

NSCAD Senate Minutes

Present: A. Fish, M. Bovey, D. van de Wetering, A. Butu, A. Masterson, N. Peach, R. Mohan, R. Young, R. Meyer, S. Nagler, J. Macalik, R. MacDonald, D. Smith, K. Cope, C. Leonard, G. Hougan, P. Shannon

| Item | Agenda | Action |
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| 1. | <p>1.1 - Territorial Acknowledgement - NSCAD University is located in Kjjipuktuk, 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. In Nova Scotia, we recognize we are all Treaty People.</p> <p>Peoples' Acknowledgement - NSCAD acknowledges the historical and contemporary presence of people of African descent. We offer this 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 N. Peach. |
| 1. | <p>1.2 – Establish quorum.</p> <p>1.3 - Motion: to approve the meeting agenda for the April 8th meeting of Senate.</p> | 1.2 established. 1.3 moved by D. Smith, 2 nd by R. MacDonald, passes. |
| 2. | <p>2.1 – Declaration of conflict of interest.</p> <p>2.2 - Announcements</p> | N/A |
| 3. | <p>3.1 – Motion: to approve the minutes from the March 18th meeting of Senate.</p> | 3.1 moved by K. Cope, 2 nd by M. Bovey, passes. |
| 4. | <p>Consent Agenda:</p> <p>4.1 - Board of Governors Report</p> | |

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| 5. | <p>Committee Reports</p> <p>5.1 - Curriculum Committee Report, including: Motion: to approve the following: AHIS2506 New Course Request, CRFT1030 Course Change, JWLY2000 Course Change, JWLY2XXX New Course Request, MDIA2410 Course Change, MFAR6XXX New Course Request.</p> | 5.1 moved by K. Cope, 2 nd by S. Nagler, passes. |
| 6. | <p>Other Business</p> <p>6.1 - Proposed Senate Structural and Constitution Changes. (Please send feedback to senate@nscad.ca until April 26th; presentation to Faculty Forum on April 23rd, email vote will be sent out shortly after, and will be proposed to the BoG on May 30th.)</p> | |
| 7. | <p>In Camera Session</p> <p>7.1 - motion to go in camera (requires unanimous consent) 7.2 - motion to go out of camera 7.3 - motions from in camera discussion</p> | |
| 8. | <p>8.1 – Motion: to adjourn the meeting. Next meeting date: April 29th, 2024</p> | 8.1 moved by R. MacDonald. |

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| Proposed Course Code | M FAR6xxx |
| Proposed Area | - MFAR |
| Proposed Course Level | 6xxx |
| Proposed Course Title | Living on the Edge: Climate, Catastrophe and Care |
| Core or Elective | Elective |
| <p>Rationale for Creation By focusing critical investigation on key climate-focused conversations and debates, this course fills an intellectual gap in graduate offerings needed to properly support contemporary climate-focused research and work. It will also introduce students to other artists and practitioners working in the field.</p> <p>Note that a version of this course was previously taught by Karin Cope at the graduate level, and open to MFA students, under the designation MAED 6205. That was not a climate focused designation, however, but rather a topics course for contemporary trends in art education. Making space for a specifically climate-focused graduate course seems worthwhile and critical at this moment.</p> | |
| <p>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.</p> | |
| <p>Course Description Designed as a collaborative research-creation and practice space, this course explores a range of issues, resources and methods by bringing climate and care focused policy, philosophical, theoretical, art historical and speculative material into conversation with contemporary arts, media and craft practices. By focusing critical investigation on key climate-focused conversations and debates, this course fills an intellectual gap in graduate offerings needed to properly support contemporary climate-focused research and work. It will also introduce students to other artists and practitioners working in the field.</p> | |
| 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 |
| <p>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.</p> | |
| <p>Learning Outcome 1 1. To understand and be able to make appropriate academic, pedagogical and/ or artistic use of the history and significance of a number of the terms, practices and texts of contemporary climate and care debates in the arts and sciences, including aspects of the science of climate change, as well as significant contemporary environmental and speculative critiques of capitalism, colonialism and environmental racism.</p> | |
| <p>Learning Outcome 2 2. To understand and be able to speak to contemporary public policy debates around the impacts of art on well-being and public environmental education or awareness;</p> | |
| <p>Learning Outcome 3 3. To develop strategies for self- and other-care in work addressing the climate crisis</p> | |
| <p>Teaching and Assessment Methods Assessment will be based upon the following stepped and integrated activities: Students will write or record weekly "field notes" based upon different forms of place-based research (including walks), and in response to class readings and discussions (20% all term). Each student will develop a research project that will involve the production of a research repertoire (20%) an annotated bibliography (20%), a proposal (20%) and a final short paper or project (20%), ideally related to a student's ongoing thesis work or other key projects.</p> | |
| <p>Resources Requested Teaching Resources needed will include the following texts on reserve in the library: Anna Lowenhaupt Tsing, Heather Swanson, Elaine Gan, and Nils Bubandt, ed., Arts of Living on a Damaged Planet (University of</p> | |

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| Current Course Code | MDIA 2410 |
| Current Course Title | Basic Sound |
| Current Course Description | The purpose of this course is to familiarize students with the basics of audio recording. Students will learn how to operate the College's sound equipment. The course is designed for those with no previous experience in sound recording. |
| MOTION | to adopt the changes to the course MDIA 2410 as proposed |
| Proposed Change in Course Title | Introduction to Sound Art |
| Proposed New Description | This course provides an introduction to the basics of sound recording and the use of sound in media art practice. Students will explore sound as a creative medium through various forms such as acoustic ecology, sound art, radio art, sound installation, electronic music, etc. through hands-on assignment and projects, students will also gain practical skills in sound recording, editing and mixing. |
| Proposed new learning outcome 1 | Working with microphones |
| Learning Outcome 2 | Working with digital audio recorders. |
| Learning Outcome 3 | Working with sound editing software. |
| Learning Outcome 4 | Develop a basic knowledge of contemporary sound art practice. |
| Learning Outcome 5 | Learn to mix multiple audio tracks and export mono and stereo mixdowns. |
| Learning Outcome 6 | Learn to create sound effects through recording, distorting and enhancing other sounds. |
| Rationale for Change/Implications for Program | This course was created in the 70's and the course description and title do not reflect the technologies currently used in sound art practice. |
| Change Proposed by (Chair or Director) | sam fisher |
| Email | sfisher@nscad.ca |
| Date of Consultation with Division Faculty | Apr 12, 2023 |
| Was the library consulted about this change? | No |
| Was the Registrar consulted about this change? | No |

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| Proposed Course Code | 2XXX |
| Proposed Area | - JWLY |
| Proposed Course Level | 2000 |
| Proposed Course Title | Alternative Processes |
| Core or Elective | Elective |

Rationale for Creation

It has been more than 5 years since the jewelry area has created a new elective. This course was created in response to feedback and suggestions from students- this is what they want to learn about. The techniques and materials introduced in this new course are sometimes used by current students, but on their own, without instruction, and without health and safety training and a dedicated space to work. This course will provide demonstrations of process as well as control of materials and health and safety training. This course will not be an "additional" course offered in our area- rather it will alternate with our elective "Enamelling" which is offered (and full) every semester as it is one of our few non-core offerings. Class will be capped at 12 students because it will be held in the jewelry "library" a break-out space with 12 seats.

Implications for Program

Will strengthen understanding of "new" materials and processes that are very much a part of contemporary jewelry and object making. Students have room for "open" credits and are always seeking additional ones within the jewelry department. Will cover materials and processes that we don't have time for in our core classes.

Course Description

Jewelry and small-scale works can be enhanced with color, texture, and alternative materiality to enrich meaning. Following guided demonstrations students will document hands-on research into color treatments, resin casting, wood carving, stone shaping and concrete manipulation. Chosen personal research will culminate in a final project.

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| Number of Credits | 3 |
| Type of Course | Studio |
| Class Hours per Week | 4 |
| Prerequisites Required | Intro JWLY -2000 |
| Corequisites Required | none |
| Safety Approval Required | Yes |

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

Have an understanding of the safe use and application of new materials and processes

Learning Outcome 2

Apprehend strategies for engaging in and documenting hands-on research.

Learning Outcome 3

Investigate one of the newly learned techniques in depth to create a final project.

Teaching and Assessment Methods

Will need to source materials/tools with departmental technician. We should buy in bulk so students can spend course time working, not sourcing individual portions of materials. Students will have technical samples due, recorded research, and a final project. Rubrics showing expectations will be provided for each.

Resources Requested

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| Current Course Code | JWLY-2000 |
| Current Course Title | Introduction to Jewellery |
| Current Course Description | Students are introduced to basic design and techniques in metal jewellery fabrication. Silver and non-ferrous metals are transformed with manipulation and construction including cutting, forming, silver soldering, joining, texturing and finishing. Through consideration of contemporary work and issues students will become familiar with the approaches to and the aesthetics of jewellery. |
| Rationale for Change | <p>Shifting the class cap from 15 to 13 allows for safer demonstrations in the many closed spaces in the jewellery department. In the time since Covid restrictions, the department has re-assessed spaces where we used to pack students in closely to do important health & safety and tool training. We now train in smaller groups which enhances comprehension, but takes more class time.</p> <p>In the past two sections of Intro Jewellery were usually put on the Fall timetable, and the two sections naturally settled out to @13 students. In recent years one section has been put on the timetable, which is always full with a long waitlist, every seat taken.</p> <p>The current instructor has taught the class three times since Covid and has not been able reach all of the projects and expected learning outcomes planned over the semester.</p> <p>Offering the class with a cap of 13 would ensure greater apprehension for students, would allow the department to not shift all the "outcomes" for core classes that follow Intro jewellery where it is assumed they understand a set baseline of skills.</p> <p>Student absences are on the rise and this also exacerbates the issue with missed instruction, and instructors in a position to "make-up" demonstrations repeatedly after course hours for students. This slightly smaller class cap would allow instructors to provide more accommodations.</p> |
| Is the Library or relevant technician able to support this new course? | Yes |
| Proposed By: | Rory MacDonald |
| Email for Submitter: | rmacdonald@nscad.ca |
| MOTION | Motion to change the course cap from 15 to 13 for JWLY-2000 Introduction to Jewellery |

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| Current Course Code | CRFT 1030 |
| Current Course Title | Digital Tools for Making |
| Current Course Description | Digital approaches to image manipulation, vector drawing and basic 3D modelling are introduced and explored, toward activating digital fabrication resources, including laser cutting, 3D printing and other related technologies. Students will access and begin to acquire skills in various industry standard 2D and 3D software (Adobe Creative Cloud, Rhino 3D and Fusion 360). Individual and group projects will challenge students to design and realize components, objects and assemblies: cut wood and plastics that can be bent or slotted together, stencils for resist work in textile, printmaking and beyond. A focus on experimental and layered uses of materials and process will illuminate a range of digital strategies for hands-on making. |
| Type of Revision | - New Description/Title |
| Proposed Change to Course Title | Also proposed to have this course cross-listed in Design (DSGN 1030)this has been approved by Design Chair, Glen Hougan |
| Proposed Change to Course Level | 2000 |
| Proposed New Description | Digital approaches to image manipulation, vector drawing, and basic 3D modelling are introduced and explored, toward activating digital fabrication technologies; laser cutting, 3D printing and CNC machining. Students will access and begin to acquire skills in industry standard 3D modelling software, Rhino 3D. Assigned projects will challenge students to design and realize components, small objects and assemblies: cut wood that can be slotted together, thermo-formed plastics, 3D printing, carving, object scanning and creating stencils for resist work. A focus on experimental and layered uses of materials and process will illuminate a range of digital strategies for hands-on making. |
| Proposed new learning outcome 1 | Same |
| Learning Outcome 2 | Same |
| Learning Outcome 3 | Same |
| Rationale for Change | Update, clarify and shorten the course description. Omit additional references to specific software and processes that cannot be covered adequately. General mention of processes and projects that have been developed for the course more recently. |
| Implications for Program | Becomes more applicable to 3D focused on digital object making and materiality. This should create less overlap of subject and activities between this course and other 'Digital Tools' courses such as DSGN-1000 Digital Tools for Designing and DSGN-1040 Digital Tools for Interaction. |
| Cost Implications | NA |
| Possible Instructor(s) | Greg Sims (current) Jesse Marshall (ICA) |
| Is your chair/division in support of this change? | Yes |
| Is the library in support of this change? | No |
| Is the Registrar in support of this change? | No |
| Proposed By: | Greg Sims |
| Email | gsims@nscad.ca |
| MOTION | to adopt the changes to the course (code and course name here) as proposed. |

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| Proposed Course Code | 2000 * do not have a specific code |
| Proposed Area | - AHIS |
| Proposed Course Level | 2000 |
| Proposed Course Title | Art and Making in Mi'kma'ki |
| Core or Elective | Elective |
| Rationale for Creation | To contribute to new program curriculum development and renewal and to address local historical and contemporary art histories. To add core curriculum that is decolonized and localized in terms of art and craft production to include performance, film, and media art in Mi'kma'ki (which includes Nova Scotia, PEI, New Brunswick and Newfoundland). |
| Implications for Program | To expand art historical course offerings at the undergraduate level and to increase 2000 level course offerings for students. This course has been developed in response to the recent AHIS external review and in consultation with the faculty in the AHIS division. |
| Course Description | This introductory course explores artistic and craft production in Mi'kma'ki in both historical and contemporary contexts. Parallel and distinct histories of making art and craft by Mi'kmaq, Black Nova Scotian and many settler communities will be considered in relation to Mi'kmaq sovereignty, cultural knowledge and land stewardship as well as principles of treaties. |
| Number of Credits | 3 |
| Type of Course | Lecture |
| Class Hours per Week | 3 |
| Prerequisites Required | FNDN-1800 - Must be completed prior to taking this course or concurrently |
| 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 | gain foundational knowledge about Mi'kmaq sovereignty and treaties led by Mi'kmaq knowledge keepers, Elders, and artists |
| Learning Outcome 2 | gain understandings about diverse and distinct art and craft production in Mi'kma'ki and apply critical thinking skills to articulate/ evaluate key issues in local art histories |
| Learning Outcome 3 | understand and start to activate practices of decolonizing, inter-cultural, and collaborative methodologies in arts-led research and study |
| Teaching and Assessment Methods | guest speakers (Elder, knowledge keepers, artists); field trips (Africville Museum, local art galleries, Mi'kmaq Debort Cultural Centre); films + videos by local artists and about local histories of cultural production; repository to host student research |
| Assignment #1: Mi'kmaq Art + Sovereignty | Students will research + share on a Mi'kmaq artist and or ancestral art object in order to consider Mi'kmaq ways of knowing and being and local treaties |
| Assignment #2: Local Artist and Makers: Towards Building a local art history | Students will share research on a local maker/artist |
| Assignment #3: Decolonizing our Practices: | Students will undertake a collaborative assignment to consider decolonizing and inter-cultural practices |
| Assignment #4: Short Reflections on Visitors and Field Trips | |
| Resources Requested | |