the remainder can be entered in the "Rationale" section.

**Learning Outcome 1**

1. To gain critical understanding of site within contexts of studio research, curation, and exhibition.

**Learning Outcome 2**

2. To explore concepts such as counter-mapping, first-person documentation, and experimental journaling as a means of integrating site-specificity in students' studio practices.

**Learning Outcome 3**

3. To engage and think critically about contemporary practices in curation and exhibition of artists working outside of traditional gallery spaces.

4. To learn about strategies for documentation of site-specific, time-based performance work for transference into the gallery for exhibition in perpetuity.

5. To explore the intersections of reciprocity, decolonization and the more-than-human when engaging with land-based research in unceded territory.

**Teaching and Assessment Methods**

Proposed Course Code	FILM3000
Proposed Area	- FILM
Proposed Course Level	3000
Proposed Course Title	Cinema and Landscape; Engagements and Approaches
Core or Elective	Third option
Rationale for Creation	N/A
Implications for Program	This course is the only real engagement with the logistics and processes of filming on location in Natural Environments. This could be extremely beneficial for those students interested in working in the industry doing documentary work with environmental issues, along with those students interested in exploring theoretical processes of filming and creating work with ecosystems in unceded territory.
Course Description	This studio class will focus on the production of first person films, and an engagement with nature and landscape. Students will be encouraged to work primarily outside, in environments that foster exploratory approaches to ecosystems and the poetics of being on unceded territory. Assignments and reading will include both digital and analog film processes. Projects will explore symbiotic relationships with their surroundings, looking to reciprocity as an approach that informs personal, intimate documentation of plain air filmmaking.
Number of Credits	3
Type of Course	Studio
Class Hours per Week	1
Prerequisites Required	Film 2000
Corequisites Required	N/A
Safety Approval Required	No
Proposed Course Learning Outcomes	Please enter individual outcomes in the spaces below. If you have more than 8 outcomes, the remainder can be entered in the 'Rationale' section.
Learning Outcome 1	Learn about how to manage the logistics of shooting in outdoor locations including planning for shoots off the grid, and how to explore processes of documenting nature while recording their experience as documentary, first person films.
Learning Outcome 2	Explore reciprocity as a means of informing process-based filmmaking, looking to nature as a true collaborator in form and content
Learning Outcome 3	Demonstrate the ability to think critically about documentary and first-person filmmaking, contextualizing their work in nature within a decolonial context.
Teaching and Assessment Methods	N/A
Resources Requested	N/A
Yearly Cycle	NOEY - Not Offered Every Year
Anticipated Enrolment	N/A
Is your chair/division in support of this new course?	Yes
Is the Dean in support of this new course?	No
Is the Library or relevant technician able to support this new course?	No

Proposed Course Code	Ahis 4301
Proposed Area	- AHIS
Proposed Course Level	4000
Proposed Course Title	Radical Curating
Core or Elective	Elective
Rationale for Creation	Elimination of CULT coding
Implications for Program	This will improve the cohesiveness of the AHIS by eliminating the CULT coding.
Course Description	This course explores the relationship between social justice initiatives (including social movements) and curatorial practice. Students will investigate exhibitions and their activist-based curatorial methodologies, and will engage in a wide range of frameworks to include: anti-colonial, decolonial, Indigenous, BIPOC (Black, Indigenous and People of Colour), anti-racist, feminist, anti-capitalist, queer, and critical settler accountability.
Number of Credits	3
Type of Course	Lecture
Class Hours per Week	3
Prerequisites Required	12 Credits AHIS
Corequisites Required	none
Safety Approval Required	No
Proposed Course Learning Outcomes	Please enter individual outcomes in the spaces below. If you have more than 8 outcomes, the remainder can be entered in the "Rationale" section.
Learning Outcome 1	Same as Cult 4300 Radical Curating
Learning Outcome 2	Same as Cult 4300 Radical Curating
Learning Outcome 3	Same as Cult 4300 Radical Curating
Teaching and Assessment Methods	Same as Cult 4300 Radical Curating
Resources Requested	Same as Cult 4300 Radical Curating
Yearly Cycle	NOEY - Not Offered Every Year
Anticipated Enrolment	18-26
Is your chair/division in support of this new course?	Yes
Is the Dean in support of this new course?	Yes
Is the Library or relevant technician able to support this new course?	N/A
Proposed By	Karin Cope
Email for Submitter	kcope@nscad.ca
Email for Chair	kcope@nscad.ca

MOTION:

<b>Proposed Course Code</b>	AHIS 4210
<b>Proposed Area</b>	- AHIS
<b>Proposed Course Level</b>	4000
<b>Proposed Course Title</b>	Respond/ Resist the Archive
<b>Core or Elective</b>	Elective
<b>Rationale for Creation</b> Elimination of CULT coding	
<b>Implications for Program</b> This will improve cohesiveness of AHIS by eliminating the CULT coding	
<b>Course Description</b> This course explores the archive as a concept, a practice, a methodology, a collection, as well as theoretical and physical spaces. It investigates art, research, and curatorial practices which interrogate, resist, respond to decolonize, mobilize, and activate the archive and its collections. Students will have the opportunity to visit local archives and engage with online collections to generate responsive projects that address cross-cultural understandings of archives as repositories of knowledge.	
<b>Number of Credits</b>	3
<b>Type of Course</b>	Lecture
<b>Class Hours per Week</b>	3
<b>Prerequisites Required</b>	12 Credits AHIS
<b>Corequisites Required</b>	none
<b>Safety Approval Required</b>	No
<b>Proposed Course Learning Outcomes</b> Please enter individual outcomes in the spaces below. If you have more than 8 outcomes, the remainder can be entered in the "Rationale" section.	
<b>Learning Outcome 1</b> Same as CULT 4200 Respond/ Resist the Archive	
<b>Learning Outcome 2</b> Same as CULT 4200 Respond/ Resist the Archive	
<b>Learning Outcome 3</b> Same as CULT 4200 Respond/ Resist the Archive	
<b>Teaching and Assessment Methods</b> Same as CULT 4200 Respond/ Resist the Archive	
<b>Resources Requested</b> Same as CULT 4200 Respond/ Resist the Archive	
<b>Yearly Cycle</b>	NOEY - Not Offered Every Year
<b>Anticipated Enrolment</b>	16
<b>Is your chair/division in support of this new course?</b>	Yes
<b>Is the Dean in support of this new course?</b>	Yes
<b>Is the Library or relevant technician able to support this new course?</b>	N/A
<b>Proposed By</b>	Karin Cope
<b>Email for Submitter</b>	kcope@nscad.ca
<b>Email for Chair</b>	kcope@nscad.ca

**MOTION:**

<b>Proposed Course Code</b>	AHIS 3016
<b>Proposed Area</b>	- AHIS
<b>Proposed Course Level</b>	3000
<b>Proposed Course Title</b>	Poetry as Social Practice
<b>Core or Elective</b>	Elective
<b>Rationale for Creation</b> Retiring Cult designation courses	
<b>Implications for Program</b> This will improve cohesiveness of the AHIS program by eliminating the CULT coding	
<b>Course Description</b> This course will introduce students to poetry as a critical and political act, formative in many radical and nation-building movements. Readings will include historical and cross-cultural texts and documents of performances, with particular emphasis on the contributions of poetry and poets to linguistic, anti-racist, geographical, feminist, queer and decolonial struggles. Student work may involve writing and/or studio and social practice projects.	
<b>Number of Credits</b>	3
<b>Type of Course</b>	Lecture
<b>Class Hours per Week</b>	3
<b>Prerequisites Required</b>	AHIS-2020
<b>Corequisites Required</b>	none
<b>Safety Approval Required</b>	No
<b>Proposed Course Learning Outcomes</b> Please enter individual outcomes in the spaces below. If you have more than 8 outcomes, the remainder can be entered in the "Rationale" section.	
<b>Learning Outcome 1</b> same as cult 3016	
<b>Learning Outcome 2</b> same as cult 3016	
<b>Learning Outcome 3</b> same as cult 3016	
<b>Teaching and Assessment Methods</b> same as cult 3016	
<b>Resources Requested</b> same as cult 3016	
<b>Yearly Cycle</b>	NOEY - Not Offered Every Year
<b>Anticipated Enrolment</b>	18-26
<b>Possible Instructor(s)</b>	Karin Cope
<b>Is your chair/division in support of this new course?</b>	Yes
<b>Is the Dean in support of this new course?</b>	Yes
<b>Is the Library or relevant technician able to support this new course?</b>	N/A
<b>Proposed By</b>	Karin Cope
<b>Email for Submitter</b>	kcope@nscad.ca