



The Senate of York University

Notice of the 600th Meeting of Senate

to be held at 3:00 pm. on Thursday, January 23, 2014
in the Senate Chamber, N940 Ross Building.

AGENDA

	<u>Page</u>
1. Chair's Remarks (<i>R. Mykitiuk</i>)	
2. Minutes of the Meeting December 12, 2013.....	i
3. Business Arising from the Minutes	
4. Inquiries and Communications	
5. President's Items (<i>M. Shoukri</i>)	
6. Committee Reports	
6.1 Executive (<i>A. Asif</i>).....	1
6.1.1 Nomination for Election to the Tenure and Promotions Committee.....	1
6.2 Academic Standards, Curriculum and Pedagogy (<i>L. Sanders</i>).....	3
6.2.1 Notice of Statutory Motion to Establish a Master of Business Analytics Degree Type, FGS	3
6.2.2 Establishment, Graduate Diploma in Comparative Literature, Graduate Program in Humanities, FGS (Appendix A).....	10
6.2.3 Establishment of a Graduate Diploma in World Literature, Graduate Program in English, FGS (Appendix B)	30
6.2.4 Establishment, Honours Minor BA Option in Computational Arts & Technology, Digital Media Program, Fine Arts (Appendix C).....	48
6.2.5 Graduate Diploma in Health Services & Policy Research, York Institute for Health Research, FGS (Appendix D).....	54
6.2.6 Closure, Graduate Diploma in Teaching of Acting, Theatre, FGS (Appendix E)	61
6.2.7 Closure, Graduate Diploma in Teaching of Movement for Theatre, FGS (Appendix E).....	61
6.2.8 Closure, Undergraduate Certificate in Biblical Studies, Humanities, Liberal Arts & Professional Studies (Appendix F)	66
6.2.9 Length of Completion Policy, BScN Program (Appendix G).....	70
6.3 Academic Policy, Planning and Research (<i>P. Axelrod</i>)	86
7. Other Business	

Continued on page 2

Consent Agenda (ASCP Report)

- 6.2.10 Addition of Streams/Changes to Degree Requirements, Specialized Honours BA Program in Digital Media, Digital Media Program, Fine Arts/ Lassonde (Appendix H)
- 6.2.11 Changes to Requirements/Admission Standards, MA Program in Critical Disability Studies, FGS (Appendix I)
- 6.2.12 Change to Time to Completion Option for Part-Time Students in MSc in Nursing (MScN), FGS

Harriet Lewis, Secretary

Minutes

of the meeting held at 3:00 pm on Thursday, December 12, 2013
in the Senate Chamber, N940 Ross Building.

R. Mykitiuk, Chair	R. De Costa	J. Kozinski	G. Monette	J. Simeon
M. Adriaen	P. Delaney	S. Lawrence	J. Morrison	M. Singer
M. Amegago	S. Dimock	R. Lee	R. Myers	H. Skinner
C. Archer	C. Ehrlich	R. Lenton	P. Ng	B. Spotton Visano
A. Asif	J. Elder	H. Lewis, Secretary	J. Nguyen	N. Sturgeon
M. Aubin	R. Furguele	D. Leyton-Brown	J. O'Hagan	A. Tarc
P. Axelrod	P. Giordan	M. Lockshin	R. Owston	G. Turlakis
A. Belcastro	T. Gulliver	W. Maas	S. Parsons	S. Tufts
S. Benchimol	R. Haché	S. MacDonald	A. Patel	G. Vanstone
M. Biehl	M. Hamadeh	A. MacLennan	A. Pitt	T. Wesson
K. Bird	S. Harwalkar	M. McCall	B. Rahder	M. Wiktorowicz
G. Brewer	R. Hornsey	S. McLaren	K. Robson	H. Wu
D. Callison	D. Horváth	K. McRoberts	P. Ryan	Q. Zha
H. Campbell	M. Hosale	G. Mianda	L. Sanders	
D. Cappadocia	D. Hunt	K. Michasiw	C. Sandilands	
G. Comninel	A. Karim	M. Milo	A. Schrauwers	
B. Crow	J. Kozinski	A. Moakler	M. Shoukri	

1. Chair's Remarks

The Chair greeted Senators at the end of the Fall term and noted that Senate would meet for 600th time in January 2014, an occasion that will be commemorated.

2. Minutes of the Meeting of November 28, 2013

It was moved, seconded and *carried* **“that the minutes of the meeting November 28, 2013 be approved.”**

3. Business Arising from the Minutes

There was no business arising from the minutes.

4. Inquiries and Communications

4.1 Senators on the Board of Governors

Senators on the Board of Governors transmitted a synopsis of the Board's meeting of December 9, 2013. In response to a question about the impact on the budget of the new pension framework and the Board's approval of a debenture up to but not exceeding \$100 million, Vice-President Finance and Administration Brewer indicated that these would have minimal effect. Long-term financial arrangements could help fund strategic academic initiatives or replenish cash reserves.

4.2 Academic Colleague to the Council of Ontario Universities

The Academic Colleague to the Council of Ontario Universities shared the most recent COU Update, and highlighted initiatives related to access, Aboriginal students, and the organization's current advocacy campaigns. The presentation can be accessed with the agenda for the meeting at

<http://www.yorku.ca/secretariat/senate/agenda/2013-2014/20131212WithPresentations.pdf>

5. President's Items

President Shoukri expressed his thanks to Senators and the community for their dedication, and provided Senate with an overview of the key issues for York and other Ontario universities – the government's Differentiation Policy Framework and the development of related Strategic Mandate Agreements. While optimistic that York's size, diverse programs and recognized excellence will stand the University in good stead, these are the most consequential public policy initiatives in many years.

York's next submission focuses on strengths and emerging areas of strategic priority. Universities also have an opportunity to identify additional metrics by which SMA commitments can be assessed. AAPRC had been consulted on the draft submission. Documentation will be shared with Senate during the process leading a final agreement.

The President's presentation on the Differentiation Framework was posted online with other documentation for the meeting at

<http://www.yorku.ca/secretariat/senate/agenda/2013-2014/20131212WithPresentations.pdf>

6. Committee Reports

6.1 Executive

Senate Executive informed Senate of remaining vacancies on Senate committees and its facilitation of a process by which Senate will elect two Senators to serve on the Academic Sub-Committee of the Academic and Administrative Program Review Steering Committee.

6.2 Appeals

The Appeals Committee filed its annual report and in doing so advised that cases reaching the Senate level had fallen by half of in the last two years and confirmed that the Office of the University Secretary and University Counsel continue to conduct workshops to enhance appeals processes.

6.3 Awards

In presenting its annual report to Senate, the Awards Committee advised that recommendations for a new scholarship framework were in the final stage of consideration.

6.4 Academic Standards, Curriculum and Pedagogy

6.4.1 Establishment of the York University English as a Second Language Bridging Program (YUBridge) Program, York University English Language Institute

It was moved, seconded and *carried* **“that Senate approve the establishment of the York University English as a Second Language Bridging Program (YUBridge) Program, housed in the York University English Language Institute, effective 1 January 2014.”**

6.4.2 Consent Agenda Item: Changes to the Thesis, Dissertation and Supervision Guidelines, Faculty of Graduate Studies

Senate *approved by consent* an ASCP recommendation to approve changes to the Faculty of Graduate Studies *Thesis, Dissertation and Supervision Guidelines* necessary to adopt an Electronic Thesis and Dissertation (ETD) submission platform (set out in Appendix B), effective 1 January 2014.

6.4.3 Information Items

Academic Standards, Curriculum and Pedagogy advised that it had participated in consultations with the Experiential Education Working Group on issues of central important to the University Academic Plan's student experience objectives.

6.5 Academic Policy, Planning and Research

6.5.1 Establishment of a Department of Science and Technology Studies in the Faculty of Science (Statutory Motion) and, subject to formal approval of the Department by the Board of Governors, Transfer of STS Programs from the Department of Humanities, Liberal Arts & Professional Studies to the new Department of Science and Technology Studies

It was moved, seconded and *carried* **“that Senate approve the establishment of a Department of Science and Technology Studies in the Faculty of Science (statutory motion); and, subject to formal approval of the new department by the Board of Governors, approve the transfer of STS Programs from the Department of Humanities, Liberal Arts and Professional Studies to the Department of Science and Technology in the Faculty of Science.”**

6.5.2 Autumn Report of the Vice-President Research and Innovation

Vice President Haché presented his annual research report with a focus on indicators of research impact and other rankings, together with a summary of major research achievements in the past year. His presentation was posted online with other documentation at

<http://www.yorku.ca/secretariat/senate/agenda/2013-2014/20131212WithPresentations.pdf>

6.5.3 Academic and Administrative Prioritization

APPRC transmitted submitted an updated chronology of its involvement in the Academic and Administrative Program Review initiative. The Committee will continue to facilitate updates by the Provost, the next of which is expected in January 2014.

6.5.4 Other Information Items

APPRC hared the terms of reference it had endorsed for a new Major Awards Advisory Committee supported by the Vice-President Research and Innovation.

<http://www.yorku.ca/secretariat/senate/agenda/2013-2014/20131212WithPresentations.pdf>

6.6 Academic Policy, Planning and Research / Academic Standards, Curriculum and Pedagogy

In a joint report, APPRC and ASCP conveyed the November 2013 report of the Sub-Committee on Quality Assurance.

7. Other Business

There being no further business, Senate adjourned.

R. Mykitiuk, Chair _____

H. Lewis, Secretary _____



EXECUTIVE COMMITTEE

Report to Senate at its Meeting January 23, 2014

FOR ACTION

1. **Nominee for Election to Senate Committee**

Senate Executive recommends the following candidate for nomination as a member of a Senate committee (non-designated seat) for the remainder of a three-year term to begin immediately and end June 30, 2016.

Nominations are also accepted from the floor of the Senate if the nominee has consented and is available for the published meeting time of the committee. Nominators are asked to report prospective nominees to the Secretary prior to the start of the meeting in order to determine their eligibility. Final approval for the slate of nominees is given by Senate on a motion "that nominations be closed" as moved by the Vice-Chair of Senate.

Tenure and Promotions (1 of 1 vacancies, three-year term) (*Meets in panels at Thursdays at 3:00 when Senate is not in session; members participate in the deliberations of committees constituted at the Faculty level*)

Gareth Morgan, Professor, Schulich

FOR INFORMATION

1. **Approval of Individuals to Serve as Members of Senate Committees (Faculty Nominees)**

Senate Executive has approved the membership on Faculty-designated Senate committees of the following individuals:

Senate Executive: James Elder, Professor, Psychology, Health
Academic Policy, Planning and Research: Anna Hudson, Associate Professor, Fine Arts
Academic Policy, Planning and Research: Eleanor Westney, Professor, Schulich

2. **Status of a Draft Motion Submitted for Consideration by Senate**

The Executive Committee received and reviewed a draft motion submitted by Senators Campbell and Tufts concerning the Academic and Administrative Program Review initiative. The Committee deferred its decision on whether the motion was ready for Senate consideration pending further clarifications and consultations. [The motion was subsequently withdrawn.]

3. **Religious Accommodation**

The Chair reported receiving a communication from Professor Paul Grayson concerning a request for accommodation on religious grounds by a student enrolled in a course he directs. Recent media coverage of this issue has generated a great deal of interest within the University and beyond. Dr Shoukri has issued a statement on the matter, and will address it during his remarks at the Senate meeting. In his statement, the President shared his belief that "we have an opportunity here to have

a broad discussion about the complexities involved with the issue of accommodation.” The Committee considered how an informed, dispassionate collegial discussion could be framed, and will share its views after further reflection.

4. **Senate Attendance**

The Secretary confirmed that she has corresponded with Senators who have missed three consecutive meetings.

Roxanne Mykitiuk

Chair of Senate of Senate Executive



The Senate of
York University

COMMITTEE ON ACADEMIC STANDARDS, CURRICULUM AND PEDAGOGY

Report to Senate at its meeting of 23 January 2014

Notice of Motion¹

6.2.1 Establishment of a Master of Business Analytics Degree • Faculty of Graduate Studies

It is the intention of the Academic Standards, Curriculum and Pedagogy Committee to make the following recommendation in a statutory motion:

That Senate approve the establishment of the degree of Master of Business Analytics.

Rationale

In January 2011 Senate approved the establishment of an MSc program in *Operations Management and Information Systems* housed in the Schulich School of Business. Upon review by the now defunct OCGS, the name of the program was changed to *Business Analysis*. Senate approved that title change in June 2011 and the program was launched in FW 2012-13. A further tweak to the program name was confirmed by Senate in October 2012 to *Business Analytics* to more accurately reflect the intent of the program.

Recently the Ministry of Training, Colleges and Universities (MTCU) requested that the program change from a Master of Science (MSc) degree to a Master of Business Analytics degree to differentiate it from science and engineering based programs in Ontario. To that end, the Faculty of Graduate Studies is recommending that the degree of Master of Business Analytics be established. Once approved by Senate, a companion resolution to change the existing Business Analytics program from an MSc to a Master of Business Analytics degree will come forward for approval.

Approvals: FGS Council 5 December 2013 • ASCP 8 January 2014

FOR ACTION

(All initiatives effective FW'14, unless otherwise stated)

I. EXPEDITED APPROVALS

6.2.2 Establishment of a Graduate Diploma in Comparative Literature • Graduate Program in Humanities • Faculty of Graduate Studies

¹ New degree types are approved by Senate by means of a statutory motion, the first stage of which is notice. Notices can be debated but there is no vote taken until the subsequent second and final stage.

The Committee on *Academic Standards, Curriculum and Pedagogy* recommends that Senate approve **the establishment of a Type 2 Graduate Diploma in Comparative Literature, housed in the graduate Humanities program, Faculty of Graduate Studies.**

Rationale

The proposed *Diploma in Comparative Literature* highlights the comparative, multilingual, cross-cultural nature of students' graduate training and develops and reinforces their professional skills to prepare them for a global, multilingual job market. In the case of MA students, it will provide promising opportunities for further study in related disciplines; in the case of PhD students, it can lead to prospective careers in a range of areas requiring a high level of cross-cultural competency and literacy from government to the global creative industries, as well as making them more competitive for discipline-specific academic careers. Having this diploma option available makes the Humanities graduate degrees more attractive and will strengthen the program by attracting students with exceptional skill sets who might otherwise choose more specialized programs. It also brings together York's considerable faculty expertise in the discipline and makes it available to students in a systematic way.

While there are undergraduate and graduate programs in comparative literature at universities across Ontario, none offer a graduate diploma. It will be, therefore, a unique offering at York, which will supplement the general interdisciplinary Master's and doctoral degree programs already on offer.

A Type 2 diploma is awarded concurrently with a graduate degree. The proposal satisfies the Senate criteria for Type 2 graduate diplomas. Consultation with relevant programs has been undertaken and there is strong support for the initiative. Both the anchor and FGS Deans, and the Vice-Provost Academic have noted the alignment of the new diploma with academic plans and have provided statements of support. Documentation is attached as Appendix A.

Approvals: FGS Council 5 December 2013 • ASCP 8 January 2014

6.2.3 Establishment of a Graduate Diploma in World Literature • Graduate Program in English • Faculty of Graduate Studies

The Committee on *Academic Standards, Curriculum and Pedagogy* recommends that Senate approve **the establishment of a Type 2 Graduate Diploma in World Literature, housed in the graduate English program, Faculty of Graduate Studies.**

Rationale

The proposal for the diploma in *World Literature* (attached as Appendix B) was prepared in close collaboration with the proponents of the diploma in *Comparative Literature* (Item 6.2.1 above). World Literature is a relatively new field that emerged from the discipline of Comparative Literature. While an undergraduate and graduate program have been launched at Simon Fraser and Ottawa universities respectively, no graduate diploma on the topic exists within Canada. York therefore is well-positioned to offer this diploma in conjunction with an MA or PhD degree in English Literature, Humanities, Translation Studies or French. Like the Comparative Literature diploma, the diploma in World Literature will also provide promising opportunities for further study in related disciplines; in the case of Ph.D. students, it can lead to prospective careers in a range of areas requiring a high level of cross-cultural competency and literacy, from government to the global creative industries. The offering responds to the need identified among students looking to highlight the cross-cultural aspects of their studies in literature, culture and/or translation and to interest prospective employers who demand graduates with certifiable cross-cultural expertise.

The proposal satisfies the Senate criteria for Type 2 graduate diplomas. Considerable consultation informed the proposal and there is strong support for the initiative. It is expected to contribute significantly to the overall value of the graduate programs in English, Humanities, Translation Studies and French. Having confirmed that the resources are in place, and statements of support have been provided by the relevant Deans and Vice-Provost Academic, the Senate Committee recommends the diploma be approved.

II. MAJOR MODIFICATIONS

6.2.4 Establishment of an Honours Minor BA Option in Computational Arts & Technology • Digital Media Program • Faculty of Fine Arts

The Committee on *Academic Standards, Curriculum and Pedagogy* recommends that Senate approve **the establishment of an Honours Minor BA option in Computational Arts & Technology, housed in the Digital Media Program within the Faculty of Fine Arts.**

Rationale

The full proposal is attached as Appendix C. The Digital Media BA is a unique cross-Faculty (Faculty of Fine Arts and Lassonde School of Engineering) program that prepares students equally in STEM (science, technology, engineering, and math) and creative practices in electronic and computational media. Currently it is offered as a Specialized Honours program. An Honours Minor option in Computational Arts & Technology is proposed as a new degree option.

The proposed Minor in Computational Arts and Technology would be offered through the Faculty of Fine Arts. Whereas the Digital Media BA program is a balance between fine arts and computer science courses, the proposed Minor is fine arts focused. The name Computational Arts and Technology reflects the intention to make this distinction clear to students. This minor would be suitable for students with a significant interest in the field but who choose to concentrate in another discipline. Students enrolled in the minor will focus on creative practices in electronic and computational media. The minor will provide a strong interdisciplinary component to many other programs across the University. If approved, the Minor would be available to students enrolled in any Honours BA program that offers a major/minor option in the Faculties of Environmental Studies, Fine Arts, Health, Liberal Arts and Professional Studies, or the Lassonde School of Engineering.

The new Minor supports the Faculty of Fine Arts' core priority to expand its digital initiatives, and the UAP's interdisciplinary goals. The Dean of the Faculty of Fine Arts has confirmed the resources are in place for the Minor and has stated his full support for the new degree option.

III. PROGRAM CLOSURES

6.2.5 Graduate Diploma in Health Services & Policy Research • York Institute for Health Research • Faculty of Graduate studies

The Committee on *Academic Standards, Curriculum and Pedagogy* recommends that Senate approve **the closure of the Graduate Diploma in Health Services & Policy Research housed in the York Institute for Health Research.**

Rationale

The Graduate *Diploma in Health Service and Policy Research* was offered by a consortium of six Ontario universities (Lakehead, Laurentian, McMaster, Ottawa, York and the University of Toronto), through the Ontario Training Centre Health Services and Policy Research (OTC). At York, the Diploma is housed in the York Institute for Health Research and available to students enrolled in one of the following Master's or PhD programs: Education, Environmental Studies, Kinesiology & Health Science, Law, Mathematics & Statistics, Business Administration (Non-profit Management & Leadership), Philosophy, Social Anthropology, Social Work, Sociology, Women's Studies.

Funding was provided to universities for the diploma for ten years (July 2002 to August 2012) by the Canadian Health Services Research Foundation (CHSRF)—now the Canadian Foundation for Healthcare Improvement (CFHI)—and the Canadian Institutes of Health Research (CIHR). With the

ending of the ten year funding award, the OTC Program at each of the participating universities has been closed. Documentation is attached as Appendix D.

Although all enrolled students have completed the requirements for the Diploma, some doctoral students have not yet graduated from their program. Since the diploma is normally awarded at the time of completion of the degree program, the Diploma will remain in the system until these students graduate.

Approvals: FGS Council 5 December 2013 • ASCP 8 January 2014

6.2.6 Closure of the Graduate Diploma in Teaching of Acting • Department of Theatre • Faculty of Fine Arts

The Committee on *Academic Standards, Curriculum and Pedagogy* recommends that Senate approve **the closure of the Graduate Diploma in Teaching of Acting, Department of Theatre, Faculty of Fine Arts.**

Rationale

The full proposal is attached, along the decanal letters of support (Appendix E). The Graduate Diploma in Teaching of Acting has not been offered since 2005-2007 due to the extremely low enrolment in the diploma program and a dearth of qualified candidates. Only one person has ever graduated with the diploma. Dean Bixley notes that the closure of the program allows the Faculty to focus on new initiatives that are better aligned with its mandate, including interdisciplinary collaborations with the Faculty of Health and the Lassonde School of Engineering.

Approvals: FGS Council 5 December 2013 • ASCP 8 January 2014

6.2.7 Closure Graduate Diploma in Teaching of Movement for Theatre • Department of Theatre • Faculty of Fine Arts

The Committee on *Academic Standards, Curriculum and Pedagogy* recommends that Senate approve **the closure of the Graduate Diploma in Teaching of Movement for Theatre, Department of Theatre, Faculty of Fine Arts.**

Rationale

Similar to the Diplomas in Teaching of Acting, the Teaching of Movement for Theatre diploma has not been offered for several years. Just three people have graduated with this Diploma. The rationale for the closure of the Teaching of Acting Diploma applies to the diploma program as well. Documentation is attached as Appendix E.

Approvals: FGS Council 5 December 2013 • ASCP 8 January 2014

6.2.8 Closure of the Undergraduate Certificate in Biblical Studies • Department of Humanities • Faculty of Liberal Arts & Professional Studies

The Committee on *Academic Standards, Curriculum and Pedagogy* recommends that Senate approve **the closure of the Certificate in Biblical Studies, housed in the Department of Humanities, Faculty of Liberal Arts & Professional Studies.**

Rationale

The Department of Humanities, the Dean and the Vice-Provost Academic all concur that the chronically low enrolments in the Certificate (detailed in the proposal, Appendix F) together with more attractive degree program options for students in LA&PS warrant the closure of the Certificate in Biblical Studies. With no courses specifically tied to the certificate program, and grand-parenting arrangements in place to accommodate the few students presently enrolled in it, the Senate Committee recommends its closure as a prudent measure by the Faculty.

Approvals: LAPS Council 5 December 2013 • ASCP 8 January 2014

IV. Academic Policies

6.2.9 Policy on the Length of Completion of York-Seneca-Georgian BScN Program • School of Nursing • Faculty of Health

The Committee on *Academic Standards, Curriculum and Pedagogy* recommends that Senate approve the **Policy on the Length of Completion of the York-Seneca-Georgian Bachelor of Science in Nursing program** as set out in Appendix G.

Rationale

Data on the transition and experiences of students in the Collaborative BScN program, their exit GPAs, and their success on the Canadian Registered Nurses' Examination (CRNE) indicate an association with a longer time spent in the program, lower exit GPAs and poorer performance on the CRNE. The time limitations for program completion are important to ensure cohesion, continuity, current competence and patient safety within the context of that professional nursing education program. This policy supports the continuous building of such nursing knowledge in novice learners enrolled in a full-time program.

This policy has been approved by the College partners. A parallel length of completion policy was established by Senate (November 2011) for the 2nd Entry and the Post-RN Internationally Educated Nurses BScN Programs and has been effective in achieving its intended purpose with those programs.

The policy's time limitations take into account the program's unique structure and plan of study across the two College sites. Students' length of time spent in the program (beyond a standard full-time progression, and barring approved leaves) will be communicated by the Colleges to the School of Nursing at York. This policy is similar to those supported in other collaborative nursing programs in Ontario (i.e., Western University, University of Windsor, University of Toronto).

Approvals: Health Council 6 November 2013 • ASCP 4 December 2013

CONSENT AGENDA

6.2.10 Addition of Streams / Changes to Degree Requirements for the Specialized Honours BA Program in Digital Media • Digital Media Program in Faculty of Fine Arts and Department of Electrical Engineering and Computer Science, Lassonde School of Engineering.

The Committee on *Academic Standards, Curriculum and Pedagogy* recommends that Senate approve the **restructuring of the Specialized Honours BA program in Digital Media into the *Digital Media Arts* and *Digital Media Development* streams, and the concomitant changes to degree requirements.**

Rationale

The full proposal is attached as Appendix H. The proposed changes to the Specialized Honours BA program in Digital Media articulate a new common core of courses and two distinct streams: *Digital Media Arts* and *Digital Media Development*. The proposed changes emanate from much discussion and consultation with students who have expressed a need for more flexible programs that allow them to choose an appropriate balance between computer science and fine arts that suits their scholarly interests and career aspirations.

Approvals: Fine Arts Council 30 November 2013 • Lassonde Council 3 December • ASCP 8 January 2014

6.2.11 Changes to Requirements / Admission Standards for MA Program in Critical Disability Studies • Faculty of Graduate Studies

The Committee on *Academic Standards, Curriculum and Pedagogy* recommends that Senate approve **changes to the degree requirements (effective FW'14) and admission standards (effective FW'15) for the MA program in Critical Disability Studies as follows:**

- Elimination of the course CDIS 6000 3.0 from the core required courses
- Reduction of the required core course credit totals from 21 to 18
- Increase in the minimum GPA for program admission from B to B+ (*effective FW 2015-16*)

Rationale

Feedback from students in the program in recent years prompted a review of the contributions of the MA Research Seminar CDIS 6000 3.0 to the goals of the program. Originally intended to provide support for students doing their Major Research Paper (MRP), students found that the support was not significant enough to maintain an entire credit course. Also, students reported considerable overlap in content between the research seminar and the required methodology course CDIS 5110 3.0. It was concluded that the seminar course adds to the intensity of the program without adding to its scholarly goals. Eliminating it will allow students more freedom to engage in their studies. In addition to guidance from supervisors, students will continue to receive preparatory support for their MRP by required attendance at a three hour non-credit seminar taught by CDS faculty on the nature, purpose and structure of an MRP. This will include discussion of how to design an MRP proposal, how to choose an MRP topic and how to organize research and writing while undertaking this final program requirement. The supporting documentation is attached as Appendix I.

Approvals: FGS Council 5 December 2013 • ASCP 8 January 2014

6.2.12 Change to Time to Completion Option for Part-Time Students in MSc in Nursing (MScN) • Faculty of Graduate Studies

The Committee on *Academic Standards, Curriculum and Pedagogy* recommends that Senate approve **the following change to the time to completion requirement in the MScN program - the Primary Health Care Nurse Practitioner (PHCNP) field:**

Existing Time to Completion Requirement	Proposed Time to Completion Requirement
PHCNP Full time students complete the program in six consecutive semesters and part time students in three to four years, depending on the course load.	PHCNP Full time students complete the program in six consecutive semesters and part time students in three years.

Rationale

Students only have 4 calendar years from starting the program to completing it in order to write their registration exam for the College of Nurses of Ontario (CNO). If a student in a 4-year option takes any kind of a leave or needs to repeat a course, they will not meet the requirement set out by the CNO for students wanting to write the registration exam to become Nurse Practitioner. By only providing a 3-year option for part time study, students have a one-year cushion should they need to repeat a course or take a leave for any reason.

The program exists to prepare Nurse Practitioners for the health care system. The proposed change supports the achievement of the program goals and students' success with the CNO exams. There are no changes being proposed to the degree requirements, only to the amount of time during which the program should be completed. The new requirement will take affect for incoming students in FW'14.

Approvals: FGS Council 5 December 2013 • ASCP 8 January 2014

FOR INFORMATION

V. MINOR CURRICULUM CHANGES

1. **Minor Curriculum Items Approved by ASCP (effective FW 2014-15 unless otherwise stated)**
Minor changes to degree requirements / program nomenclature / calendar copy were approved by the Committee for the following programs:

- a) Faculty of Fine Arts
BFA program in Film (Screenwriting)
- b) Faculty of Graduate Studies
Kinesiology and Health Sciences graduate program
Graduate Diploma in Post-Secondary Education: Community, Culture and Policy
- c) Faculty of Liberal Arts & Professional Studies:
 - Business and Society
 - Certificate in Geographic Information Systems and Remote Sensing
 - Children's Studies
 - Classical Studies
 - Classics
 - English
 - Geography and Urban Studies
 - German Studies
 - History
 - Humanities
 - Religious Studies
 - South Asian Studies
- d) Faculty of Science
 - Biology (Biomedical Stream)
 - Environmental Biology
 - Environmental Science
 - BA in Mathematics & Statistics; BSc in Applied Mathematics
 - Geography
 - General Science
 - Physics & Astronomy (Astronomy Stream)
 - Mathematics for Commerce (Operations Research Stream)

Leslie Sanders
Chair, Academic Standards, Curriculum & Pedagogy

Graduate Diploma in Comparative Literature

1. Introduction

1.1 York University's Graduate Program in Humanities proposes to house a Type 2 Graduate Diploma in Comparative Literature (GDCL), which may be awarded concurrently with its M.A. and Ph.D. degrees.

1.2 The discipline of Comparative Literature has a venerable tradition that began in nineteenth-century Europe and now stretches across the global academy from Hong Kong and Auckland to Saarbrücken and Sofia. Comparative Literature was notably defined by Henry Remak in 1961 as “the study of literature beyond the confines of one particular country, and the study of the relationships between literature on one hand and other areas of knowledge and belief, such as the arts (e.g. painting, sculpture, architecture, music), philosophy, history, the social sciences, (e.g. politics, economics, sociology), the sciences, religion, etc., on the other. In brief it is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression” (*Comparative Literature: Method and Perspective*), and this understanding can be traced through the state of the discipline volumes that the American Comparative Literature Association assembles every decade, the last two of which are Charles Bernheimer's *Comparative Literature in the Age of Multiculturalism* (1995) and Haun Saussy's *Comparative Literature in the Age of Globalization* (2006).

Comparative Literature has a strong tradition in Canada, which resulted in the founding of the Canadian Comparative Literature Association in 1969 and its journal, the *Canadian Review of Comparative Literature/ Revue canadienne de littérature comparée* in 1974. There are currently a number of undergraduate and graduate programs in the discipline across the country, most prominently those offered by the Centre for Comparative Literature at the University of Toronto, but not yet a graduate diploma.

This graduate diploma was developed in consultation with all of the relevant constituencies at York and has received enthusiastic support from the Graduate Directors of English (Marie-Christine Leps, Translation Studies (Marie-Christine Aubin) and French (Dominique Scheffel-Dunand). We also reached out to DLLL, and although the individual language programs consist mostly of faculty who are not involved in graduate studies at this time, all of the faculty in the Graduate Program of Humanities who are from DLLL responded enthusiastically about the diploma and are included in this application (see 6.1). The Graduate Program in Humanities will continue to reach out to faculty in DLLL and looks forward to having DLLL members with relevant expertise become affiliated with the Graduate Program in Humanities, enhance course offerings, and contribute to supervision.

1.3 In addition to graduate degrees in Humanities, the GDCL is open to all graduate students registered in York M.A. and Ph.D. degrees. It is expected that it will be of particular interest to those in English, French, and Translation Studies.

2. General Objectives of the Graduate Diploma

2.1 This challenging graduate diploma highlights the comparative, multilingual, cross-cultural

nature of students' graduate training and develops and reinforces their professional skills to prepare them for a global, multilingual job market. In the case of M.A. students, it will provide promising opportunities for further study in related disciplines; in the case of Ph.D. students, it can lead to prospective careers in a range of areas requiring a high level of cross-cultural competency and literacy from government to the global creative industries, as well as making them more competitive for discipline-specific academic careers. Having this diploma option available makes the Humanities graduate degrees more attractive and will strengthen the program by attracting students with exceptional skill sets who might otherwise choose more specialized programs. It also brings together York's considerable faculty expertise in the discipline and makes it available to students in a systematic way.

2.2 The multilingual, cross-cultural component of the proposed graduate diploma is in alignment with the University's and Faculty's stated interest in internationalization and its focus on innovative, interdisciplinary research.

2.3 The Humanities Graduate Program was designed to be broad in scope and offer students the opportunity to pursue a wide range of areas related to culture in three streams: Comparative Perspectives and Cultural Boundaries; Religion, Values and Culture; and the Cultures, Technologies and Sciences of the Modern. The proposed GDCL offers students in all streams the ability to specialize in a respected discipline while at the same time earning a qualification that is distinctive in its explicit focus on interdisciplinarity scholarship in practice and in theory. At the same time, it offers exceptional students in other programs with literary, cultural and artistic foci the opportunity to highlight their international, multilingual abilities and those in Translation Studies the opportunity to highlight their literary and not just linguistic training.

3. Need and Demand

3.1 The GDCL is a unique offering in Ontario. The graduate diplomas that York currently offers in literature and culture are all in specific area, culture and language studies: Asian Studies, German and European Studies, Hebrew and Jewish Studies, and Latin American and Caribbean Studies. While important to sustain area, culture and language-based research, those diplomas are not primarily intended to focus on, and give students visible qualifications in, a more wide-ranging cross-cultural and multilingual competence. While there is the opportunity to get an M.A. and Ph.D. in the discipline of Comparative Literature in the province (at the University of Toronto and Waterloo), our proposed diploma will supplement a more general interdisciplinary degree with a graduate diploma in the discipline.

3.2 The GDCL responds to the need identified among students looking to highlight the comparative, multilingual aspects of their studies in literature, culture and/or translation and to interest prospective employers who demand multilingual graduates with certifiable cross-cultural expertise. The Comparative Perspectives and Cultural Boundaries is by far the largest field in the Humanities Graduate Program. Many of those students have expressed interest in Comparative Literature, for example by presenting papers at national and international conferences of the CCLA (Canadian, Comparative Literature Association), ACLA (American Comparative Literature Association), BCLA (British Comparative Literature Association) and ICLA (International Comparative Literature Association).

3.3 The GDCL is proposed to be implemented in September 2014, with an initial in-take of 8-10 students. The steady-state enrolment is anticipated to remain steady at that level. Enrolment is controlled through the requirement of demonstrating competence in two languages other than English. Only M.A. and Ph.D. students already admitted into York graduate programs are eligible to enroll in the Diploma, which will keep additional workload (teaching/supervision) for faculty members to a minimum.

4. Curriculum, Structure and Learning Outcomes

4.1 Diploma Requirements

Students enrolled in the GDCL must complete the following requirements:

- A 3-credit course on the history of Comparative and World Literature (entitled “Comparative and World Literature Seminar: History and Practice”), to be offered in rotation between the Graduate Programs of Humanities, English, and Translation Studies.
- One course in cultural theory (3 or 6 credits), to be chosen among the offerings of the Graduate Programs in Humanities, English, French, and Translation Studies and approved by the student’s advisor and the Humanities Graduate Program Director (see below for a list of courses).
- Three research papers completed in conjunction with the coursework required by their programs that have clearly comparative cultural content; or a major research paper, thesis, or dissertation with an approach relevant to Comparative Literature, to be approved by the student’s advisor and the Humanities Graduate Program Director;
- Demonstrated academic competence in two languages other than English (that is one more than the degree requirement for Humanities);
- It is recommended, but not required, that students complete a study period, research stay or an internship of at least one semester in a country where English is not the main language of communication. York International has a large number of exchange agreements, summer programs and internships that are available to graduate students. Among its wide range of international co-operations, York has, for example, an agreement with every university in France for “co-tutelle” doctorates, and the French Consulate in Toronto offers scholarships to help finance such cooperative projects. The Graduate Program in English has an exchange program with Mainz University, and the Graduate Program in Humanities has an ongoing series of Graduate Workshops on Media and Culture in collaboration with the Universities of Mainz and Göttingen. A full list of exchange agreements and internship possibilities is at:
<http://international.yorku.ca/exchange/agreements.htm>;
<http://www.yorku.ca/yorkint/SSA/>;
<http://international.yorku.ca/internships/indexYIIP.htm>).
- The duties of the graduate diploma coordinator will be fulfilled by the Humanities Graduate Program Director. A simple flow-through and system of verification in writing on the basis of a checklist will allow the Graduate Program Director to administer the Diploma with the help of the Graduate Program Assistant, eliminating the need for a diploma coordinator.

Learning outcomes

Students who have completed the GDCL know how to:

- Identify, define, and historically situate key concepts, terms, methodologies, theoretical approaches, and critical assumptions as they have been developed in the discipline of Comparative Literature;
- Explain and critique western and non-western literary, cultural and artistic traditions in contexts that are both historical and contemporary;
- Identify the relevance of human culture and identity in social, political, historical and other contexts;
- Recognize and negotiate power structures based on factors such as ethnicity, gender, sexuality, etc.;
- Communicate when and how cultural issues stand in the way of social justice and equity;
- Recognize and challenge common sense, vagueness and banality in cultural practices and texts;
- Critically engage with cultural traditions and the taken-for-granted;
- Demonstrate creativity and independent thinking;
- Demonstrate alertness to hegemonic structures inherent in cultural practices;
- Work with academic material in at least two languages other than English;
- Describe fundamental debates in the discipline, as well as new concerns and developments, and situate them vis-à-vis other disciplines;
- Explain advantages and disadvantages of comparative methods for the creation of knowledge;
- Develop unique research topics that fit into an interdisciplinary comparative humanities framework and lead to new knowledge;
- Recognize research questions that are not suitable for comparative approaches;
- Position academic knowledge in relation to other forms of knowledge production;
- Adhere to recognized standards of research ethics;
- Structure, research and write comparative academic work of varying lengths from abstracts and conference presentations to seminar papers and a thesis or dissertation;
- Produce written texts appropriate to the context for which they are intended;
- Deliver skilful oral presentations in academic and non-academic contexts;
- Position themselves vis-a-vis intellectual traditions and explain their self-positioning;
- Connect with scholars in cognate areas at both the national and the international levels;
- Communicate their unique contribution to Comparative Literature.

4.2 Mechanisms are already in place for course and language competence assessment. Course assessment is stated when courses are proposed and then approved by the relevant Executive Committee. Language competence is the responsibility of the supervisor and must be carried out according to methods appropriate to both the language and the subject matter in question. Students must demonstrate competence in one of the following ways, as agreed with their supervisor:

1. Satisfactory completion of an intermediate level graduate language course;
2. Completion of a university level language course at the second year or above with a 'B' grade;

3. Satisfactory completion of a translation examination, involving the translation of a substantive excerpt from a text relevant to the student's program of study in a two hour period with the aid of a dictionary, and evaluated by two faculty members with competence in the language;
4. Satisfactory completion of at least one year of full-time study in a language other than English at an accredited university;
5. or, for students from non-English speaking backgrounds, a certificate of completion for high school, or the equivalent, for which the official language of instruction was other than English.
6. Students who require oral competence in a language for their research can instead meet their language requirement through an oral examination. They must demonstrate competence in a language through a one-hour oral examination with a fluent speaker.

4.3 The course offerings of the Graduate Programs in Humanities, English, French and Translation Studies will count towards the GDCL provided that students can demonstrate that their research papers have a comparative cultural component. While course offerings vary from year to year, we can demonstrate on the basis of the 2012-2013 and 2013-2014 offerings in Humanities, English and Translation Studies the kinds of courses that will be eligible for the GDCL. (Courses marked with a * will be revised and possibly combined for cross-listing in future curriculum changes that reflect the co-operation between the programs.)

English

6992 6.0 Studies in Contemporary Literary and Cultural Theory

This seminar is designed to introduce students to a broad range of theoretical and methodological approaches to textual analysis. We will study theories in their cultural, social, and political conditions of emergence, and situate contemporary debates in a historical perspective. We will therefore read across the disciplines (linguistics and literature, philosophy and history, structuralism and semiotics, performance and cultural studies), with the help of several faculty members who will present their areas of expertise and then direct seminar discussion on assigned readings. Some of the methods, models, and movements we will study include: Marxism, Freudianism, Saussurian linguistics, formalism, structuralism, the Bakhtin circle, gender studies, French feminism, gay, lesbian and queer studies, African-American and postcolonial studies, Derrida and deconstruction, Foucault and discursive critique, Deleuze and Guattari, and cultural studies.

- Offered 12 times since 2000

6997 3.0 Issues in Contemporary Theory

This course examines issues in contemporary theory from various perspectives.

- Offered 5 times since 2003.

6950 3.0 Postcolonial Theory*

This course examines what has come to be known as postcolonial theory, from Frantz Fanon to the most recent examples, with particular emphasis on Gayatri Chakravorty Spivak's Critique of Postcolonial Reason.

- Offered 7 times since 2002

6584 3.0 Culture and Globalization: Routes and Roots

This course examines the impact of globalization on culture in order to gauge how globalization is reconfiguring national cultures and national identities and explores new theoretical frameworks and methodologies needed to grasp the new realities.

- Offered 2 times since 2008

6585 3.0 Culture and Globalization: The Local Global

This course examines the impact of globalization on culture in the nation space of India and how it both differs from and is similar to the globalization processes transforming the societies of the west.

- Offered 2 times since 2008

6587 3.0 Asian Canadian Diasporas: Texts and Contexts

This course examines the writing of Asian Canadians of Chinese, Japanese, and Indian origins. Reading their texts helps us grasp the commonalities and differences in their communities' migration experiences as well as the alliances they have forged in Canada.

- Offered 1 time since 2011

6573 3.0 Studies in Post-Colonial Literature*

The course considers texts in fiction, poetry and drama, by writers from the West Indies. The approach is mainly historical, the aim being to examine each text within the social, cultural and literary context from which it has emerged. Consequently, discussion focuses on themes, techniques and issues of literary history.

- Offered 2 times since 2000

6564 3.0 Redressing Shakespeare: Shakespeare and Contemporary Drama

The "masterpiece" specifically tempting Shaw in the above quote was Shakespeare's Cymbeline, the fifth act of which Shaw couldn't resist totally rewriting in 1937. This compulsion to revise Shakespeare didn't originate with Shaw, of course, or even with the twentieth century; the texts of Shakespeare's plays have been deliberately meddled with, in one way or another, practically from the moment they were first performed. Most of these revisions have attempted either to "improve" Shakespeare on his own ground (writing the play Shakespeare should have written if only he'd known better) or else to alter that ground by modernizing it (updating the text by translating the Shakespearean situation and characters into a modern setting and idiom). By far the most fascinating versions of Shakespeare, however, are those contemporary plays which don't merely update the original but subvert it by engaging it in a debate--producing what Bertolt Brecht termed a "counterplay." This abrasive rubbing of one sensibility against another totally opposed to it frequently creates sparks, resulting in the kind of "re-vision" defined by Adrienne Rich as "the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction..."

- Offered 5 times since 2000

6200 3.0 Early Modern Food and Writing

This interdisciplinary and cross-genre course examines how food functions in the work of early modern authors from Spenser and Shakespeare through Milton, and places them in relation to

modern and contemporary theory.

- Offered 1 time since 2009

6986 3.0 20th–Century Revisionist Mythmaking

This course examines revisionist mythmaking in twentieth century artistic practice, predominantly literature and film. In this version of the course, three particular revised classical myths are explored: Orpheus, Medea, and Icarus.

- Offered 1 time since 2006

6570 6.0 City Texts and Textual Cities

This course analyzes the complex literary project of "writing the city" from the 1840s to the late 1930s. We will also examine "the built environment" as it was surveyed and interrogated by sociologists, architects, urban planners, and visual artists.

- Offered 2 times since 2004

6549 3.0 Modernism, Interdisciplinarity, and the Arts

Examines the literary, musical, and visual cultures of modernism to create better understanding of the forms, meanings, and significance of interdisciplinary art practices.

- Offered 3 times since 2010

6598 6.0 Free to Govern?: Woolf, Foucault, Ondaatje

The working hypothesis of this course: Woolf, Foucault, and Ondaatje write similar stories about the ways in which governmentality, the government of self and others, effects the everyday lives of individuals and populations, institutions and nations. The other working hypothesis of this course: individually and collectively their writings document strategies of resistance and initiate practices of freedom.

Why these three authors together? To borrow Bakhtin's phrase, their texts are transgredient—each project marshals theoretical, critical, and narrative elements which are foreign yet necessary to the completion of the others. Novels can trace the effects of governmentality on individual lives during the course of a day or several centuries; discursive analyses and genealogies can make visible networks of institutional forces and their impact on the population as a whole. It is a difference of focus, not of kind: Woolf's gendered bodies are policed by institutions; Foucault's institutional sites produce "docile bodies"; Ondaatje's fragile communities, forged in times of resistance, struggle against the common places of race, class, and nation. The objects of one discursive practice serve as grounds for the others; each sheds light on the shadows of the others. The seminar will work on a limited number of texts and their interrelations. No previous knowledge of any of the authors will be assumed or required.

- Offered 4 times since 2002

Humanities

6107 3.0 Inventing Modernisms: Place and Sensibility

This course explores the relation of Paris, a centre of cultural interchange, to the creation of early twentieth century modernist art and aesthetics. Issues such as displacement, exile, and immigration; primitivism; ethnicity and nationality; gender and sexuality; the interrelation of art forms, styles and community; and the impact of the First World War are discussed in the work of

writers, visual artists and musicians, as well as how the historical memory of an art movement - and moment - is created.

- Offered 5 times since 2004.

6125 3.0 Uncanny Fashion

This course interrogates the foundations of cultural modernity by examining uncanny sites in literature, film, architecture, cyborg culture and fashion that reveal modern anxieties and how they have and have not been, and can be, worked through.

- Offered twice since 2007.

6127 3.0 Contemporary Theory and the Humanities

This course introduces major positions in recent critical and literary theory, beginning with the linguistic turn (structuralism, semiotics, post-structuralism) and psychoanalysis, followed by the political critiques offered by gender, sexuality, class, and ethnic positions. Students will be introduced to these movements specifically in relation to the Humanities.

- Offered three times since 2008.

6132 3.0 Race-Thinking, Modernity and Postcolonial Melancholia*

Beginning with the Spanish Inquisition the course examines ways in which race-thinking has been linked to colonialism and the development of the modern world, alternative approaches to modernity as expressed in anti-colonial discourse, and the question of postcolonial melancholia.

- Offered twice since 2008.

6137 3.0 Post-Orientalism and Post-Occidentalism*

The course investigates the theory of postcolonialism, a relatively new but influential field. Aspects of colonial discourse, orientalism, cultural hybridity, non/Western theory, gender, sexuality, subalternity, indigeneity, language and race are explored critically from a variety of interdisciplinary and conceptual perspectives.

- Offered twice since 2009.

6140 3.0 Western Thought of Empire

The course examines how empire has figured in the works of dominant seventeenth eighteenth and nineteenth century 'Western' social and political thinkers. Issues about race, civilization, progress and modernity, and imperialism, colonialism, etc., are critically assessed discursively, ideological, sociopolitically.

- Offered twice since 2009

6148 3.0 Narrative: Theory and Interpretation

Narrative is a fundamental human characteristic – perhaps as fundamental as language. This course investigates narrative theory and interpretation in literature, but also with some attention to narrative in history, philosophy, social science, and even in natural science. Topics may include rhetorical and cognitive narratology, mimesis, the role of character and events in narrative, point of view, and plot grammars.

- Offered once since 2013.

6149 3.0 Theorizing Cultural Translation

In this course we examine approaches to translation and explore how the concept of cultural translation differs from strictly linguistic translation, a position that has been taken up productively in a range of theory from deconstructive to postcolonial.

- To be offered in 2014 for the first time.

6150 3.0 The Fiction of Postmodern Multiculturalism

This course examines relations between Jews and Arabs in Mandatory Palestine and in the State of Israel, within the broader context of Jewish history in the Middle East, using historical, political, literary and philosophical sources.

- Offered once since 2013.

6204 3.1 Holocaust Narratives: Exploring the Limits of Representation

This course examines fictional and life-writing narrative representations of the Holocaust. Through close readings of a variety of texts including diaries, memoirs, novels and stories, the course looks at the place of atrocity and loss in shaping memory and writing history.

- Offered twice since 2006.

6216 3.0 Moses through the Centuries

The character of Moses and his story of freedom, responsibility, and redemption have been central to the literary, artistic, and religious canon of western civilization for centuries. The foci of critical biblical scholarship have been on parsing the Moses texts and on the attempt to place Moses within a historical context. Yet, as the essayist Ahad Ha-Am (Asher Ginsberg) noted at the turn of the twentieth century, the search for the historical Moses is presumably of interest only to musty-headed historians. In addition, it is highly unlikely that any consensus can be reached among said historians on exactly who Moses was and what he did. What is much more important in Ha-Am's opinion is the examination of the changing interpretation of his life and significance throughout the ages. These are the images of Moses that have fired the human imagination over time and determined his place within the history of civilization. This course begins by examining the Moses accounts as found in the Hebrew Bible/Old Testament as narrative, myth, and – *pace* Ha-Am – (hi)story. Using this as a starting point, we then look at how the image of Moses has changed throughout the ages both within a religious context (Judaism, Christianity, and Islam) and within the arts (art, music, literature, and film). The aim is to examine how Moses, as a cultural and religious archetype, was manipulated by countless interpreters over the centuries and to what end. Ultimately, Moses as a historical figure may remain in the shadows, but various memories of Moses may be recovered through the construction of what the Egyptologist Jan Assmann has termed *mnemohistory*, which he argues “is concerned not with the past as such, but only with the past as it is remembered” (*Moses the Egyptian* p. 9)

- Offered twice since 2008.

Translation Studies

5130 3.0 History of Translation and Cultural Transfer

History of Translation and Cultural Transfer/Histoire de la traduction et du transfert culturel. This course explores variation in translating principles and practices throughout history, with special emphasis on social and cultural preconditions. Examples from different historical

periods/locations are compared and contrasted with current contemporary conventions in North America and various European countries.

- Offered Winter 2008, Winter 2010, Fall 2011 and Winter 2013.

5135 3.0 Experiences of Translation in the Americas

This course investigates translation in the Americas focusing on the relationship between language and culture contact in Latin America. Questions of translation as it relates to power, identity, and cultural production are addressed from an interdisciplinary outlook.

- Offered Fall 2008 and Fall 2012.

5140 3.0 Translation, Literature and Post-Colonialism*

Adopting an inductive and interdisciplinary approach, this course explores issues in the translation of post-colonial literatures, with a special focus on the Caribbean region. Its main objective is to allow the students to develop a critical reflection on the linguistic, aesthetic, cultural and political challenges surrounding the reception and remediation of various post-colonial literary works, while reinforcing their skills in the practice of literary analysis and translation.

- Offered Summer 2006 and Summer 2014.

5160 3.0 Method in Multicultural Environments

This course focuses on the principles underlying the various methods of studying translation, in particular the empirical/analytic, the cultural studies method(s) and the hermeneutics. How appropriate are these methods for studying translation? How serviceable are they as tools for research in increasingly multicultural environments?

- Offered Winter 2010 but was cancelled.

5185 3.0 Ideology of Translation and Translation of Ideology

This course explores the ideological dimensions of translation in various contexts. Through case studies covering literary and non-literary genres, students reflect on translation as a vector of ideology and on their own interventions as scholars.

- Offered Winter 2011, Winter 2013 and Summer 2014.

5325 3.0 Specialized Translation (Literature)

These seminars include a large number of practical exercises as well as a theoretical component. Students examine the principles, methods and objectives common to specialized translation before analyzing the terminology, knowledge base and writing conventions specific to one particular field.

- Offered four times since 2008.

5. Admission Requirements

All candidates for the GDCL must first be admitted to a graduate program at York University. They may register for the GDCL as soon as their M.A. or Ph.D. program of study has been set, normally before the course work has been completed.

6. Resources

6.1 Faculty resources: There is extensive faculty expertise in Comparative Literature that is currently being underutilized. 8 faculty have graduate degrees in Comparative Literature, while many more work comparatively in the context of philosophy and national and regional literature and culture programs.

Faculty Member & Rank	Home Unit	Primary Graduate Program	Area(s) of Specialization
Gisela Argyle, Professor Emerita	Humanities	Humanities	MA (Munich, in Comparative Literature), PhD (York); English/German, eighteenth to twentieth century; transnational genre formation; transformation of female life writings into male fiction.
Mark Cauchi, Assistant Professor	Humanities	Humanities	MA, PhD (York), 19th- and 20th-century continental philosophy and social theory; intersections of religious and secular thought and culture; theories of the secular and postsecular; intersections of philosophy and the arts (literature, visual art, and film).
Sylwia Chrostowska, Assistant Professor	Humanities	Humanities	MA, PhD (Tor., in Comparative Literature); Utopian/dystopian thought & literature; genre theory; history of literary criticism; Frankfurt School of critical theory; affect & memory.
Mary Catherine Davidson, Associate Professor	English (Glendon)	English (Glendon)	MA, PhD (Tor.), classical and medieval literature
Andrea Davis, Associate Professor	Humanities	Humanities	BA (West Indies), MA, PhD (York), Literature and the African Diaspora; Gender and African – Canadian Literature; Caribbean literature.
Ted Goossen, Professor	Humanities	Humanities	BA (Oberlin), MA, PhD (Tor.), Traditional or contemporary Japan; western culture and the Oriental other; Asian culture and the Occidental other; comparative examinations of cultural constructs of selfhood, society, nature and the sacred in western and non-western societies.
Maria Constanza Guzman, Associate Professor	School of Translation, Dept. of Hispanics, Glendon	Humanities	BA (Nacional de Colombia), MA (Kent St.) PhD (SUNY Binghamton, in Comparative Literature); Latin American literature; comparative literature and translation studies; contemporary theories of translation; literary translation and

			translation pedagogy; translation in the Americas.
Sara Horowitz, Professor	Humanities	Humanities	BA (CCNY), MA (Col.), PhD (Brandeis, in Comparative Literature); Gender and the Holocaust; memory, narrative and Jewish culture.
Theresa Hyun, Associate Professor	Humanities	Humanities	BA (SUNY), MA, PhD (Iowa St.); Korean women; writers and translation; translation as a form of cultural interaction; comparative literature and culture.
Susan Ingram, Associate Professor	Humanities	Humanities	MA (McM.), PhD (Alta., in Comparative Literature); past President CCLA; Translation and fashion theory; intersections of film and Europe.
Marlene Kadar, Professor	Humanities	Humanities	MA (Wat.), PhD (Alta., in Comparative Literature); Race, sex, gender, ethnicity and class in life writing practices; the construction of privilege and knowledge in women's writing; central European women in the Holocaust/Porrajmos.
Eva C. Karpinski, Associate Professor	Women's Studies	Women's Studies	MA (Wroclaw, Poland), PhD (Poznan, Poland), PhD (York); Women's writing; feminist, anti-racist, and postcolonial perspectives in auto/biography and life writing; American literature; postmodern fiction; cultural studies; Canadian studies; gender and migration studies; translation studies.
Christina Kraenzle, Director, Canadian Centre for German and European Studies	DLLL	Humanities	MA, PhD (Tor.); Modern/Contemporary German Literature and Film, German Cultural Studies
Shobna Nijhawan, Assistant Professor	DLLL	Humanities	MA (Heidelberg), PhD (Berk.), Early twentieth-century North India; Hindi public sphere; nationalist discourse; women's writings; colonial medicine in Hindi and Urdu periodicals and fiction.
Markus Reisenleitner, Associate Professor	Humanities	Humanities	MA, PhD (Vienna); President, Canadian Comparative Literature Association; Humanities; visual and textual representations of global cities; urban culture and fashion; theories of space and the environment.
Khatereh Sheibani, CLA	DLLL	Humanities	BA (Shiraz), MA (Tehran), PhD (Alta., in Comparative Literature); Iranian cinema.
Diana Spokiene,	DLLL	Humanities	Dipl. Phil. (Vilnius), MA (New

Associate Professor			Brunswick), PhD (Alta.); German, Scandinavian, Baltic and Russian Literatures and Cultures; gender, city and identity; inter/cultural studies.
Richard Teleky, Professor	Humanities	Humanities	BA (Case West.), MA, PhD (Tor.); Early twentieth-century modernism; Central European literature; Hollywood films before 1950; the creative process.
Temenuga Trifonova, Associate Professor	Film	Film	BA (Am U., Bulgaria), MFA (UCSD), PhD (SUNY); European cinema; screenwriting; film theory; philosophy of film; film remakes and adaptations; film criticism; psychopathology and film.
Gail Vanstone, Associate Professor	Humanities	Humanities	MA, PhD (York); Coordinator, Culture and Expression; Feminist cultures; film & media studies; culture & literature; digital humanities; women and film; Canadian cultural studies; social & political theory.
Jim Vernon, Professor	Philosophy	Philosophy	BA (McM, in Literary Studies), MA, PhD (Guelph); 19th and 20th century continental philosophy, focusing on German Idealism (esp. Kant and Hegel) and post-structuralism (esp. Derrida and Deleuze); political philosophy; philosophy of language.
Alejandro Zamora, Associate Professor	Hispanic Studies, Glendon	Humanities	BA (Universidad Nacional Autónoma de México), PhD (Université de Montréal, in Comparative Literature); youth and childhood in contemporary novel; literary epistemology and figures of thought; Hispanic literature (20th Century).

6.2 Laboratory facilities are not required.

6.3 Space: The GDCL will be administered by the Graduate Program in Humanities, which already provides students with space and resources.

7. Support Statements

- Joint letter from the Graduate Programs in English and Humanities
- Letter from the Vice-President Academic and Provost
- Letter from Dean Crow (FGS)
- Letter from Dean Singer (LA&PS)
- Letter from the University Librarian
- Letter from the University Registrar
- Letter from the Graduate Program in Translation Studies.

Calendar Copy: Graduate Diploma in Comparative Literature

The Graduate Program in Humanities offers a Graduate Diploma in Comparative Literature that is awarded concurrently with a master's or Doctoral degree for which the student is registered, on completion of all degree and graduate diploma requirements.

It provides official accreditation of the comparative, multilingual, cross-cultural nature of students' graduate training and develops and reinforces their professional skills to prepare them for a global, multilingual job market.

ADMISSION REQUIREMENTS

All candidates for the diploma must first be admitted to a graduate program at York University. They may register for the diploma once their master's or Doctoral program of study has been clearly defined, normally before the course work has been completed. Application is made to the Graduate Director of Humanities.

DIPLOMA REQUIREMENTS

The Graduate Diploma in Comparative Literature is available to graduate students at York who fulfill the following requirements:

1. A 3-credit course on the history of Comparative and World Literature entitled "Comparative and World Literature Seminar: History and Practice."
2. One course in cultural theory (3 or 6 credits), to be chosen among the offerings of the Graduate Programs in Humanities, English, French, and Translation Studies and approved by the student's advisor and the Humanities Graduate Program Director.
3. Three research papers completed in conjunction with the coursework required by their programs that have clearly comparative cultural content; or a major research paper, thesis, or dissertation with an approach relevant to Comparative Literature, to be approved by the student's advisor and the Humanities Graduate Program Director;
4. Demonstrated academic competence in two languages other than English.

It is also recommended, but not required, that students complete a study period, research stay or an internship of at least one semester in a country where English is not the main language of communication.

For more information, please contact:
Graduate Program Director, Humanities
217 Vanier College, York University
mrln@yorku.ca

also a Department of French, which contributes to the graduate program in French based at Glendon College, but has no graduate program of its own. Access to graduate, or even senior undergraduate, teaching for full-time faculty working in less-taught languages—Arabic, Chinese, Modern Greek, Hebrew, Hindi, Korean, Latin, Persian, Swahili, Yiddish—is more limited still.

Programs in World and Comparative Literature will open possibilities for these colleagues, and DLLL faculty already appear on the list of potential contributors to the programs. My understanding is that discussions between the proponents and DLLL continue and that the opportunity offered by DLLL faculty to expand and enrich the programs is being seized.

As the representative of the primary resource Faculty, I am charged with perpetual care and concern for the resource implications new programs, however modest. As I understand the proposals, the programs together will require the mounting of a single, new 3.0-credit graduate-level course on the history and practice of comparative and world literature. This course will be required of students working toward either diploma. This addition to the curriculum is not an extraordinary demand, especially as the offering of the course will be rotated through the graduate programs in English, Humanities, and Translation Studies, meaning that, at least in some years, this resource implication will fall to Glendon. Assuming the programs succeed in attracting the students they anticipate, and assured that the course will be open to students not registered for either diploma, I am fully persuaded that the course will be well enough attended to sustain its presence among our graduate offerings.

Given that the programs require, in addition to course work, “three course-related research papers with a world literature perspective and content . . . or an M.A major research paper or thesis; or a PhD dissertation with a World Literature approach,” one might be concerned about increasing supervisory demands on the programs’ faculty. These concerns might be augmented by the further requirement that “essays, projects, theses or dissertations will be read by at least two faculty members to ensure that they have a world literature perspective and content [and that] major research papers and theses already have two readers . . . who will describe the MRP’s pertinence to World Literature in their report to the GPD.” Those fiscally anxious bureaucrats who recall the specific mention of MRPs in Appendix O of the YUFA collective agreement might be struck by qualms, but the proponents wisely and appropriately remind the professionally nervous that “enrolment will be controlled through the requirement of demonstrating competence in two languages other than English. Moreover, only M.A. and Ph.D. students already admitted into York graduate programs are eligible to enroll in the Diploma, which will keep additional workload (teaching/supervision) for faculty members to a minimum.”

Although it is not with unmitigated joy that I am persuaded that the requirement of fluency in two languages other than English will effectively control enrolment, it is hard to disagree that the multilingual are far fewer than they might be in York’s graduate ranks. Unless language study suddenly and explosively proliferates, the programs’ supervisory demands are likely to remain modest and easily absorbed.

These anxieties reduced to spectral traces, I very much support the proposals and trust others will as well.

Memorandum

To: To Whom It May Concern

From: Kim Michasiw,
Vice Dean

Date: December 4, 2013

Subject: Graduate Diploma in World Literature and Graduate Diploma in
Comparative Literature.

On behalf of Martin Singer, Dean of the Faculty of Liberal Arts & Professional Studies, I have reviewed two proposals of Type 2 Diploma programs from the Faculty of Graduate Studies. These programs, to be housed in the Graduate Programs in English and Humanities respectively are in World Literature and Comparative Literature.

While LA&PS supports both initiatives in principle as both will contribute signally to the University's and the Faculty's drive to internationalize, and both will serve the needs of existing students and, perhaps, allow the programs to attract additional high-quality applicants. Earlier drafts of the proposals left a number of questions, but I am persuaded that the proponents had addressed these effectively in the final stages of revision. As readers new to the proposals may encounter similar questions lurking in spectral form, in a curricular approval version of a séance, I will summon these and detail the ways in which they have been addressed.

As will surprise no reader who is domesticated to York, the questions fall under two headings: consultation and resource implications.

The first of these is probably the more easily answered. LA&PS has a large, vibrant Department of Languages, Literatures, and Linguistics, in which at least eighteen languages are taught. While some of these language areas (Italian, Spanish, German, Portuguese, and, most recently, Japanese) offer degree programs, none offers a graduate program, meaning that none of its fulltime faculty has easy or immediate access to graduate teaching, despite, in some cases, considerable scholarly eminence. LA&PS has



also a Department of French, which contributes to the graduate program in French based at Glendon College, but has no graduate program of its own. Access to graduate, or even senior undergraduate, teaching for full-time faculty working in less-taught languages—Arabic, Chinese, Modern Greek, Hebrew, Hindi, Korean, Latin, Persian, Swahili, Yiddish—is more limited still.

Programs in World and Comparative Literature will open possibilities for these colleagues, and DLLL faculty already appear on the list of potential contributors to the programs. My understanding is that discussions between the proponents and DLLL continue and that the opportunity offered by DLLL faculty to expand and enrich the programs is being seized.

As the representative of the primary resource Faculty, I am charged with perpetual care and concern for the resource implications new programs, however modest. As I understand the proposals, the programs together will require the mounting of a single, new 3.0-credit graduate-level course on the history and practice of comparative and world literature. This course will be required of students working toward either diploma. This addition to the curriculum is not an extraordinary demand, especially as the offering of the course will be rotated through the graduate programs in English, Humanities, and Translation Studies, meaning that, at least in some years, this resource implication will fall to Glendon. Assuming the programs succeed in attracting the students they anticipate, and assured that the course will be open to students not registered for either diploma, I am fully persuaded that the course will be well enough attended to sustain its presence among our graduate offerings.

Given that the programs require, in addition to course work, “three course-related research papers with a world literature perspective and content . . . or an M.A major research paper or thesis; or a PhD dissertation with a World Literature approach,” one might be concerned about increasing supervisory demands on the programs’ faculty. These concerns might be augmented by the further requirement that “essays, projects, theses or dissertations will be read by at least two faculty members to ensure that they have a world literature perspective and content [and that] major research papers and theses already have two readers . . . who will describe the MRP’s pertinence to World Literature in their report to the GPD.” Those fiscally anxious bureaucrats who recall the specific mention of MRPs in Appendix O of the YUFA collective agreement might be struck by qualms, but the proponents wisely and appropriately remind the professionally nervous that “enrolment will be controlled through the requirement of demonstrating competence in two languages other than English. Moreover, only M.A. and Ph.D. students already admitted into York graduate programs are eligible to enroll in the Diploma, which will keep additional workload (teaching/supervision) for faculty members to a minimum.”

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These anxieties reduced to spectral traces, I very much support the proposals and trust others will as well.



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University
Librarian

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www.library.yorku.ca


Memo

To: Dr. Marie-Christine Leps
Graduate Program Director, English Program, Faculty of Graduate Studies

From: Cynthia Archer

Date: November 18, 2013

Subject: Library Support for Graduate Diploma in Comparative Literature



York University Libraries is well positioned to support the proposed Graduate Diploma in Comparative Literature.

Building strong library collections has always been a priority for York University Libraries. Consequently there is a core collection in place to provide adequate support for the new diploma. Students will find relevant materials in the Libraries' monograph and journal collections in both print and electronic as well as a research items in the Sound and Moving Images Library and the Clara Thomas Archives and Special Collections. Graduate students my supplement York's collections by borrowing monographs and obtaining copies of articles from other libraries at no cost through the Resource Sharing Department in Scott Library.

Students in the graduate program are encouraged to take full advantage of library research consultations with librarians at York University Libraries including the liaison librarian for the Department of English.

As the Program for Literature develops and more students enroll, we will continue to enrich the collections and enhance library research supports.

cc: Scott McLaren, Humanities Librarian
Lisa Sloniowski, English Literature Librarian
Tom Scott, Head, Scott Reference
Catherine Davidson, Associate University Librarian, Collections and Research





Memorandum

To: Marie-Christine Leps, Department of English
Markus Reisenleitner, Department of Humanities

Date: November 27, 2013

From: Don Hunt, University Registrar

Subject: **Diploma in World Literature (housed in English)**
Diploma in Comparative Literature (housed in Humanities)

**OFFICE OF THE
UNIVERSITY
REGISTRAR**

Bennett Centre for
Student Services
4700 Keele Street
Toronto Ontario
Canada M3J 1P3
Tel 416.650.8002
Fax 416.650.8124

I am writing in response to the proposals for the development of the two distinct diplomas as noted above.

The Registrar's Office supports the creation of both new diplomas and we do not have any implementation concerns for either.

We look forward to working collaboratively through any implementation challenges not foreseen in the review of this proposal.

Thank you for the opportunity to review and comment.



Memo

To: Whom it may concern

From: Alice J Pitt, Vice-Provost Academic

Date: December 4, 2013

Re: Establishment of Graduate Diploma in Comparative Literature and
Graduate Diploma in World Literature

OFFICE OF THE
VICE PROVOST
ACADEMIC

4700 Keele St.
Toronto Ontario
Canada M3J 1P3
Tel 416 650 8017
Fax 416 736 5876

I have reviewed two proposals of Diploma programs (Type 2) from the Faculty of Graduate Studies. They were developed co-operatively by Graduate Program in Humanities (Comparative Literature) and Graduate Program in English (World Literature). I concur with the support provided by Associate Vice-President Graduate Crow, Vice-Dean Michasiw and Graduate Program Director Aubin.

These Graduate Diplomas are well-aligned with York University's internationalization enhancement activities, and their unique qualities promise to attract highly qualified applicants. This initiative brings together expertise and competencies of faculty members in Humanities, English and Translation Studies.

Vice-Dean Michasiw's commitment that existing resources are sufficient to meet program requirements and confirmation from Glendon's School of Translation to offer one mandatory course once every three years clearly address concerns I raised during the consultation process.

I am pleased to support both proposals.



Graduate Diploma in World Literature

1. INTRODUCTION

1.1 York University's Graduate Program in English proposes to house a Type 2 Graduate Diploma in World Literature (GDWL), which will be awarded concurrently with its M.A. and Ph.D. degrees.

1.2 The field of World Literature, emerging within the discipline of Comparative Literature, is relatively new in Canada (and elsewhere). Simon Fraser University established the first Bachelor's Degree in World Literature in September 2007, and the University of Ottawa boasts the "first and only" M.A. in World Literatures and Cultures in the country (September 2012). Western University's M.A. in Literature degree offers the possibility of specializing in Comparative and World Literature. There is no Graduate Diploma in the field offered in Canada; York University is well-positioned to launch a diploma in World Literature, to be held in conjunction with an M.A. or Ph.D. degree in English literature, Humanities, Translation Studies or French.

This Diploma was developed in consultation with all of the relevant constituencies at York and has received enthusiastic support from the Graduate Program in Humanities (Markus Reisenleitner) and Translation Studies (Marie-Christine Aubin). We will continue to encourage faculty from French Studies and from the Department of Languages, Literatures, and Linguistics to join the Diploma in World Literature, and envisage that those already willing to participate in the Diploma in Comparative Literature will also join the Diploma in World Literature.

York University became an institutional affiliate of the Institute for World Literature (Harvard; <http://iwl.fas.harvard.edu/>) in 2013; Simon Fraser University and the University of Toronto are also Canadian institutional members. York University has students from around the world, and teaching world literature responds to our multicultural population.

1.3 In addition to graduate degrees in English, the GDWL can also be awarded in conjunction with relevant York M.A. and Ph.D. degrees in Humanities, Translation Studies, and French.

2. GENERAL OBJECTIVES OF THE GRADUATE DIPLOMA

2.1 This challenging graduate diploma highlights the interdisciplinary and cross-cultural nature of a student's graduate training. In the case of M.A. students, it will provide promising opportunities for further study in related disciplines; in the case of Ph.D. students, it can lead to prospective careers in a range of areas requiring a high level of cross-cultural competency and literacy, from government to the global creative industries. It also brings together York's considerable faculty expertise in the field and makes it available to students in a systematic way.

2.2 The Diploma in World Literature's interdisciplinary and cross-cultural component is in alignment with the University's and the Faculty's stated interest in internationalization and its focus on innovative, interdisciplinary research.

2.3 The Graduate Program in English has been offering courses in post-colonial, African, South Asian, and global literature for some time, and a Diploma in World Literature would allow us to systematize these offerings and provide students with a sustained engagement with the field. Students from the Humanities, French or Translation Studies graduate programs could enhance the literary component of their studies with this Diploma and receive accreditation for their work. The proposed GDWL offers all students the ability to specialize in a respected discipline while at the same time earning a qualification that is distinctive in its explicit focus on interdisciplinary and cross-cultural scholarship in practice and in theory.

3. NEED AND DEMAND

3.1 The GDWL would be a unique offering in Ontario, and indeed in Canada. The graduate diplomas that York currently offers in literature and culture are all in specific area, culture, and language studies: Asian Studies, German and European Studies, Hebrew and Jewish Studies, and Latin American and Caribbean Studies. While important to sustain area, culture, and language-based research, those diplomas are not primarily intended to focus on, and give students visible qualifications in, a more wide-ranging cross-cultural competence. While there is the opportunity to get an M.A. and Ph.D. in the discipline of Comparative Literature in the province (at the University of Toronto and Waterloo), our proposed diploma will supplement our Graduate Degrees in English with a more general cross-cultural diploma in the discipline. No other Graduate English Program in Ontario or in Canada offers a Diploma in World Literature.

3.2 The GDWL responds to the need identified among students looking to highlight the cross-cultural aspects of their studies in literature, culture and/or translation and to interest prospective employers who demand graduates with certifiable cross-cultural expertise. Many of our students are already engaged in projects that are transnational and have participated in conferences on comparative literature and diaspora studies. A diploma in World Literature would both strengthen and sustain their projects and highlight their qualifications to prospective employers. Training in World Literature would interest various constituencies, from government to global publishing, undergraduate humanities and world literature programs. The Graduate Program in English at York University would be the only program in Canada to offer a Diploma in World Literature: this new and timely opportunity to obtain added expertise in World Literature in this era of globalization should appeal to highly skilled students, and contribute significantly to the overall value of our Program.

3.3 The GDWL is proposed to be implemented in September 2014, with an initial in-take of 8-10 students. The steady-state enrolment is anticipated to remain at that level. It is important to note that only M.A. and Ph.D. students already admitted into our graduate programs will be able to enroll in the Diploma, and therefore there will be no "extra" burden of teaching or supervision imposed on faculty members. This added certification will appeal to highly skilled students, which can only enhance the overall quality and reputation of our program.

4. CURRICULUM, STRUCTURE, AND LEARNING OUTCOMES

4.1 Diploma Requirements

- A three-credit course on the history and practice of Comparative and World Literature, to be offered initially in rotation among the Graduate Programs of English, Humanities, and Translation Studies. This is a new course entitled “Comparative and World Literature Seminar: History and Practice,” and its description is attached. This required course will be in addition to the requirements of an M.A. or Ph.D. degree in English.
- One course in cultural theory (three or six credits), to be chosen among the offerings of the Graduate Programs in English, Humanities, Translation Studies, and French (see below for a list of current offerings). A list of available courses will be given to students each year.
- Three course-related research papers with a world literature perspective and content (such papers simultaneously fulfilling both course and diploma requirements); or an M.A. major research paper or thesis; or a Ph.D. dissertation with a World Literature approach.
- It is recommended, but not required, that students complete a study period, research stay, or an internship in a country pertinent to their projects in World Literature. The Graduate Program in English has an exchange program with Mainz University; York has an agreement with every university in France for “co-tutelle” doctorates, and the French Consulate in Toronto offers scholarships to help fund such cooperative projects; York is an Institutional Affiliate of the Institute for World Literature, which meets for a month in cities across the globe (Beijing, Istanbul, Boston, Hong Kong) every summer. More generally, York International has a large number of exchange agreements, summer programs, and internships that are available to graduate students:
<http://international.yorku.ca/exchange/agreements.htm>
<http://www.yorku.ca/yorkint/SSA>
<http://internationalyorku.ca/internships/indexYIIP.htm>
 Students will be provided with a list of such opportunities for studies and internships abroad, and encouraged to take advantage of them.

Learning outcomes

Students who complete the Diploma in World Literature will know how to:

- Identify, define, and historically situate the key concepts, terms, methodologies, theoretical approaches, and critical assumptions of World Literature studies.
- Describe the fundamental debates, as well as new concerns and developments in the field, and draw connections to other disciplines.
- Design and realize research projects in essays, major research projects, theses or dissertations.

- Develop research projects that consider world literature from one or more perspectives, including generic, historical, political, cultural, and interdisciplinary.

Thus students will be able to complement their doctoral specialization with a Diploma in World Literature that certifies the breadth of their learning. A student could, for example, combine a Doctorate in Victorian Literature (with a dissertation focusing on British 19th-century literature and culture of Empire) with a Diploma in World Literature (with essays produced in courses that focus on contemporary world fiction). M.A. students could combine the breadth and variety of 18 credits in courses with a 6-credit Major Research Project in World Literature that could focus on a particular period or genre: Renaissance travel narratives, or contemporary diaspora drama or poetry. Students will benefit from this method of directing and highlighting their knowledge.

4.2 The core course will ensure (through class discussion and presentations on assigned readings, and through essays) that students are able to perform the tasks described in the learning outcomes.

Essays, projects, theses or dissertations will be read by at least two faculty members to ensure that they have a world literature perspective and content. Essays will be marked by the course director and verified for their world literature component by one faculty advisor; both will fill in a form certifying to the GPD that the essay does address world literature in both method and content. Done on the basis of a checklist, the verification work of the second reader will not be overly taxing. Major research projects and theses already have two readers (the supervisor and the second reader), who will describe the MRP's pertinence to World Literature in their report to the GPD. Dissertations have three-member supervisory committees, the external examiner, and other members of the oral defense committee who will be in a position to assess its contribution to the field of World Literature. This simple flow through and system of verification in writing on the basis of a checklist allows the Graduate Program Director to administer the Diploma with the help of existing administrative staff (the Graduate Program Assistant and Secretary), eliminating the need for a diploma coordinator.

4.3 Some of the course offerings of the Graduate Programs in English, Humanities, and Translation Studies already provide students with the opportunity to produce essays and presentations with a world literature perspective and content. While course offerings vary from year to year, we can demonstrate on the basis of the 2012-2013 and 2013-2014 that there are many courses in English, Humanities, and Translation Studies that will work well for the GDWL, and other courses will no doubt be developed once the Diploma is established. Students enrolled in the GDWL need to take one additional course, the compulsory seminar in the history and practice of Comparative and World Literature. All other courses may count for both their degree (M.A. or Ph.D.) and their Diploma.

English

6992 6.0 Studies in Contemporary Literary and Cultural Theory

This seminar is designed to introduce students to a broad range of theoretical and methodological approaches to textual analysis. We will study theories in their cultural, social, and political conditions of emergence, and situate contemporary debates in a historical perspective. We will therefore read across the disciplines (linguistics and literature, philosophy and history,

structuralism and semiotics, performance and cultural studies), with the help of several faculty members who will present their areas of expertise and then direct seminar discussion on assigned readings. Some of the methods, models, and movements we will study include: Marxism, Freudianism, Saussurian linguistics, formalism, structuralism, the Bakhtin circle, gender studies, French feminism, gay, lesbian and queer studies, African-American and postcolonial studies, Derrida and deconstruction, Foucault and discursive critique, Deleuze and Guattari, and cultural studies.

- Offered 12 times since 2000

6997 3.0 Issues in Contemporary Theory

This course examines issues in contemporary theory from various perspectives.

- Offered 5 times since 2003.

6950 3.0 Postcolonial Theory *

This course examines what has come to be known as postcolonial theory, from Frantz Fanon to the most recent examples, with particular emphasis on Gayatri Chakravorty Spivak's Critique of Postcolonial Reason.

- Offered 7 times since 2002

6584 3.0 Culture and Globalization: Routes and Roots

This course examines the impact of globalization on culture in order to gauge how globalization is reconfiguring national cultures and national identities and explores new theoretical frameworks and methodologies needed to grasp the new realities.

- Offered 2 times since 2008

6585 3.0 Culture and Globalization: The Local Global

This course examines the impact of globalization on culture in the nation space of India and how it both differs from and is similar to the globalization processes transforming the societies of the west.

- Offered 2 times since 2008

6587 3.0 Asian Canadian Diasporas: Texts and Contexts

This course examines the writing of Asian Canadians of Chinese, Japanese, and Indian origins. Reading their texts helps us grasp the commonalities and differences in their communities' migration experiences as well as the alliances they have forged in Canada.

- Offered 1 time since 2011

6573 3.0 Studies in Post-Colonial Literature*

The course considers texts in fiction, poetry and drama, by writers from the West Indies. The approach is mainly historical, the aim being to examine each text within the social, cultural and literary context from which it has emerged. Consequently, discussion focuses on themes, techniques and issues of literary history.

- Offered 2 times since 2000

6564 3.0 Redressing Shakespeare: Shakespeare and Contemporary Drama

The "masterpiece" specifically tempting Shaw in the above quote was Shakespeare's Cymbeline, the fifth act of which Shaw couldn't resist totally rewriting in 1937. This compulsion to revise Shakespeare didn't originate with Shaw, of course, or even with the twentieth century; the texts of Shakespeare's plays have been deliberately meddled with, in one way or another, practically from the moment they were first performed. Most of these revisions have attempted either to "improve" Shakespeare on his own ground (writing the play Shakespeare should have written if only he'd known better) or else to alter that ground by modernizing it (updating the text by translating the Shakespearean situation and characters into a modern setting and idiom). By far the most fascinating versions of Shakespeare, however, are those contemporary plays which don't merely update the original but subvert it by engaging it in a debate--producing what Bertolt Brecht termed a "counterplay." This abrasive rubbing of one sensibility against another totally opposed to it frequently creates sparks, resulting in the kind of "re-vision" defined by Adrienne Rich as "the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction..."

- Offered 5 times since 2000

6200 3.0 Early Modern Food and Writing

This interdisciplinary and cross-genre course examines how food functions in the work of early modern authors from Spenser and Shakespeare through Milton, and places them in relation to modern and contemporary theory.

- Offered 1 time since 2009

6986 3.0 20th –Century Revisionist Mythmaking

This course examines revisionist mythmaking in twentieth century artistic practice, predominantly literature and film. In this version of the course, three particular revised classical myths are explored: Orpheus, Medea, and Icarus.

- Offered 1 time since 2006

6570 6.0 City Texts and Textual Cities

This course analyzes the complex literary project of "writing the city" from the 1840s to the late 1930s. We will also examine "the built environment" as it was surveyed and interrogated by sociologists, architects, urban planners, and visual artists.

- Offered 2 times since 2004

6549 3.0 Modernism, Interdisciplinarity, and the Arts

Examines the literary, musical, and visual cultures of modernism to create better understanding of the forms, meanings, and significance of interdisciplinary art practices.

- Offered 3 times since 2010

6598 6.0 Free to Govern?: Woolf, Foucault, Ondaatje

The working hypothesis of this course: Woolf, Foucault, and Ondaatje write similar stories about the ways in which governmentality, the government of self and others, effects the everyday lives of individuals and populations, institutions and nations. The other working hypothesis of this course: individually and collectively their writings document strategies of resistance and initiate practices of freedom.

Why these three authors together? To borrow Bakhtin's phrase, their texts are transgredient--each project marshals theoretical, critical, and narrative elements which are foreign yet necessary

to the completion of the others. Novels can trace the effects of governmentality on individual lives during the course of a day or several centuries; discursive analyses and genealogies can make visible networks of institutional forces and their impact on the population as a whole. It is a difference of focus, not of kind: Woolf's gendered bodies are policed by institutions; Foucault's institutional sites produce "docile bodies"; Ondaatje's fragile communities, forged in times of resistance, struggle against the common places of race, class, and nation. The objects of one discursive practice serve as grounds for the others; each sheds light on the shadows of the others. The seminar will work on a limited number of texts and their interrelations. No previous knowledge of any of the authors will be assumed or required.

- Offered 4 times since 2002

Humanities

6107 3.0 Inventing Modernisms: Place and Sensibility

This course explores the relation of Paris, a centre of cultural interchange, to the creation of early twentieth century modernist art and aesthetics. Issues such as displacement, exile, and immigration; primitivism; ethnicity and nationality; gender and sexuality; the interrelation of art forms, styles and community; and the impact of the First World War are discussed in the work of writers, visual artists and musicians, as well as how the historical memory of an art movement - and moment - is created.

- Offered 5 times since 2004.

6125 3.0 Uncanny Fashion

This course interrogates the foundations of cultural modernity by examining uncanny sites in literature, film, architecture, cyborg culture and fashion that reveal modern anxieties and how they have and have not been, and can be, worked through.

- Offered twice since 2007.

6127 3.0 Contemporary Theory and the Humanities

This course introduces major positions in recent critical and literary theory, beginning with the linguistic turn (structuralism, semiotics, post-structuralism) and psychoanalysis, followed by the political critiques offered by gender, sexuality, class, and ethnic positions. Students will be introduced to these movements specifically in relation to the Humanities.

- Offered three times since 2008.

6132 3.0 Race-Thinking, Modernity and Postcolonial Melancholia*

Beginning with the Spanish Inquisition the course examines ways in which race-thinking has been linked to colonialism and the development of the modern world, alternative approaches to modernity as expressed in anti-colonial discourse, and the question of postcolonial melancholia.

- Offered twice times since 2008.

6137 3.0 Post-Orientalism and Post-Occidentalism*

The course investigates the theory of postcolonialism, a relatively new but influential field. Aspects of colonial discourse, orientalism, cultural hybridity, non/Western theory, gender, sexuality, subalternity, indigeneity, language and race are explored critically from a variety of interdisciplinary and conceptual perspectives.

- Offered twice since 2009.

6140 3.0 Western Thought of Empire

The course examines how empire has figured in the works of dominant seventeenth eighteenth and nineteenth century ‘Western’ social and political thinkers. Issues about race, civilization, progress and modernity, and imperialism, colonialism, etc., are critically assessed discursively, ideological, sociopolitically.

- Offered twice since 2009

6148 3.0 Narrative: Theory and Interpretation

Narrative is a fundamental human characteristic - perhaps as fundamental as language. This course investigates narrative theory and interpretation in literature, but also with some attention to narrative in history, philosophy, social science, and even in natural science. Topics may include rhetorical and cognitive narratology, mimesis, the role of character and events in narrative, point of view, and plot grammars.

- Offered once since 2013.

6149 3.0 Theorizing Cultural Translation

In this course we examine approaches to translation and explore how the concept of cultural translation differs from strictly linguistic translation, a position that has been taken up productively in a range of theory from deconstructive to postcolonial.

- To be offered in 2014 for the first time.

6150 3.0 The Fiction of Postmodern Multiculturalism

This course examines relations between Jews and Arabs in Mandatory Palestine and in the State of Israel, within the broader context of Jewish history in the Middle East, using historical, political, literary and philosophical sources.

- Offered once since 2013.

6204 3.1 Holocaust Narratives: Exploring the Limits of Representation

This course examines fictional and life-writing narrative representations of the Holocaust. Through close readings of a variety of texts including diaries, memoirs, novels and stories, the course looks at the place of atrocity and loss in shaping memory and writing history.

- Offered twice since 2006.

6216 3.0 Moses through the Centuries

The character of Moses and his story of freedom, responsibility, and redemption have been central to the literary, artistic, and religious canon of western civilization for centuries. The foci of critical biblical scholarship have been on parsing the Moses texts and on the attempt to place Moses within a historical context. Yet, as the essayist Ahad Ha-Am (Asher Ginsberg) noted at the turn of the twentieth century, the search for the historical Moses is presumably of interest only to musty-headed historians. In addition, it is highly unlikely that any consensus can be reached among said historians on exactly who Moses was and what he did. What is much more important in Ha-Am’s opinion is the examination of the changing interpretation of his life and significance throughout the ages. These are the images of Moses that have fired the human imagination over time and determined his place within the history of civilization. This course

begins by examining the Moses accounts as found in the Hebrew Bible/Old Testament as narrative, myth, and – *pace* Ha-Am – (hi)story. Using this as a starting point, we then look at how the image of Moses has changed throughout the ages both within a religious context (Judaism, Christianity, and Islam) and within the arts (art, music, literature, and film). The aim is to examine how Moses, as a cultural and religious archetype, was manipulated by countless interpreters over the centuries and to what end. Ultimately, Moses as a historical figure may remain in the shadows, but various memories of Moses may be recovered through the construction of what the Egyptologist Jan Assmann has termed *mnemohistory*, which he argues “is concerned not with the past as such, but only with the past as it is remembered” (*Moses the Egyptian* p. 9)

- Offered twice since 2008.

Translation Studies

5130 3.0 History of Translation and Cultural Transfer

History of Translation and Cultural Transfer/Histoire de la traduction et du transfert culturel. This course explores variation in translating principles and practices throughout history, with special emphasis on social and cultural preconditions. Examples from different historical periods/locations are compared and contrasted with current contemporary conventions in North America and various European countries.

- Offered 4 times since 2008.

5135 3.0 Experiences of Translation in the Americas

This course investigates translation in the Americas focusing on the relationship between language and culture contact in Latin America. Questions of translation as it relates to power, identity, and cultural production are addressed from an interdisciplinary outlook.

- Offered twice since 2008.

5140 3.0 Translation, Literature and Post-Colonialism*

Adopting an inductive and interdisciplinary approach, this course explores issues in the translation of post-colonial literatures, with a special focus on the Caribbean region. Its main objective is to allow the students to develop a critical reflection on the linguistic, aesthetic, cultural and political challenges surrounding the reception and remediation of various post-colonial literary works, while reinforcing their skills in the practice of literary analysis and translation.

- Offered twice since 2006.

5160 3.0 Method in Multicultural Environments

This course focuses on the principles underlying the various methods of studying translation, in particular the empirical/analytic, the cultural studies method(s) and the hermeneutics. How appropriate are these methods for studying translation? How serviceable are they as tools for research in increasingly multicultural environments?

- Offered Winter 2010 but was cancelled.

5185 3.0 Ideology of Translation and Translation of Ideology

This course explores the ideological dimensions of translation in various contexts. Through case

studies covering literary and non-literary genres, students reflect on translation as a vector of ideology and on their own interventions as scholars.

- Offered 3 times since 2011.

5325 3.0 Specialized Translation (Literature)

These seminars include a large number of practical exercises as well as a theoretical component. Students examine the principles, methods and objectives common to specialized translation before analyzing the terminology, knowledge base and writing conventions specific to one particular field.

- Offered four times since 2008.

* For geo-political, economic, and cultural reasons, there has been a strong engagement with issues of post-colonialism in the preceding decade. The field is in constant reconfiguration, and it literally reaches across the globe. Courses with similar titles and short descriptions usually contain vastly different problematics and texts. By fostering cooperation among these graduate programs, the Diploma in World Literature will allow us to prevent any duplication of offerings in any given year.

5. ADMISSION REQUIREMENTS

All candidates for the GDWL must first be admitted to the English, Humanities, French, or Translation Studies graduate programs at York University. The norm will be for M.A. students to declare their intent to the Director by the end of Term 1. Ph.D. students cannot be fixed to a timeline, for they may decide to undertake the diploma during the planning of the dissertation proposal, for instance, and may elect to take the core course after the end of the coursework required for the degree. Doctoral students undergo annual advising with the Director and ongoing advising with their supervisors.

6. RESOURCES

6.1 The following faculty from the graduate program in English and Humanities will participate in delivering the proposed GDWL.

Faculty Member & Rank	Home Unit	Primary Graduate Program	Area(s) of Specialization
Alston, Vermonja R. Associate Professor University of Arizona Comparative Cultural & Literary Studies	English (LA&PS)	English	Cosmopolitan Aesthetic and Poetic Theory, Comparative Caribbean Literary and Cultural Studies, Indigenous North American Studies
Balfour, Ian Professor Yale University	English (LA&PS)	English	European Romanticism, aesthetic and literary

Comparative Literature			theory, German Idealism and the Frankfurt School, deconstruction.
Blumberg, Marcia Associate Professor York University English	English (LA&PS)	English	Anglo-American and South-African drama, drama history, and discourse on AIDS
Boon, Marcus Professor New York University Comparative Literature	English (LA&PS)	English	contemporary literature and cultural theory
Cain, Stephen Associate Professor York University English	English (LA&PS)	English	Avant-garde in Europe and North America; Canadian Literature; Contemporary Literature and Postmodernism; Poetry and Poetics
Cho, Lily Associate Professor University of Alberta English	Humanities and English (LA&PS)	English and Humanities	Modernism, Interdisciplinary Studies, Musicology, Gender Studies
Clements, Elicia Associate Professor York University English	English (LA&PS)	English	Canadian, postcolonial and diasporic literatures
Creet, Julia Associate Professor University of California History of Consciousness	English (LA&PS)	English	Memory Studies and Holocaust Literature
Gobert, Darren Associate Professor Columbia University English and Comparative Literature	English (LA&PS)	English	European drama, with a focus on English and French
Goldie, Terry Professor Queen's University Canadian Dramatic	English (LA&PS)	English	Postcolonial and Canadian literature, postcolonial theory, gender studies, drama

Literature in English			studies, gay studies, theory.
Goldstein, David Associate Professor Stanford University English	English (LA&PS)	English	Renaissance and early modern literature and culture; Shakespeare; food studies; hospitality; ecology; poetry and poetics; creative writing; translation
Higgins, Lesley Professor Queen's University English	English (LA&PS)	English	Post-1900 Literature; poetry; feminist studies; modernisms.
Innes, Christopher Canada Research Chair and Professor University of Oxford Modern Languages (German)	English (LA&PS)	English	Drama and theatre studies, English and German lit., cultural and interdisciplinary studies.
Leps, Marie-Christine Associate Professor McGill University Comparative Literature	English (LA&PS)	English	Literary and cultural theory; comparative and world literature; discursive criticism; narrative fiction.
Loebel, Thomas Associate Professor University of Buffalo English (American Literature)	English (LA&PS)	English	pre-1900 American literature; 19th- and early 20th-century African American literature; literary theory; literature and: philosophy, theology, and the other arts
Mukherjee, Arun Associate Professor University of Toronto English	English (LA&PS)	English	South Asian literature, Canadian minority literature, diaspora studies, Post Colonial theory.
Olaogun, Modupe Associate Professor York University English	English (LA&PS)	English	African literature, drama.
Pentland, Elizabeth Associate Professor Stanford University	English (LA&PS)	English	Shakespeare and Renaissance literature.

English Literature			
Redding, Art Professor University of Wisconsin English	English (LA&PS)	English	Transnational approaches to American and Contemporary Lit., and Literary and Cultural theory.
Shea, Victor Associate Professor York University English	Humanities (LA&PS)	English and Humanities	Imperialism and the History and Literature of the British Empire; North American and Global Cultural Imperialism; Terrorism
Uppal, Priscilla Professor York University English	English (LA&PS)	English and Humanities	Global Fiction and Poetry, Canadian Literature, Creative Writing, Writing and Reading Cultures, Creativity and Health, Mourning Studies, Mythical Revisionism.
Valihora, Karen Associate Professor Yale University English	English (LA&PS)	English	18 th century literature, the epic, the pastoral
Warren, Jonathan Associate Professor University of Toronto English	English (LA&PS)	English	Post 1900 novel, comics, graphic novel; camp; popular culture theory; Anglo- American and German modernisms.
Warwick, Susan Associate Professor York University English	Humanities	English	Canadian, American, Contemporary Literatures.
Whitfield, Agnes Associate Professor Université Laval Québec literature	English (LA&PS)	English	English and French literature in Canada; theories of translation and cultural exchange.
Williams, Deanne Associate Professor Stanford University English Literature	English (LA&PS)	English	Medieval and Renaissance Literature, Girls and Girlhood Studies,

			Adaptations of Shakespeare, History of the Book and the History of Reading.
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6.2 Laboratory facilities are not required.

6.3 Space: The GDWL will be administered by the Graduate Program in English, which already provides students with space and resources.

7. SUPPORT STATEMENTS

Joint letter from the Graduate Programs in English and Humanities

Letter from the Vice-President Academic and Provost

Letter from Dean Crow (FGS)

Letter from Dean Singer (LA&PS)

Letter from the University Librarian

Letter from the University Registrar

Letter from the Graduate Program in Translation studies.

Calendar Copy: Graduate Diploma in World Literature

The Graduate Program in English offers a Graduate Diploma in World Literature (GDWL) that is awarded concurrently with a Master's or Doctoral degree in English, Humanities, or Translation Studies for which the student is registered, on completion of all degree and graduate diploma requirements. The GDWL provides official accreditation of the transnational and cross-cultural nature of students' graduate training.

ADMISSION REQUIREMENTS

All candidates for the diploma must first be admitted to the Graduate Programs in English, Humanities, or Translation Studies at York University. M.A. candidates must register for the Diploma in their first term of study. Doctoral candidates are not held to this schedule, as they may decide to register for the diploma only once they have clearly defined their doctoral research project. Application is made to the Graduate Program in English Director.

DIPLOMA REQUIREMENTS

The Graduate Diploma in World Literature is awarded to registered graduate students who fulfill the following requirements:

1. A three-credit course on the history and practice of Comparative and World Literature, entitled "Comparative and World Literature Seminar: History and Practice" (described below). This required course will be in addition to the requirements of an M. or PhD degree in English or Humanities, or of an M.A. degree in Translation Studies.
2. One course in cultural theory (three or six credits), to be chosen among the offerings of the Graduate Programs in English, Humanities, or Translation Studies, and approved by the Graduate Program in English Director. This course will count for both the MA or PhD degree, and the Diploma.
3. Three course-related research papers with a world literature perspective and content; or an MA major research paper or thesis with a World Literature approach; or a PhD dissertation with a World Literature approach. Students taking courses in theory and criticism, or in any literary period or genre, can thus choose to write research papers that fulfill the course requirements while taking a world literature perspective, and have their essays count for both the course and the diploma.

It is recommended, but not required, that students complete a study period, research stay, or an internship in a country pertinent to their projects in World Literature. The Graduate Program in English has an exchange program with Mainz University; York has an agreement with every university in France for "*co-tutelle*" doctorates; York is an Institutional Affiliate of the Institute for World Literature, which meets for a month in cities across the globe (Beijing, Istanbul, Boston, Hong Kong) every summer. More generally, York International has a large number of exchange agreements, summer programs, and internships that are available to graduate students.

"Comparative and World Literature Seminar: History and Practice"

Cross-listed in English, Humanities, and Translation Studies, this seminar introduces students to the conditions of emergence and development of the discipline of Comparative Literature from its beginnings in nineteenth-century Europe to its most recent global iteration of World Literature. Students will experience how expanded understandings of cultural translation and textuality have radically altered and expanded the Eurocentric character of the discipline.

Questions for investigation include: How have the aesthetics and politics of Comparative Literature changed over the past two hundred years? What factors have influenced those changes? How is World Literature related to Comparative Literature? How do both relate to colonial, post-colonial, diasporic, cultural and translation studies and digital humanities?

Texts will include theoretical and methodological essays by Theodor Adorno, Emily Apter, Erich Auerbach, Pascale Casanova, Wai Chee Dimock, David Damrosch, Charles Mill Gayley, J.W. von Goethe, Édouard Glissant, Johann Gottfried Herder, Kobayashi Hideo, Djelal Kadir, Franco Moretti, Bruce Robbins, Edward Said, Gayatri Chakravorty Spivak, Germaine de Staël, Lawrence Venuti, Ngũgĩ wa Thiong'o, René Wellek, and others.

To ensure some continuity, it is recommended that *The Princeton Sourcebook in Comparative Literature* (Princeton: Princeton UP, 2009) initially serve as core text, with complementary readings.

For more information, please contact:
Graduate Program in English Director,
215 Stong College, York University
englgd@yorku.ca



Memorandum

To: Marie-Christine Leps, Department of English
Markus Reisenleitner, Department of Humanities

Date: November 27, 2013

From: Don Hunt, University Registrar

Subject: **Diploma in World Literature (housed in English)**
Diploma in Comparative Literature (housed in Humanities)

**OFFICE OF THE
UNIVERSITY
REGISTRAR**

Bennett Centre for
Student Services
4700 Keele Street
Toronto Ontario
Canada M3J 1P3
Tel 416.650.8002
Fax 416.650.8124

I am writing in response to the proposals for the development of the two distinct diplomas as noted above.

The Registrar's Office supports the creation of both new diplomas and we do not have any implementation concerns for either.

We look forward to working collaboratively through any implementation challenges not foreseen in the review of this proposal.

Thank you for the opportunity to review and comment.



COLLÈGE GLENDON
GLENDON COLLEGE

School of Translation
École de traduction

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Translation@glendon.yorku.ca

To: Markus Reisenleitner, Graduate Program Director, Humanities
Marie-Christine Leps, Graduate Program Director, English

From: Marie-Christine Aubin, Graduate Program Director, Translation Studies

Date: November 15, 2013

Subject: Letter of support for creating a Graduate Diploma in Comparative Literature, and a Graduate Diploma in World Literature

I am writing to express the full support of the Graduate Program in Translation Studies for creating a Graduate Diploma in Comparative Literature, and a Graduate Diploma in World Literature. There is great interest among our faculty members for world literature, literary translation, and for the reception of literary works in the countries where they are being translated and published. Such interests naturally lead to topics that have been discussed by scholars in Comparative Literature over time.

Therefore, we would like to welcome an initiative that will bring together the competencies of members in three departments (Translation Studies, Humanities and English), and will give the chance to our students to better understand the challenges to be faced when considering several cultures, either for translating, comparing, or analyzing world literary works. In our Literary Translation course, students from all over the world practice translating a piece from their home country for sharing with the class, an activity which could be very valuable for the knowledge of World Literature. It also makes sense that such programs be introduced in a Canadian institution such as York University since the Canadian experience is one of multicultural exchange, in which people have to deal with their heritage languages, cultures and literatures as well as their receiving ones.

One of our members was part of the committee that worked on the development of these diplomas, which facilitated the consultation process. Several of our existing courses have been considered relevant to the new programs, and we would be more than willing to offer the one mandatory course for those programs once every three years. We are strongly convinced that the creation of these diplomas will be to the benefit of our three programs by increasing enrolment numbers in our courses, as well as increasing exchanges and enhancing shared research ventures between our faculty members.

Sincerely,



**Creation of an Honours Minor BA in Computational Arts and Technology
within the Faculty of Fine Arts**

1: A description of the proposal and rationale including alignment with academic plans

The Digital Media Council, a collaborative Council with equal representation from the Faculty of Fine Arts (FFA) and the Lassonde School of Engineering (LSE), proposes to introduce an Honours Minor to complement the current Digital Media Specialised Honours BA. The Digital Media BA is a unique cross-Faculty (FFA and LSE) program that prepares students equally in STEM (science, technology, engineering, and math) and creative practices in electronic and computational media. A Program Council with representatives from both FFA and LSE will oversee the activities and directions of the program through regular meetings. If approved, the Minor would be available to students enrolled in any approved Honours BA program that offers a major/minor option in the Faculties of Environmental Studies, Fine Arts, Health, Liberal Arts and Professional Studies, or the Lassonde School of Engineering, beginning September 2014.

The proposed Minor in Computational Arts and Technology would be offered through the Faculty of Fine Arts and will complement the Honours Minor in Computer Science offered by the Lassonde School of Engineering. Whereas the Digital Media BA program is a balance between fine arts and computer science courses, the proposed Minor is fine arts focused. The name Computational Arts and Technology reflects the Digital Media Council's intention to make this distinction clear to students. This minor would be suitable for students with a significant interest in the field but who choose to concentrate in another discipline. The minor will provide a strong interdisciplinary component to a Major in any other program throughout the University from Health to Fine Arts and beyond. Students enrolled in the minor will focus on creative practices in electronic and computational media. Through their course work students will complete projects that use computer code to generate and manipulate media, physical objects and, environments (see 5. Evaluation Criteria). Students will also receive a grounding in computer programming through LE/EECS 1710 3.0 *Programming for Digital Media*, LE/EECS 1720 3.0 *Building Interactive Systems*, and LE/EECS 1030 3.0 *Introduction to Computer Science II*.

Digital initiatives are number one on the list of core priorities in FFA planning for 2009-2014. Much of our core digital media research and academic programming has objectives that are conjoined between faculty in FFA and in LSE. FFA has digital research strength in: interactivity (Dance, Design, Film, Visual Arts); Augmented Reality (Canada Research Chair Lab); digital sculpture (Visual Arts, Design); 3D cinema (Film); mobile media (Design, Film); digital video, film and photography (Film, Visual Arts); media-enhanced performance (Dance, Theatre); digital sound composition and production (Music); and extensive related theoretical strengths in Future Cinemas and New Media studies. All FFA departments have now developed digitally-based courses that are specific to their creative domain, e.g. digital editing in Film and Music, digital support for performance in Theatre and Dance. The integration of computation and physical computing (electronics) into both curriculum and faculty research is a core feature of the program that distinguishes it from the digital activities in other FFA departments. As well, the

2010-2015 University Academic Plan lists this among the factors that must inform planning decisions: an information and communications technology (ICT) revolution, which has blurred boundaries of all kinds, quickened and shaped knowledge acquisition and dissemination, and altered the aptitudes and preferences of younger generations of scholars, and at the same time offers exciting new ways to engage with and serve them. This proposal responds directly to these concerns.

2) Learning Outcomes

	Degree Level Expectations This degree is awarded to students who have demonstrated the following:	Program Learning Outcomes By the end of this program, students will be able to:	Appropriate Degree Requirement & Assessment Align courses with the Program Learning Objectives.
1. Depth and breadth of knowledge	<p>Practical and theoretical understanding of creative coding.</p> <p>Understand and explain history, issues and techniques in Computational Arts and Technology.</p> <p>Understand and explain how the integration of computation with media arts forms, the historical context and theoretical approaches that comprise the field of Computational Arts and Technology.</p>	<p>Produce code-based works across a range of forms. Understand and create computer code, including API implementation, at a basic level.</p> <p>Communicate, through oral, written and multimedia forms, about Computational Arts and Technology</p>	<p>Courses focused on the production of creative projects (DATT 1000 and DATT electives).</p> <p>EECS programming courses (EECS 1710, 1720, and 1030) Digital Media history and studies courses (DATT 1100 and 2100). Reports</p>
2. Knowledge of Methodologies	<p>Understand creative coding systems and methods.</p> <p>Demonstrate critical thinking and creative approaches, techniques and aesthetics.</p>	<p>Develop and realize digital media art projects. Build graphical user interfaces and utilize basic data structures.</p> <p>Write about computational arts and technology, document and articulate artistic vision through writing and multimedia formats.</p>	<p>All studio courses (DATT 1000 and electives) and programming courses (EECS 1710, 1720, 1030).</p> <p>History and publishing courses (DATT 1100 and 2100) and documentation of studio projects.</p>

<p>3. Application of Knowledge</p>	<p>Review, acquire, present, interpret, and use computational arts and technology techniques.</p> <p>Understand creative coding techniques.</p> <p>Make use of scholarly articles and primary sources of information and data, so that both practicum and writing projects address the importance of computational arts and technology within culture at large.</p>	<p>Develop and realize interactive projects.</p> <p>Use code as a basis for creating computational media art works.</p> <p>Write about computational arts and technology, document and articulate artistic vision through writing and multimedia formats.</p>	<p>Work in all studio courses (DATT 1000 and DATT electives) and programming courses (ECS 1710, 1720, 1030).</p> <p>All studio courses (DATT 1000 and electives).</p> <p>History and publishing courses (DATT 1100 and 2100) and documentation of studio projects.</p>
<p>4. Communication Skills</p>	<p>Communicate accurately and reliably, orally and in writing, to a range of audiences.</p> <p>Present work in the context of classroom critiques.</p> <p>Use pertinent technological software for presentations and/or dissemination. This includes understanding the effective use of different modalities such as text, images, movie clips, animated objects, and audio to communicate creative and technical concepts.</p>	<p>Choose appropriate modes for the presentation of research and projects.</p> <p>Present update reports about on-going and completed creative work.</p> <p>Compose written reports and creative works.</p>	<p>History and publishing courses provide basis (DATT 1100 and 2100).</p> <p>All studio and lab courses. All courses.</p>
<p>5. Awareness and Limitations of Knowledge</p>	<p>Understand the elements of particular types of computational arts and technology practices, including how they are unique and specialized, and in what ways they cross over.</p> <p>Understand the importance of continued education, especially in the face of on-going technological innovation and change.</p>	<p>Create a range of computational arts and technology works and identify the specific skills required in their creation.</p> <p>Articulate the value of and practice continued education and professional development.</p>	<p>All courses through the creation of work and associated research and learning of technical and creative elements necessary for its completion.</p>
<p>6. Autonomy and Professional Capacity</p>	<p>Ability to identify and address personal learning needs in changing circumstances.</p> <p>An understanding of university-level expectations and independent, self-directed research and discourse with established timelines;</p>	<p>Work effectively and behave in a manner that is consistent with academic integrity, social responsibility and professionalism.</p> <p>Understand the value of research and continued experimentation.</p>	<p>All courses.</p> <p>In-course creative assignments with associated research-based reports (DATT 1000 and DATT electives).</p>

3) Consultation and impact

The Digital Media program is unlike any other undergraduate program at York. The creation of a minor is a new offering that integrates computation and the arts, and does not significantly overlap with any other program. Collaboration with other units in the FFA is achieved through potential cross-listed studies courses. The Digital Media Program Council, with representation from both the Faculty of Fine Arts and the Department of Electrical Engineering & Computer Science in the Lassonde School of Engineering, has reviewed and approved this document.

4) Resource implications

All lower level courses in the Digital Media program in the Faculty of Fine Arts have capacity for additional students. All EECS courses required can accommodate the additional enrolments. All courses required for the Minor are existing ones. Upper level courses in the Digital Media program in the Faculty of Fine Arts may require additional spaces allocated but this can easily be accommodated within current offerings where there is adequate studio space. We anticipate that the Minor would have 10-15 students when it reaches steady state.

5) Evaluation Criteria

Mode of delivery: This program works across science and art-based areas and hence requires a combination of face-to-face lectures, art studios, computer science labs, tutorials with most courses supported by web-enhanced components.

Assessment of teaching and learning: Students are evaluated through a combination of art studio-based projects, hands-on programming tests, writing and documentation projects. This diverse combination of assessment methods supports the acquisition of the items listed in learning outcomes appropriate to art-based and science-based contexts, and communication through a variety of media.

6) Calendar copy

Computational Arts and Technology Honours Minor (30 credits)

The Honours Minor BA program in Computational Arts and Technology described may be combined with any approved Honours BA program that offers a major/minor option in the Faculties of: Environmental Studies; Fine Arts; Health; Liberal Arts and Professional Studies; or the Lassonde School of Engineering. For further details on requirements, refer to the listings for specific Honours programs that may be pursued jointly with other Faculties.

Note: in a major/minor program, a course may count only once toward major credit or minor credit.

- FA/DATT 1000 6.0, FA/DATT 1100 3.0, FA/DATT 2100 3.0;
- LE/EECS 1710 3.0, LE/EECS 1720 3.0, LE/EECS 1030 3.0;
- 9 additional credits, 6 of which must be at the 4000 level, chosen from: FA/DATT 3930 3.00; FA/DATT 3931 3.00, FA/DATT 3935 3.00, FA/DATT 3938 3.00, FA/DATT 4930 3.00, FA/DATT 4931 3.00, FA/DATT 4932 3.00, FA/DATT 4935 3.00.

This document is based on the outline provided in section 5.2 *Proposal Brief* of http://yuqap.info.yorku.ca/files/2012/08/website_YUQAP_July_2012.pdf

December 8, 2013

Hi Don,

We in LA&PS see no impediment to this program being an option for the Faculty's students.

all best,
kim

Kim Ian Michasiw
Vice-Dean, Faculty of Liberal Arts & Professional Studies

September 24, 2013

Hello Don,

Sorry, the minor would not fit into structures of our BBA or iBBA programs. Sounds like an interesting program, though!

Best regards,
Markus Biehl, Ph.D.
Associate Dean Academic Schulich School of Business | York University

October 10, 2013

Hi Don;

Ravi de Costa sent me your proposal for comment. I like this additional option for our students. I didn't see an admission requirement/prereq to declare the minor in the proposal- do you have one?

Thanks,
Gail Fraser Undergraduate Program Director
Faculty of Environmental Studies

Hi Gail,

I appreciate your input on this. The minor would not have any admission requirements beyond good standing in an honours program.

thanks, don

December 16, 2013

Hi Don,

It's not that easy - I cannot decide it. In Science it is a program level decision – it's with the Department of Mathematics and Statistics which offers the only BA in the Faculty of Science. It's been with them since Sept. 24 when you first asked.

I'll chase them up - but for now I suggest you remove Science.

Regards,
Peter Cribb, Associate Dean, Students
Faculty of Science



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November 28, 2013

Academic Standards, Curriculum and Pedagogy Committee (ASCP)
York University Secretariat

Re: Honours Minor in Computational Arts and Technology, Digital Media Program, FFA

Dear Committee,

I have reviewed the proposal from the Digital Media Program in the Faculty of Fine Arts to create an Honours Minor in Computational Arts and Technology (CAT). Continuing the Faculty's curricular collaboration with the Lassonde School of Engineering, this program offers a hybrid art and science curriculum that will have broad and diverse appeal. The program will be offered through the Faculty of Fine Arts and will be open to students across the University. This initiative supports the Faculty's strategic priorities and is aligned with the UAP as the program will contribute to strengthening interdisciplinary approaches. The resources necessary to offer this program are relatively small as there is expansion capacity in many of the required courses. The proposal for the Honours Minor in CAT has my full support.

Sincere regards,

A handwritten signature in black ink, appearing to read "Shawn Brixey".

Shawn Brixey
Dean, Faculty of Fine Arts



Proposal for Program Closure
Graduate Diploma in Health Services and Policy Research

This is a proposal to formally close the Graduate Diploma in Health Services and Policy Research, effective Fall 2014. Administratively housed in the York Institute for Health Research, the program originally launched in 2003 and its last intake of students was in Fall 2011.

Rationale:

The Graduate Diploma in Health Service and Policy Research was offered by a consortium of six Ontario universities (Lakehead, Laurentian, McMaster, Ottawa, York and the University of Toronto), through the Ontario Training Centre Health Services and Policy Research (OTC). Funding was provided for ten years (July 2002 to August 2012) by the Canadian Health Services Research Foundation (CHSRF)—now the Canadian Foundation for Healthcare Improvement (CFHI)—and the Canadian Institutes of Health Research (CIHR).

With the ending of the ten year funding award, the OTC Program at each of the participating universities has been closed (see Appendix A: Ontario Training Centre Memo re: Program Termination). This proposal is to formally close the program under the York University Quality Assurance Protocol (YUQAP).

Program Description:

Students who apply for the Graduate Diploma in Health Services & Policy Research must be enrolled in one of the following research-focused thesis or course-based graduate degree programs at the master's or PhD level: Education, Environmental Studies, Kinesiology & Health Science, Law, Mathematics & Statistics, Business Administration (Non-profit Management & Leadership), Philosophy, Social Anthropology, Social Work, Sociology, Women's Studies.

A student must satisfactorily complete all aspects of the individual learning plan to be awarded the graduate diploma. Students are required to take at least one summer institute and participate in a research or policy practicum offered by the Ontario Training Centre in Health Services & Policy Research as part of their learning experiences for the graduate diploma. They must demonstrate the competencies required for an effective, entry-level health services researcher. The minimum course requirement for the graduate diploma is 1.5 full course equivalents over and above graduate degree requirements. The graduate diploma is open to both full-time and part-time students. For full-time students, the expected duration of the program is two terms.

Impact:

There is no anticipated impact on any other units within the University.

Although all enrolled students have completed the requirements for the Diploma, some doctoral students have not yet graduated from their PhD program. Since the diploma is normally awarded at the

time of completion of the Master's or PhD program, the Diploma will need to remain in the system until these students graduate.

Appendices:

Appendix A: Ontario Training Centre Memo re: Program Termination

Appendix B: Ontario Training Centre Newsletter, December 2012

Appendix C: Memo of Support from Marcia Rioux, Director, York Institute for Health Research

Appendix D: Memo of Support from Dean Crow

Appendix E: Memo from Alice Pitt, Vice-Provost Academic



September 16, 2013

Marcia H. Rioux, PhD
Distinguished Research Professor
School of Health Policy and Management (Graduate Programs in CDS and Health Equity)
4th Floor, HNES Building
YORK UNIVERSITY
4700 Keele Street, Toronto, Ontario, Canada
M3J 1P3

Dear Marcia,

As you know, the Ontario Training Centre in Health Services and Policy Research (OTC) was funded by the Canadian Health Services Research Foundation (now the Canadian Foundation for Healthcare Improvement) and the Canadian Institutes of Health Research (CIHR) from July 2002 and August 2012.

With the ending of the 10 year funding award, we have officially closed the OTC Program at each of the participating universities.

Many thanks to you and to Pat Armstrong for co-directing the York site of the OTC.

Sincerely,

Alba DiCenso, RN, PhD

Past Director, Ontario Training Centre in Health Services & Policy Research (OTC)

Professor, Nursing and Clinical Epidemiology and Biostatistics, McMaster University

cc. Pat Armstrong, York site OTC co-director



Institute for
Health Research

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& Environmental
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yihr@yorku.ca
www.yorku.ca/yihr

To: FGS APPC
From: Marcia Rioux, Director York Institute for Health Research
Date: November 25, 2013
Subject: Closure of the Graduate Diplomas in Health Services


Dear colleagues,

I confirm the formal closure of the Graduate Diploma in Health Services and Policy Research, effective Fall 2014. With the ending of the ten year funding award, the Ontario Training Centre Health Services and Policy Research Program has been closed at the York Institute for Health Research where the program was administratively housed. The program originally launched in 2003 and its last intake of students was in Fall 2011. In total, 36 graduates completed the diploma program.

Unique features of Diploma Program included: availability of courses addressing important issues in health services research at any of the six participating universities (Lakehead, Laurentian, McMaster, Ottawa, Toronto, and York), linkages with students and faculty across universities and disciplines, field placement opportunities in policy and research settings across the province, and summer institutes. OTC graduates have been very successful in obtaining employment in health services fields and in going on to do applied research in university programs.

I approve the closure request.

Sincerely,


Marcia H Rioux
Director, York Institute for Health Research
York University





Memo

To: FGS APPC
From: Barbara Crow, Dean Faculty of Graduate Studies
Date: November 15, 2013
Subject: Closure of the Graduate Diplomas in Health Services

**FACULTY OF
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Dear colleagues,

Please be advised that I have reviewed the rationale for and confirmation of program closure of the Graduate Diploma in Health Services.

I approve the closure request.

Barbara Crow, PhD
Interim Dean, Graduate Studies
Associate Vice-President, Graduate
Faculty of Graduate Studies



Memo

To: Whom it may concern

From: Alice J Pitt, Vice-Provost Academic

Date: 27 November 2013

Re: Closure of the Graduate Diploma in Health Services

OFFICE OF THE
VICE PROVOST
ACADEMIC

4700 Keele St.
Toronto Ontario
Canada M3J 1P3
Tel 416 650 8017
Fax 416 736 5876

I have reviewed the proposal to close the Graduate Diplomas in Health Services offered by Graduate Programs in CDS and Health Equity.

The funding provided by Canadian Health Services Research Foundation and the Canadian Institutes of Health Research for the last 10 years has ended, and all the programs offered at participating Universities are to be closed.

I support this decision.



Program Brief for Program Closure of the Graduate Diplomas in Teaching of Acting and Teaching of Movement for Theatre

Prepared by Eric Armstrong, Director, Graduate Program in Theatre (MFA)

a) Rationale for the closure

The Graduate Diplomas in Teaching of Acting and Teaching of Movement for Theatre have not been offered since 2005-2007 when we were last able to load faculty to teach the seminar courses required to teach this program. Since that time, due to the extremely low class sizes of the programs (either one or two students), neither program has been offered.

Though there is interest in certification in teaching from students in the MFA Acting and Directing programs, the limits on our ability to load the courses associated with these programs has meant that we have had to suspend the programs. Only one person has ever graduated with the Diploma in Teaching Acting, and only three have ever graduated with the Diploma in Teaching Movement.

The programs were modeled after the very successful Graduate Diploma in Voice Teaching program, which has continued, with faculty volunteering to teach the seminar courses attached to the program, either while being loaded as Course Director for the THEA 2060/3060 series of courses or “out of the goodness of their hearts.” Due to the limited number of movement courses, and the fact that the Acting for non-majors courses have CUPE2 part-time faculty acting as Course Directors, this loading strategy was not transferrable to the Acting and Teaching of Movement diplomas.

b) Impact on other units

The closure of these programs will have no impact on other units, as the diploma programs have little cross-over with other programs; though it was thought that the two diploma programs would attract students to the MFA in Acting or Directing, not having the diplomas on offer for 6 years has shown that we have no problem attracting students to this MFA, even without the diplomas. There are no inter-Faculty or inter-Institutional agreements associated with these programs. Though the Acting and Movement students did serve the department with regard to the coaching of movement and the choreography of dance in our Theatre @ York season of plays, we've been able to make do with faculty and volunteers with skills and interest from the MFA in Acting classes.

c) Impact of closure on students currently enrolled in the program

There are no students currently enrolled in either program, so there is no impact.

d) Impact on faculty members.

With no one currently teaching these courses, there is no impact. We are currently looking to cross-list the courses that students in the Graduate Diploma in Movement Teaching served as TAs on in the past (FA THEA 2090/2091) as a way of intermingling Acting Conservatory students and Devised Theatre students; the closure of these programs would limit the TAs of these courses to MFA Acting students. .

- e) General implications for the quality and diversity of academic programming. It could be argued that in not offering the diploma for the past 6 years, we have seen a reduction in students who are interested in movement teaching/coaching as career paths; however we weren't attracting any qualified students to the program anyway. In the six years since we last offered students the opportunity to take this concurrent program, only two students who have applied have been qualified to be considered. As the Faculty of Fine Arts requires at least 10 graduate students in a class for it to be loaded, this makes the possibility of this kind of program a non-starter. As for the MFA Acting/Directing students who are interested in the Diploma in the Teaching of Acting, we've always insisted that we do not want to produce a lot of underqualified teachers of acting. At most, when the program was first considered, we thought to teach one or two in each cohort, and in the first two cycles of the program we allowed one candidate to take the program, though faculty weren't loaded for it.

2013-10-30



Memo

To: FGS APPC
From: Barbara Crow, Dean Faculty of Graduate Studies
Date: November 15, 2013
Subject: Closure of the Graduate Diplomas in Theatre

**FACULTY OF
GRADUATE
STUDIES**

Office of the Dean

4700 KEELE ST
TORONTO ON
CANADA M3J 1P3
T 416 736-5328
F 416 736-5592
www.yorku.ca/grads

Dear colleagues,

Please be advised that I have reviewed the rationale for and confirmation of program closure of the Graduate Diplomas in Theatre (Teaching Acting and Teaching Movement).

I approve the closure request.

Barbara Crow, PhD
Interim Dean, Graduate Studies
Associate Vice-President, Graduate
Faculty of Graduate Studies





December 2, 2013

Barbara Crow
Interim Dean and AVP Graduate
Office of the Dean, Faculty of Graduate Studies

**FACULTY OF FINE
ARTS**

Office of the Dean

4700 KEELE ST
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www.yorku.ca/finearts

Re: Program Closure of the Graduate Diplomas in Teaching of Acting and Teaching of Movement for Theatre

Dear Dean Crow,

I am writing in support of the program closures of the Graduate Diplomas in Teaching of Acting and Teaching of Movement for Theatre in the Department of Theatre, Faculty of Fine Arts. The rationale provided by Eric Armstrong, Graduate Program Director, illustrate that the two programs no longer fulfill the strategic priorities of the Department nor the mandate of the Faculty and University. The primary reasons are due to low enrolment in the programs and the low number of qualified student applicants which are necessary to maintain the quality standards of academic programming in Theatre. As noted in the rationale, the closure of the programs will have minimal impact on current students, faculty and other units since the programs have not been offered since 2005-2007 in consideration of low class sizes. Additionally, the programs have little cross-fertilization with the various departments in Fine Arts.

The Faculty of Fine Arts is working towards capturing student demand and fostering student success at the undergraduate and graduate level by developing curriculum which supports growing interdisciplinary artist and intellectual inquiry not only across Fine Arts but also in connection with other disciplines such as health and engineering. The closure of the programs will allow the Department of Theatre to be in better alignment with the Faculty's and University's mandate of creating high quality, sustainable and verdant programs that will better prepare students for the experience-based, creative economy of the future.

Please do not hesitate to contact me if you have any questions.

Sincere regards,

A handwritten signature in black ink, appearing to read "Shawn Brixey".

Shawn Brixey
Dean, Faculty of Fine Arts

cc Teresa Przybylski, Chair, Department of Theatre
Eric Armstrong, GPD, Department of Theatre
Carol Altilia, Executive Officer, Faculty of Fine Arts



Memo

To: Whom it may concern

From: Alice J Pitt, Vice-Provost Academic

Date: 20 November 2013

Re: Closure of the Graduate Diplomas in Teaching of Acting and Teaching of Movement for Theatre

OFFICE OF THE
VICE PROVOST
ACADEMIC

4700 Keele St.
Toronto Ontario
Canada M3J 1P3
Tel 416 650 8017
Fax 416 736 5876

I have reviewed the proposal to close the Graduate Diplomas in Teaching of Acting and Teaching of Movement for Theatre offered by Graduate Program in Theatre.

Low enrollments in the courses in combination with limited faculty resources provide a strong rationale for this decision.

I support this decision.



Closure of Certificate in Biblical Studies
Offered by
The Department of Humanities
Faculty of Liberal Arts and Professional Studies
York University

As per the desire to close programs that are attracting very few students, it is proposed to close the Certificate in Biblical Studies.

The present certificate was designed in Atkinson College before Atkinson merged with Arts. When the certificate was designed, there was no major in Religious Studies available in Atkinson. Furthermore, Atkinson had a relatively wide array of text-based biblical studies courses available for students.

Both of these facts have now changed. All LA & PS students who have an interest in biblical studies can major in Religious Studies or in Jewish Studies. And at the same time, LA & PS is offering fewer text-based Bible courses and more thematic courses that deal with Christianity, Judaism or religion in general, courses where the Bible is a significant component of the material studied but often not the central focus.

Since the merger of Atkinson and Arts, students have been voting with their feet and not registering in any significant numbers in this certificate. As one can see from the statistics on the next page, this certificate never attracted large numbers of students. But since the merger the number of those applying to enter the certificate program and the number successfully completing it have gone down significantly.

The question of closing this certificate was discussed by the Executive of the Department of Humanities and by the Religious Studies program (which is housed in the Department of Humanities). There was unanimous approval for the closure of this certificate.

It is proposed to grandfather any students presently enrolled in the certificate using the standard York procedure of allowing those students seven years to complete their studies.

There are no courses in the Biblical Studies Certificate that were specifically designed for it. All the courses that counted for that certificate will still count for the majors in Religious Studies and/or Jewish Studies and most of the courses also count for the major in Humanities. Therefore, we expect no impact on either faculty members or on other units.

Martin Lockshin
Chair, Humanities

Biblical Studies Certificate Statistics

Application to entry in - Certificate in Biblical Studies

2003	2004	2005	2006	2007	2008	2009	2010
3	6	3	7	1	4	2	1

Application to graduate with a - Certificate in Biblical Studies

2003	2004	2005	2006	2007	2008	2009	2010	2011
	3	5	2	4	2	3	4	1

Graduated with a - Certificate in Biblical Studies

2003	2004	2005	2006	2007	2008	2009	2010	2011
	6	5	2	1	1	5		2

Memo

To: To Whom It May Concern

From: Kim Michasiw,
Vice Dean

Date: October 30, 2013

Subject: Closure of Certificate in Biblical Studies

On behalf of Dean Martin Singer, I have reviewed the proposal to close the Certificate in Biblical Studies in the Faculty of Liberal Arts & Professional Studies.

The Faculty of Liberal Arts & Professional Studies has undertaken a review of all its certificate programs in order to rationalize and consolidate those offerings in light of Faculty's current fiscal constraints, and the low enrolment figures for some certificate programs.

As Professor Martin Lockshin's letter proposing the closure explains, the Certificate emerged in the specific institutional context of the Atkinson Faculty of Liberal and Professional Studies. With the merger of Atkinson and Arts, that context disappeared, and enrolments in the Biblical Studies certificate disappeared with it.

There were and there are no courses mounted exclusively for the Biblical Studies Certificate. Thus, the closure will have no impact upon faculty members or units that continue to offer those courses, which make their contribution to other, more flourishing programs.

I very much support the closure, and trust others will as well.



Memo

To: Whom it may concern

From: Alice J Pitt, Vice-Provost Academic

Date: November 19, 2013

Re: **Closure of Certificate in Biblical Studies**

I have reviewed the proposal to close the Certificate in Biblical Studies offered by Department of Humanities along with the Vice Dean's letter.

Low enrollments in the Certificate in combination with program offerings such as Religious Studies and Jewish Studies within Faculty of Liberal Arts and Professional Studies provide a strong rationale for this decision.

I support this initiative.



School of Nursing: Policy on the Length of Completion of York-Seneca-Georgian BScN Program

This policy defines time limitations for program completion for the Collaborative BScN program. Time limitations are important to ensure cohesion and continuity of content, current competence and associated patient safety within the context of professional nursing education. These time limitations take into account the program's collaborative structure and plans of study, the transition of the BScN student to a second campus, as well as the frequency of course offerings, the length of completion requirements in other York BScN programs, and the degree to which nursing knowledge and practice change over time. Refer to the current *Policy for Undergraduate Nursing Student Leave of Absence* for other related information.

GUIDELINES:

1. Length of completion of program

- 1.1. The Collaborative BScN program is a four-year full-time program (eleven terms¹). The first two years of the program are completed at one of the College partners, and the last two years are completed at the School of Nursing at York University. Students normally must complete this program within six (6) calendar years (18 terms) from the time of admission.
- 1.2. Students taking longer than two (2) calendar years to complete the first two program years of the Collaborative BScN degree at the College, notwithstanding approved leaves under the *Policy for Undergraduate Nursing Student Leave of Absence*, will be advised by the relevant College in writing of the length of time remaining to complete the program prior to transferring to year three of the program at York University. Before each new academic session, the Colleges shall notify the School of Nursing at York University of any such students.

2. Unsuccessful completion of program requirements within the designated timeframe

- 2.1. Students who are unsuccessful in completing the program requirements within the designated timeframe, notwithstanding approved leaves under the *Policy for Undergraduate Nursing Student Leave of Absence*, must withdraw from their nursing program. If a student is not able to complete the program within the required timeframe, the exit reason will be coded as: "Ineligible to Continue or Graduate".
- 2.2. Students may apply to be reinstated to the program, in light of extraordinary extenuating circumstances, for instance, severe illness or personal loss. Reinstatement may require clinical or academic remediation including but not limited to repetition of courses, and as per the individual student's standing in the program.
- 2.3. Students who are withdrawn from the Collaborative BScN nursing program on the basis of exceeding the time limitations for program completion may pursue admission or transfer to another degree program at the University.

¹ Undergraduate students may only register within a "session" (i.e., Fall/Winter and Summer) as opposed to a "term", and exit decisions from a program can only be determined at the end of a session. All exit decisions must be made coincident with the completion of course work in any given session. Since nursing students may be concurrently enrolled in courses that both span a full session (6 credits) and which are completed in one term (3 credits), discretion regarding the timing of a final decision on student progress and/or exit may be necessary. The School of Nursing will ensure registration and exit decisions are communicated to the Registrar's Office for application to a student's record at the end of the relevant academic session.

Changes to Existing Courses and Degree Programs

Faculty: Fine Arts and Lassonde School of Engineering

Department: **Date of Submission:**

Course Number: **Effective Session:**

Course Title:

Type of Change:

- | | |
|------------------------------------------------------------------------------------|------------------------------------------------------------------|
| <input type="checkbox"/> in pre-requisite(s)/co-requisite(s) | <input type="checkbox"/> in cross-listing |
| <input type="checkbox"/> in course number/level | <input type="checkbox"/> in degree credit exclusion(s) |
| <input type="checkbox"/> in credit value | <input type="checkbox"/> regularize course (from Special Topics) |
| <input type="checkbox"/> in title (max. 40 characters for short title) | <input type="checkbox"/> in course format/mode of delivery * |
| <input type="checkbox"/> in Calendar description (max. 40 words or 200 characters) | <input type="checkbox"/> retire/expire course |
| <input type="checkbox"/> other (please specify): | <input checked="" type="checkbox"/> Degree requirements |

Change From:

To:

<p>Current Program Requirements</p> <p>Specialized Honours BA Program</p> <p>All Honours BA degree candidates must complete the following:</p> <ul style="list-style-type: none"> • LE/CSE 1019 3.00; LE/CSE 1710 3.00; LE/CSE 1720 3.00; LE/CSE 1030 3.00; SC/MATH 1025 3.00; AP/COMN 1310 9.00 or AP/SOSC 1731 9.00; • six credits chosen from: FA/DANC 1900 3.00, FA/FACS 1900 6.00, FA/FILM 1900 3.00, FA/MUSI 1900 3.00, FA/THEA 1900 3.00, FA/VISA 1900 3.00, FA/YSDN 1900 3.00; • LE/CSE 2011 3.00; LE/CSE 2031 3.00; FA/FACS 2930 6.00; FA/FACS 2935 3.00; FA/FACS 2936 3.00; SC/MATH 2565 3.00 or SC/MATH 1131 3.00; • FA/FACS 3936 3.00; • nine credits chosen from: FA/FACS 2500 3.00, FA/FACS 3930 3.00; FA/FACS 3931 3.00, FA/FACS 3933 3.00, FA/FACS 3935 3.00, FA/FACS 3938 3.00, FA/VISA 2057 3.00; • a minimum of nine credits chosen from: LE/CSE 3421 3.00, either LE/CSE 3214 3.00 or LE/CSE 2041 4.00, LE/CSE 3431 3.00, LE/CSE 3461 3.00; • LE/CSE 4700 6.00; • six credits chosen from: FA/FACS 4930 3.00, FA/FACS 4931 3.00, FA/FACS 4932 3.00, FA/FACS 4933 3.00, FA/FACS 4935 3.00; 	<p>Proposed Program Requirements</p> <p>The Program Core</p> <p>All Honours BA degree candidates must complete the following:</p> <ul style="list-style-type: none"> • FA/DATT 1000 6.0; FA/DATT 1100 3.0; FA/DATT 2000 3.0; FA/DATT 2010 3.0; FA/DATT 2050 3.0; FA/DATT 2100 3.0; • LE/EECS 1710 3.0; LE/EECS 1720 3.0; LE/EECS 1030 3.0; LE/EECS 2041 4.0; LE/EECS 1019 3.0; SC/MATH 1025 3.00; LE/EECS 2011 3.00; FA/DATT 3700 6.0; LE/EECS 4700 6.0; • six credits chosen from: SC/STS 2010 3.0, SC/STS 2110 3.0, SC/STS 2210 3.0, SC/STS 2411 3.0, SC/STS 3170 3.0, SC/STS 3500 3.0, SC/STS 3505 3.0, SC/STS 3561 3.0, SC/STS 3600 3.0, SC/STS 3726 3.0, SC/STS 3730 3.0, SC/STS 3740 3.0, SC/STS 3750 6.0, SC/STS 3755 3.0, SC/STS 3775 3.0, SC/STS 3780 3.0, SC/STS 3790 3.0, SC/STS 3970 3.0, SC/STS 3975 3.0, SC/STS 4230 3.0, AP/COMN 4305 6.00, AP/COMN 4306 3.00, AP/COMN 4330 6.00; • 6.0 credits in the Faculty of Fine Arts (not DATT); • 6.0 credits from: FA/DANC 1900 3.0, FA/FILM 1900 3.0, FA/MUSI 1900 3.0, FA/THEA 1900 3.0, FA/VISA 1900 3.0, FA/YSDN 1900 3.0; ** <p>Specialized Honours BA Program (Digital Media Development)</p> <ul style="list-style-type: none"> • the Program Core; • LE/EECS 2031 3.00; • SC/MATH 2565 3.00 or SC/MATH 1131 3.00;
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• six credits chosen from: LE/CSE 4413 3.00, LE/CSE 4431 3.00*, LE/CSE 4441 3.00, LE/CSE 4461 3.00, LE/CSE 4471 3.00*, LE/CSE 4491 3.00*;

• six credits chosen from: AP/COMN 3313 3.00, AP/COMN 3315 6.00, AP/COMN 3316 6.00, AP/COMN 3317 3.00, AP/COMN 3318 6.00, AP/COMN 3352 3.00, AP/COMN 3393 6.00, AP/COMN 4300 6.00, AP/COMN 4301 6.00, AP/COMN 4302 6.00, AP/COMN 4305 6.00, AP/COMN 4306 3.00, AP/COMN 4307 3.00, AP/COMN 4319 6.00, AP/COMN 4320 6.00, AP/COMN 4330 6.00 or AP/COMN 4801 6.00;

• LE: a nine-credit humanities course and a six-credit natural science course to satisfy the BA general education requirements;

• FFA: a six-credit natural science course to satisfy the general education requirement;

• additional elective credits, as required for an overall total of at least 120 credits. * These courses require prerequisites that are not part of the program

requirements.

LE notes:

Notes:

• **SC/MATH 1190 3.00** must be taken if the student has not passed Advanced Functions (MHF4U).

• The requirement for 18 elective credits is met due to the multidisciplinary nature of the program.

Honours Programs

To graduate in an Honours program requires successful completion of all degree requirements and a minimum cumulative credit-weighted grade point average of 5.00 (C+) over all courses completed. Students must obtain a minimum of 36 credits at the 3000 or 4000 level, including at least 18 credits at the 4000 level. Of these, 12 credits at the 4000 level must be in the major.

FFA notes:

Notes:

1. **SC/MATH 1190 3.00** must be taken if the student has not passed Advanced Functions (MHF4U).

2. The social science general education requirement is satisfied through 6.00 SOSC/COMN credits that are part of the degree.

3. The Faculty of Fine Arts elective requirements are fulfilled upon successful completion of the Digital Media Specialized Honours BA program requirements.

4. Faculty of Fine Arts legislation requires that, in order to obtain an Honours BA (120 credits), students must take at least 24 credits at the 3000 or 4000 level.

5. To meet the prerequisites some students may be required to take more than 120 credits.

• **three** credits chosen from: FA/DATT 3930 3.00, FA/DATT 3931 3.00, FA/DATT 3935 3.00, FA/DATT 3938 3.00, FA/VISA 2057 3.00;

• **six** credits chosen from: LE/EECS 3214 3.00, LE/EECS 3421 3.00, LE/EECS 3431 3.00, LE/EECS 3461 3.00;

• **three** credits chosen from: LE/EECS 4413 3.00, LE/EECS 4431 3.00*, LE/EECS 4441 3.00, **LE/EECS 4443 3.0**, LE/EECS 4461 3.00, LE/EECS 4471 3.00*, LE/EECS 4491 3.00*;

• six credits chosen from: LE/EECS 4413 3.00, LE/EECS 4431 3.00*, LE/EECS 4441 3.00, **LE/EECS 4443 3.0**, LE/EECS 4461 3.00, LE/EECS 4471 3.00*, LE/EECS 4491 3.00*;

Specialized Honours BA Program (Digital Media Arts)

• the Program Core;

• LE/EECS 3461 3.00;

• **six** credits chosen from: FA/DATT 3930 3.00, FA/DATT 3931 3.00, FA/DATT 3935 3.00, FA/DATT 3938 3.00, FA/VISA 2057 3.00;

• **three** credits chosen from: LE/EECS 4413 3.00, LE/EECS 4431 3.00*, LE/EECS 4441 3.00, **LE/EECS 4443 3.0**, LE/EECS 4461 3.00, LE/EECS 4471 3.00*, LE/EECS 4491 3.00*;

• six credits chosen from: FA/DATT 4930 3.00, FA/DATT 4931 3.00, FA/DATT 4932 3.00, FA/DATT 4935 3.00;

6.0 credits in COMN/STS can be used to satisfy both part of the general education requirements and the 6.0 credits in COMN/STS requirement.

Upper-level credits: a minimum of 36 credits must be at the 3000 or 4000 level, at least 18 credits of which must be at the 4000 level.

Additional elective credits must be completed, as required, for an overall total of at least 120 credits.

Some students may be required to take more than 120 credits.

* These courses require prerequisites that are not part of the program requirements.

**** These six credits can be used to satisfy the humanities area general education requirement in both FFA and LSE.**

Rationale

The proposed changes to the Digital Media BA Specialized Honours articulate two streams that are based on a common core of courses and then branch into two streams: Digital Media Arts, and Digital Media Development. As the proposal moves forward, LA&PS' withdrawal from the tri-Faculty partnership has been agreed upon by the three Faculties. Their current participation is impossible as the number of students in Digital Media increases and impending changes in the Communication Studies Program come online. We will retain Communication Studies courses on an expanded list of electives in the revised program. The changes proposed are based on much discussion and consultation with students who have expressed a need for more flexible programs that allow them to choose an appropriate balance between computer science and fine arts that suits their aspirations.

With the creation of the DATT rubric, courses have been renumbered. Please see the document DATT rubric course changes.

Calendar copy indicates deletions with ~~strike through~~ and additions with **bolding**.

Details of changes

Program Core:

1. Remove requirement AP/COMN 1310 9.00 or AP/SOSC 1731 9.00.
2. Add DATT 1100 3.0 *Fundamentals of Digital Media Studies*.
3. Move DATT 2000 3.0 *Physical Computing I* and DATT 2010 3.0 *Physical Computing II* from the 2/3000 DATT list of which 9 credits were required to have the two re
4. Add DATT 2100 3.0 *Publishing in Digital Media*.
5. Replace FACS 2936 3.0 *Designing Interactive Objects I* and FACS 3936 3.0 *Designing Interactive Objects II* with DATT 3700 6.0 *Collaborative Project Development*.
6. Add STS course options and remove expired COMN courses.
7. FA/XXXX 1900 courses will be able to count towards the humanities area general education requirement for students in both FFA and LE. This harmonises humanities general education area across both Faculties.
8. Replace CSE with EECS rubric.

Both Streams:

1. Add EECS 4443 3.0 *Mobile Computing* to the EECS 4000 list.
2. Add 6.0 credits from Faculty of Fine Arts (not DATT).

Digital Media Development:

1. Change from nine to three the number of credits required from the 2/3000 DATT list.
2. Change from nine to six the number of credits required from the EECS 3000 list.
3. Remove six credits required from the DATT 4000 list
4. Add three (another) credits required from EECS 4000 list.

Digital Media Arts:

1. Change from nine to six the number of credits required from the 2/3000 DATT list.
2. Replace nine credits from the EECS 3000 list with EECS 3461 3.0 *User Interfaces*.
3. Change six credits from the EECS 4000 list to three credits from the EECS 4000 list.

Digital Media BA Program, Faculty of Fine Arts, Lassonde School of Engineering Degree Level Expectations and Program Learning Outcomes

The Digital Media BA is a unique cross-Faculty (Faculty of Fine Arts and Lassonde School of Engineering) program that prepares students equally in STEM (science, technology, engineering, math) and creative practices in electronic and computational media.

As digital media is a relatively new field, the term remains broad and has no standard definition. Within this broad umbrella, the Digital Media BA program at York has its own interpretation and implementation of the term. For us, Digital Media includes representation of information in digital forms, communications through digital media, digital media artwork creation, media algorithms, media software development, creative programming, computer graphics, animation, interactive systems and experiences including mobile and ubiquitous scenarios.

The two streams, Digital Media Arts, and Digital Media Development, allow students to choose to tailor their program towards fine arts and computer science respectively.

	Degree Level Expectations This degree is awarded to students who have demonstrated the following	Program Learning Outcomes By the end of this program, students will be able to:	Appropriate Degree Requirement & Assessment Align courses with the Program Learning Objectives.
Depth of Knowledge	<p><u>Both Streams</u></p> <p>a. Understand and explain the key concepts, technologies, and practices in the evolving field of Digital Media as it is implemented in this program. This includes digital media representation, communications through digital media, digital media artwork creation, physical computing, algorithms and software development, computer graphics, interactive systems, database systems and computer networks.</p> <p>b. Understand and explain how the integration of computation within Media Arts forms the historical context, theoretical approaches and practices of Digital Media.</p> <p>c. Gather, review, evaluate, and interpret information relevant to the Digital Media field, in particular with respect to the impacts of the field on culture and society and vice versa. This includes understanding the benefits of critical discourse within practice, demonstrated through an ability to critique students' own projects as well as others'.</p> <p>d. Understand and explain aspects of current research in the field of Digital Media.</p> <p><u>Digital Media Arts</u></p> <p>Advanced understanding of concepts, technologies, and practices from creative/artistic perspectives.</p> <p><u>Digital Media Development</u></p> <p>Advanced understanding of concepts, technologies, and practices from system</p>	<p>Analyze and critically engage with Digital Media related computing, integrating theory, practice and research.</p> <p>Demonstrate fluency in a range of programming languages and creative coding systems.</p> <p>Demonstrate critical understanding of Digital Media in its cultural context.</p> <p>Work within a collaborative team to realize a project.</p> <p>Acknowledge and work with personal strengths and limitations and be able to apply creative and technical abilities in a variety of contexts.</p> <p>Demonstrate advanced practice and critical understanding of art making.</p> <p>Demonstrate advanced skills and understanding of computing.</p>	<p>CSE courses focused on core principles and methods of Digital Media related computing, which includes CSE 3.0 courses, such as Discrete Mathematics for Computer Science (CSE 1019), Net-Centric Computing (CSE 2041).</p> <p>Both CSE and FFA courses develop skills in programming with CSE courses focussing on more traditional languages including Java and C (CSE 1xxx-4xxx), and FFA courses on creative coding systems including Max, Processing, JavaScript, and OpenFrameworks (DATT 1xxx-4xxx).</p> <p>FFA courses combining theory and practice, which includes FFA courses, such as Introduction to Interactive Digital Media (DATT 1000), and</p> <p>Overall progression of courses which develops complementary arts and computing skills coupled with critical analysis, which includes CSE courses, such as Programming for Digital Media (CSE 1710) and Building Interactive Systems (CSE 1720); and FFA courses such as Media Signal Processing (DATT 2935) and Physical Computing I (DATT 2000).</p> <p>DATT and FFA studies (i.e. theory/history) courses throughout the program, as well as COMN/STS courses. Students select from a menu of COMN/STS courses that includes, COMN courses such as Feminist Perspectives on Media & Technology (AP/COMN 3393) and Theoretical Perspectives on Interactive Media (AP/COMN 4301).</p> <p>Major requirements, general education requirements, electives.</p> <p>New Media Forms: The Database (DATT 3935), and Cultural Theory Through New Media (DATT 4930)</p> <p>Introduction to 3D Computer Graphics (CSE 3431), and Human Computer Interaction (CSE 4441)</p>

	development perspectives.		
Knowledge of Methodologies	<p><u>Both Streams</u></p> <p>a. Understand and demonstrate the methods of enquiry and practice in the field of digital media, including research, design, prototyping, testing and refining.</p> <p>b. Demonstrate critical thinking, analytical skills and creative approaches in solving problems, integrating appropriate aspects of the field. This includes applying skills in both technological and creative processes to the planning and execution of digital media projects.</p> <p>c. Demonstrate concepts and skills of computer science, including its mathematical foundations; an understanding of the central role of algorithms and data structures; facility in a range of programming constructs, paradigms, languages; and knowledge of software development best practices.</p> <p>d. Understand and apply the techniques, formats, styles and aesthetics of technology-based practice in the arts, including the ability to integrate interactivity and electronic components.</p> <p>a. Work effectively in a team context in which team member skills are complementary and overlapping.</p> <p><u>Digital Media Arts</u></p> <p>Advanced understanding of methods of enquiry and practice from creative/artistic perspectives.</p> <p><u>Digital Media Development</u></p> <p>Advanced understanding of methods of enquiry and practice from the domain of computer science and system development.</p>	<p>Show a strong grounding in key concepts and skills.</p> <p>Understand and employ techniques, formats and styles of relevant practices.</p> <p>Understand and employ concepts and techniques of computer science.</p> <p>Understand and employ techniques in a range of programming languages and creative coding systems.</p> <p>Understand and carry out the development of a project within a team.</p> <p>Understand and employ advanced concepts and techniques of digital media art making.</p> <p>Understand and employ advanced concepts and techniques of computer science and software development.</p>	<p>A sequence of foundational courses beginning in first year with CSE courses Programming for Digital Media (CSE 1710) and Building Interactive Systems (CSE 1720), taken in parallel with FFA course Introduction to Interactive Digital Media (DATT 1000)</p> <p>Core courses cover the theory and practice of interactive and other computer-based creative media such as Media Signal Processing (DATT 2935) and Physical Computing I and II (DATT 2000 and 2010). A menu of additional practicum or hybrid studio/studies courses on Digital Media forms and techniques.</p> <p>Core CSE courses such as Algorithms for 2D Graphics (CSE 2431) and Software Tools (CSE 2031).</p> <p>A menu of additional courses in computer science employ concepts and techniques e.g. for Interactive Systems in User Interfaces (CSE 3461).</p> <p>Both CSE and FFA courses develop skills in programming with CSE courses focussing on more traditional languages including Java and C, and FFA courses on creative coding systems including Max, Processing, JavaScript, and OpenFrameworks.</p> <p>Courses throughout the program and in particular Digital Media Collaborative Project Development (DATT 3700) and the 4th year capstone course Digital Media Project (CSE 4700) that require students to work in teams.</p> <p>New Media Forms: The Database (DATT 3935), and Cultural Theory Through New Media (DATT 4930)</p> <p>Introduction to 3D Computer Graphics (CSE 3431), and Human Computer Interaction (CSE 4441)</p>

<p>Applications of Knowledge</p>	<p><u>Both Streams</u></p> <p>a. Effectively review, present, and interpret quantitative and qualitative information to develop approaches and make sound judgments in the field of Digital Media.</p> <p>b. Use a range of established techniques such as independent research on established Digital Media practitioners or appropriately directing clearly formulated questions, to obtain and analyse information, propose solutions and solve problems.</p> <p>c. Effectively employ a suite of implementation techniques in computational applications, and carry out experimentation with a variety of materials and creative techniques, in the development of digital media projects.</p> <p>c. Make use of scholarly articles and primary sources of information and data, so that both practicum and writing projects address the importance of digital media in technology development and within culture at large.</p> <p><u>Digital Media Arts</u></p> <p>Advanced use of techniques and practices from creative/artistic perspectives.</p> <p><u>Digital Media Development</u></p> <p>Advanced practice of concepts and skills of system development.</p>	<p>Develop digital media projects, from basic to more sophisticated.</p> <p>Understand and employ techniques, formats and styles of relevant practices.</p> <p>Understand and employ concepts and techniques of computer science and programming.</p> <p>Understand and carry out the development of a project within a team.</p> <p>Advanced digital media art making project development.</p> <p>Advanced employment of concepts and techniques of computer science.</p>	<p>A sequence of foundational courses beginning in first year with CSE courses Programming for Digital Media (CSE 1710) and Building Interactive Systems (CSE 1720), taken in parallel with the FFA course Introduction to Interactive Digital Media (DATT 1000) all of which develop skills in programming from a media manipulation perspective.</p> <p>Core courses cover the theory and practice of interactive and other computer-based creative media such as Media Signal Processing (DATT 2935) and Physical Computing I and II (DATT 2000 and 2010). A menu of additional practicum or hybrid studio/studies courses on Digital Media forms and techniques.</p> <p>Core CSE courses such as Algorithms for 2D Graphics (CSE 2431) and Software Tools (CSE 2031).</p> <p>Courses throughout the program and in particular Digital Media Collaborative Project Development (DATT 3700) and the 4th year capstone course Digital Media Project (CSE 4700) that require students to work in teams.</p> <p>A menu of upper level fine arts courses e.g. Screen-based Fluid Interfaces (DATT 3930) and The Interactive Stage (DATT 4932).</p> <p>A menu of upper level computer science courses e.g. Virtual Reality (CSE 4471) and Human Computer Interaction (CSE 4441).</p>
<p>Communication Skills</p>	<p><u>Both Streams</u></p> <p>a. Communicate accurately and reliably, orally and in writing, to a range of audiences (artists, non-artists, computer professionals, non-computer professionals, academic and non-academic). This includes</p>	<p>Choose appropriate modes for the presentation of research and projects.</p>	<p>Major course requirements and publicly showcasing finished projects and interacting with users/viewers/participants most DATT studio courses but in particular 3rd and 4th year project courses (DATT 3700 and CSE 4700)</p>

	<p>understanding and employing discipline-specific terminology and presenting it clearly to others.</p> <p>b. Present work, from first to final year, in the context of classroom critiques with response from both students and professors.</p> <p>c. Use pertinent technological software for presentations and/or dissemination. This includes understanding the effective use of different modalities such as text, images, movie clips, animated objects, and audio to communicate creative and technical concepts.</p> <p>d. Present written and oral reports for evaluation, in various forms, such as printed reports, online blogs, oral presentations, and webcasts.</p> <p><u>Digital Media Arts</u></p> <p>Advanced communication through art works and documentation.</p> <p><u>Digital Media Development</u></p> <p>Advanced communication of results from a system implementation focus.</p>	<p>Present update reports about on-going and completed work.</p> <p>Compose written reports, multimedia/interactive presentations, and creative works.</p> <p>Communicate with team members to achieve a common goal.</p>	<p>In-class required formal and informal project presentations with and without visual aids or presentation software (most DATT courses).</p> <p>In-class final project presentations (most courses but in particular 3rd and 4th year project courses) and wider public presentations (Spring Showcase and Exhibition).</p> <p>In-course required project updates and final reports. Online web sites and blogs. (most courses)</p> <p>Group projects in many courses particularly at upper levels (DATT 3700 and CSE 4700).</p> <p>A menu of upper level fine arts courses e.g. Screen-based Fluid Interfaces (DATT 3930) and The Interactive Stage (DATT 4932).</p> <p>A menu of upper level computer science courses e.g. Virtual Reality (CSE 4471) and Human Computer Interaction (CSE 4441).</p>
<p>Awareness and Limitations of Knowledge</p>	<p><u>Both Streams</u></p> <p>a. Understand the parameters of particular types of Digital Media practices, including how they are unique and specialized, and in what ways they cross over.</p> <p>b. Demonstrate how analysis is affected by missing information.</p> <p>c. Demonstrate an approach to gathering the appropriate missing information.</p> <p>d. Understand the importance of continued education, especially in the face of on-going technological innovation and change.</p>	<p>Understand the broader context of the field and the many variations of both practice and theory within it.</p> <p>Understand in a general way how other disciplines impinge on the field.</p> <p>Understand the distinctions between course projects and real-world technical applications and creative work.</p>	<p>Major course requirements in both FFA and CSE integrate research and experimentation.</p> <p>Through a palette of courses lists, general education requirements and electives students get a comprehensive understanding of the field in relation to other disciplines.</p> <p>3rd and 4th year project courses (DATT 3700 and CSE 4700) expose students to and participation in faculty members' research.</p> <p>Through in-course presentations students analyse real-world projects and applications.</p>

	<p><u>Digital Media Arts and Digital Media Development</u></p> <p>Advanced critical understanding of the interrelations between digital media art practices and digital media system development, with the ability to analyze the difference and parallels between the two.</p>	<p>Understand the value of research and continued experimentation.</p> <p>Understand the value of continued education and professional development.</p>	<p>Seminars and guest lectures by artists and people with industrial and/or practical experience expose students to current practices.</p> <p>Students are required to do a course presentation of research results and state-of-the art creative methods through major technical and creative projects that involve research and experimentation.</p> <p>A menu of upper level fine arts courses e.g. Screen-based Fluid Interfaces (DATT 3930) and The Interactive Stage (DATT 4932).</p> <p>A menu of upper level computer science courses e.g. Virtual Reality (CSE 4471) and Human Computer Interaction (CSE 4441).</p>
<p>Autonomy and Professional Capacity</p>	<p><u>Both Streams</u></p> <p>a. Understand and demonstrate the qualities and transferable skills necessary for further study, employment, or community involvement in the field of Digital Media, e.g., technical skill, critical thinking, historical awareness, aesthetic sensibility, ability in written expression.</p> <p>b. Be able to select an appropriate program of further study in the field of Digital Media.</p> <p>c. Show the ability to identify and address personal learning needs in changing circumstances.</p> <p>d. Demonstrate personal responsibility, ethical decision-making and leadership, and an ability to work effectively with others.</p> <p><u>Digital Media Arts</u></p> <p>Advanced understanding of the role and impact of digital media art making within the larger society.</p> <p><u>Digital Media Development</u></p> <p>Advanced understanding of the role and impact of system development within the larger society.</p>	<p>Develop professional level skill sets and relationships.</p> <p>Understand in a general way how other disciplines impinge on the field.</p> <p>Understand the difference between course projects and real-world technical applications and creative work.</p> <p>Understand the value of research and continued experimentation.</p> <p>Understand the value of continued education and professional development</p>	<p>Major course requirements in both FFA and CSE integrate research and experimentation.</p> <p>Through a palette of courses lists, general education requirements and electives students get a comprehensive understanding of the field in relation to other disciplines.</p> <p>3rd and 4th year project courses (DATT 3700 and CSE 4700) expose students to and participation in faculty members' research.</p> <p>Through in-course presentations students analyse real-world projects and applications.</p> <p>Seminars and guest lectures by artists and people with industrial and/or practical experience expose students to current practices.</p> <p>Students are required to do a course presentation of research results and state-of-the art creative methods through major technical and creative projects that involve research and experimentation.</p> <p>A menu of upper level fine arts courses e.g. Screen-based Fluid Interfaces (DATT 3930) and The Interactive Stage (DATT 4932).</p> <p>A menu of upper level computer science courses e.g. Virtual Reality (CSE 4471) and Human Computer Interaction (CSE 4441).</p>

Change to Program/Graduate Diploma Academic Requirements Proposal Template

The following information is required for all proposals involving a change to program/graduate diploma academic requirements, including admission requirements. To facilitate the review/approval process, please use the headings below (and omit the italicized explanations below each heading).

1. Program/Graduate Diploma: Graduate Program in Critical Disability Studies

2. Effective Session of Proposed Change(s): Fall 2014 / Fall 2015

3. Proposed Change(s) and Rationale

The description of and rationale for the proposed change(s) should provide information with respect to each of the following points. Please provide:

a) A description of the proposed change(s) and rationale, including alignment with academic plans.

- (1) **1st Proposal: Eliminate CDIS 6000 3.0: MA Research Seminar**, one of the four core courses, **from the course requirements of the MA Degree.**

After the elimination of this 3.0 credit course, MA students will be required to take only 18 credits in total, including three core listed below and two elective courses, and to complete a Major Research Paper (CDIS 6001.0.0) in fulfillment of the degree requirements. The three core courses are:

- CDIS 5100 6.0: Disability Studies - An Overview
- CDIS 5110 3.0: Methodology
- CDIS 5120 3.0: Critical Disability Law

Rationale:

- CDIS 6000 3.0 is a completely superfluous course and serves no useful purpose any longer. While it was originally intended to provide a degree of support for students doing their Major Research Paper (MRP), it was found from feedback from students that the support provided generally was not significant enough to maintain an entire credit course. Instead, students completing their MRP can obtain support where it is most important – from their supervisor and advisor.
- Furthermore, the course was never completely pedagogically separated from CDIS 5110 3.0: Methodology. While CDIS 6000 3.0 and CDIS 5110 3.0 are two distinct courses, a frequent complaint of students over the years is that these two courses overlap to the point of redundancy with CDIS 6000 3.0 being more of a burden than a benefit – it is one more required course to take and one which is not generally needed when the topics covered in it are covered already in Methodology and through the support of a student's supervisor and advisor.
- Another reason to remove this course is that a research seminar like CDIS 6000 3.0 works better in the 2nd year of a two-year full-time Master's program than in a one-year full-time Master's program like Critical Disability Studies. As the vast majority of CDS students are full time, taking CDIS 6000 3.0 is more of an endurance contest than a learning process since they already experience a great deal of pressure to complete work in other courses. This course thus adds to the intensity of the program without adding to its scholarly goals due to its repetitive nature and forcing full time

students to take CDIS 6000 3.0 when they have had little time to digest what they want to do for their MRP by the time they take this course. Eliminating this course will allow students more freedom to engage in their studies without extra and unnecessary course work to do in CDIS 6000 3.0 and it will also free up faculty to teach more intellectually engaging topics.

- Students will continue to receive support for how to do their MRP by required attendance at a three hour non-credit seminar taught by CDS faculty in fall term on the nature, purpose and structure of an MRP. This will include discussion of how to design an MRP proposal, how to choose an MRP topic and how to organize research and writing while undertaking this final program requirement.

(2) 2nd Proposal: Raise the minimum GPA for admission to the MA program in Critical Disability Studies from “B” to “B+”. **This change will be effective Fall 2015.**

Rationale:

- To attract top students and to better align with other graduate program requirements. Our grade cutoff of B, as it presently stands, is too low and has allowed for the admission of, in some cases, applicants who should not be in a graduate level program. Increasing the GPA also enhances the academic reputation of the program which is essential to improving the scholarly environment. There are instances where a person who applies states that their below average GPA is due to discrimination based on their disability while taking their undergraduate degree. This can be dealt with on a case by case basis and, where warranted, supported as a non-standard applicant who is below B+ should the admissions committee wish to advocate for a particular applicant who falls below the minimum requirement, but who makes a case for admission based on past discrimination and present abilities.

b) An outline of the changes to requirements and the associated learning outcomes, including how the proposed requirements will support the achievement of program/graduate diploma learning objectives.

(1) 1st Proposal: Eliminate CDIS 6000 3.0: MA Research Seminar, one of the four core courses, from the course requirements of the MA Degree.

The MA program is a 12-month degree. It offers a comprehensive curriculum covering major scholarly perspectives. The program structure and environment encourages advanced research, new scholarship and other opportunities to contribute to the field, enabling a multi-disciplinary group of students to explore disability in relation to social policy, social justice, human rights issues, and social movements in Canada and internationally.

In particular, the program provides graduates with the ability to:

- Critically understand existing policies and practices relating to disability, as well as Canadian and international laws and instruments governing human rights and protections for people with disabilities.
- Situate key debates in disability studies in both historical and contemporary contexts, including understanding how issues relating to disability are interpreted and advanced in both an academic setting and in public and private policy and programming.
- Recognize the importance of race, poverty, gender, sexuality and class issues as they intersect with disability.

- Influence public policy at federal, provincial and local levels and contribute to movements for social justice and human rights.
- Contribute to an evidence-based body of knowledge on people with disabilities at the international, national and local level in the health, education, social policy and legal sectors.
- Apply qualitative and quantitative research skills to policy research and longitudinal studies.

The revised structure of the MA program – including course design and sequence, the way students progress through the program and the support they receive for their Major Research Papers – aims to enable achievement of the program objectives.

COURSE DESCRIPTION OF CDIS 6000 3.0

The research seminar is designed to familiarize Critical Disability Studies students with **how** to do a Major Research Paper. This includes understanding how to undertake research, develop a proposal and see it through to completion under the guidance of your supervisor and advisor. Essential to all aspects of this seminar will be a critical disability studies lens within a multidisciplinary framework. This course is part lecture, part in-class discussion, part small group workshop in which students will tutor one another as well as be tutored by the course instructor.

The primary practical result of this course is to help each student to develop literature reviews, and to deal with the practical issues related to the “doing” of an MRP. CDIS 6000 3.0 instructs students how to conduct graduate level research for their MRP, using specific examples from previous MRPs that focus on how to develop ideas about their MRP proposal. Successful completion of this course prepares students to proceed with the research and writing of their MRP as a non-credit course requirement (CDIS 6001 0.0: MA Major Research Paper) for the final completion of their MA in Critical Disability Studies.

- (2) **2nd Proposal:** Raise the minimum GPA for admission to the MA program in Critical Disability Studies from “B” to “B+”.

How will the proposed requirements support the achievement of program learning objectives. The changing of the minimum GPA for admission to B+ from B will support the program’s learning objectives by ensuring that the applicants who are admitted to the MA have a higher level of scholarly ability than a lower level entrance requirement. This change will enhance and improve the learning environment for everyone with higher academic expectations of each MA cohort than before. Without a doubt, the level of debate, writing and research will be improved by ensuring a minimum average of B+ for all students in the MA program. There are instances where a person who applies states that their below average GPA is due to discrimination based on their disability while taking their undergraduate degree. This can be dealt with on a case by case basis and, where warranted, supported as a non-standard applicant who is below B+ should the admission committee wish to advocate for a particular applicant who falls below the minimum requirement, but who makes a case for admission based on past discrimination and present abilities.

- c) **An overview of the consultation undertaken with relevant academic units and an assessment of the impact of the modifications on other programs/graduate diplomas.** (*Where and as appropriate, the proposal must include statements from the relevant program/graduate diplomas confirming consultation/support.*)

Not applicable.

CDIS 6000 3.0 is not required in other academic programs at York University. This point therefore is irrelevant.

Raising the GPA admissions requirement has nothing to do with other academic programs either.

- d) A summary of any resource implications and how they are being addressed.** *(Attention should be paid to whether the proposed changes will be supported by a reallocation of existing resources or if new/additional resources are required. If new/additional resources are required, the proposal must include a statement from the relevant Dean(s)/Principal.)*

The elimination of CDIS 6000 3.0 frees up the existing teaching resources. Faculty will be pleased with the removal of this course as it is a needless course when so many other more interesting courses can be taught.

Raising the GPA admissions requirement does not have resource implications.

- e) A summary of how students currently enrolled in the program/graduate diploma will be accommodated.**

All incoming (2013-20104) and continuing MA students were advised to take CDIS 6000 3.0 in Fall 2013/Winter 2014. MA students who will be admitted as of the academic year of 2014-2015 will not take this course.

Raising the GPA admissions requirement does not affect current students.

4. Calendar Copy

Using the following two-column format, provide a copy of the relevant program/graduate diploma requirements as they will appear in the graduate Calendar.

Existing Program / Graduate Diploma Information (change from)	Proposed Program / Graduate Diploma Information (change to)
<p>DEGREE REQUIREMENTS</p> <p>Candidates for the Master of Arts (Critical Disability Studies) degree must fulfill the following requirements.</p> <p>Three and a half course equivalents at the graduate level, including the major research paper as follows:</p> <p>1. Core courses</p> <p>i. Critical Disability Studies 5100 6.0: Disability Studies: An Overview; ii. Critical Disability Studies 5110 3.0: Methodology; iii. Critical Disability Studies 5120 3.0: Law; and, iv. Critical Disability Studies 6000 3.0: Research Seminar with a required major research paper.</p> <p>2. Elective courses</p> <p>Two half-courses selected from the courses offered.</p>	<p>DEGREE REQUIREMENTS</p> <p>Candidates for the Master of Arts (Critical Disability Studies) degree must fulfill the following requirements.</p> <p>Three course equivalents at the graduate level, as follows:</p> <p>1. Core courses</p> <p>i. Critical Disability Studies 5100 6.0: Disability Studies: An Overview; ii. Critical Disability Studies 5110 3.0: Methodology; iii. Critical Disability Studies 5120 3.0: Law.</p> <p>2. Elective courses</p> <p>Two half-courses selected from the courses offered.</p> <p>3. A Major Research Paper</p>
<p>ADMISSION REQUIREMENTS</p> <p>The program is open to graduates of recognized universities.</p> <p>Applicants must possess a completed honours degree with a minimum B average or equivalent in the humanities, social science or a related applied program (no specific undergraduate major is required). Applicants must provide:</p> <ul style="list-style-type: none"> • a recent research paper or report to indicate ability in writing and conducting research; 	<p>ADMISSION REQUIREMENTS</p> <p>The program is open to graduates of recognized universities.</p> <p>Applicants must possess a completed honours degree with a minimum B+ average or equivalent in the humanities, social science or a related applied program (no specific undergraduate major is required). Applicants must provide:</p> <ul style="list-style-type: none"> • a recent research paper or report to indicate ability in writing and conducting research;

- a statement of interest showing evidence of commitment to advanced work in studies in disability. The statement should include a discussion of the applicant's background, interests, skills and career goals, with a proposed program of study;
- a c.v. and three recommendation forms; and,
- for students whose first language is not English, a minimum TOEFL score of 600 (paper based) or 250 (computer based) or a YELT score of 1 is required.

Applicants are assessed on the basis of academic achievement and potential and/or demonstrated capacity or potential for advanced work in an applied area. The submitted research paper or report and the statement of interest will provide a basis for evaluating that potential.

- a statement of interest showing evidence of commitment to advanced work in studies in disability. The statement should include a discussion of the applicant's background, interests, skills and career goals, with a proposed program of study;
- a c.v. and three recommendation forms; and,
- for students whose first language is not English, a minimum TOEFL score of 600 (paper based) or 250 (computer based) or a YELT score of 1 is required.

Applicants are assessed on the basis of academic achievement and potential and/or demonstrated capacity or potential for advanced work in an applied area. The submitted research paper or report and the statement of interest will provide a basis for evaluating that potential.

The program will undertake a case-by-case determination of considering admission of "non-standard" applicants whose average is below the minimum standard of B+. This will be considered when an applicant states that they have been subject to discrimination affecting their grades due their disability while taking an undergraduate degree.

ACADEMIC POLICY, PLANNING AND RESEARCH COMMITTEE

Report to Senate
at its meeting of January 23, 2013

FOR INFORMATION

1. Strategic Mandate Agreement

One of the most consequential public policy initiative in recent memory entails the development of Strategic Mandate Agreements between the Ministry of Training, Colleges and Universities and Ontario's universities. This is aligned with two related MTCU initiatives: a Differentiation Policy Framework (November 2013) and the Major Capacity Expansion Framework (December 13). Together these will have a profound impact on the future of York and other universities. SMAs will set enrolments and identify areas in which new programs can be developed.

MTCU caught universities off guard by requesting draft submissions before the end of the year. On April 12 APPRC had an opportunity to provide feedback to the Provost on York's rendering of strengths, emerging strategic priorities, and additional metrics by which our SMA will be judged. The Committee suggested a number of refinements in wording, but was generally satisfied that the submission captured the University's strengths and priorities. There will be opportunities to amend through a process of negotiation with the ministry.

Provost Lenton advises that the draft submission will be posted prior to the Senate meeting of January 23. She will brief Senate at the meeting and APPRC encourages Senators to review the document and participate in consultations in the time leading to the signing of a final SMA.

2. Academic and Administrative Program Review

The Committee received an update on the Academic and Administrative Program Review initiative from the Provost on January 16. Provost Lenton will also engage Senate on January 23. APPRC also reports the following:

- Paul Axelrod and Anna Agathangelou have been designated to serve on the Academic Sub-Committee of the AAPR Steering Committee for the purpose of designing the Program Information Form. They will also participate in the review of nominees for membership on the Academic Task Force of AAPR.
- The Academic Sub-Committee met for the first time on January 14 and has scheduled two more meetings in January and early February.
- The Chair, and on one occasion the Secretary, have been involved in recent discussions involving the Provost and Senators who have submitted draft motions concerning aspects of AAPR.
- Feedback on the Program Information Form has resulted in some changes, and Senators will be informed when the next iteration is posted.

3. Meetings with the Deans, Principal and University Librarian

This year's meetings with the Deans, Principal and University Librarian will take place in a series of one-hour encounters from late February to early April. Please see the attached invitation for details about the nature of the discussions. A summary of the discussions will be prepared for Senate at the conclusion of these meetings.

Documentation is attached as Appendix A.

4. Religious Accommodation

The Committee discussed the religious accommodation issue that has garnered attention in recent weeks. Members provided informal advice to the Provost on matters such as our communications strategy, but did not take up any questions of policy per se.

5. Welcome to New Members

The Committee is pleased to welcome its newest members, Professor Anna Hudson (Fine Arts) and Professor Eleanor Westney (Schulich).

6. Passing of Professor Richard Jarrell

Members are saddened by the sudden death of Professor Jarrell, whose deft and enthusiastic leadership resulted in Senate's approval in December of a Department of Science and Technology Studies in the Faculty of Science.

Paul Axelrod, Chair

Memo

To: Deans, Principal, University Librarian

From: Paul Axelrod, Chair, Academic Policy, Planning and Research Committee

Date: January 6, 2014

Re: **Invitation to Annual Discussion of Annual Planning**



I am writing on behalf of the Academic Policy, Planning and Research Committee to confirm our invitation to attend a meeting in the Winter term to discuss University and Faculty-specific academic planning matters, and to provide you with additional guidance on the format, focus, and preparation expected for these meetings.

These annual encounters provide APPRC with an opportunity to document for Senate the progress that is being made by academic planners to achieve *University Academic Plan* goals. They also promote an understanding of collective and singular challenges, strategies, practices, and obstacles to the attainment of objectives. The current UAP expires in 2014, and this year's exercise will be of particular importance as we prepare a final assessment of the plan and look ahead to the next iteration.

There are other significant contexts for our upcoming discussions. Internally, the Academic and Administrative Program Review constitutes a major undertaking in challenging times. Looking outward, the just-released Differentiation Policy Framework and the ongoing Strategic Mandate Agreement process will shape the University's destiny in as yet unknown but potentially profound ways. York and other universities are dealing with changes arising from budgetary pressures, public policy shifts, erosion of university autonomy, the public's evolved understanding of postsecondary education, presently weak employment prospects for many graduates, new instructional technologies and social communications, the pre-university preparation of entering classes, and research funding vicissitudes.

It is against this backdrop that the Committee has determined that it would be appropriate to depart from the recent practice of posing selective, focused questions and instead simply asking you yourselves to identify for us the key planning challenges you and your colleagues face and the approaches that are being taken. We would also be grateful if you would highlight specific accomplishments with regard to UAP goals. It may helpful to know that

members of APPRC are particularly interested in the themes of quality (as always) and reputation.

APPRC does not wish to add to the burdens placed on planners, especially in view of the AAPR exercise. The Committee also has access to Faculty and YUL Integrated Resource Planning documents, which are sensitive to the UAP and provide a detailed backdrop for discussions. Accordingly, we ask that you prepare a document of no more than 4 pages that speaks to the issues above. Narrative text, point form or tables would be suitable. It is highly desirable that all written submissions be gathered at the same time and in advance of the inaugural session, and we ask that you send your document to our Secretary, Robert Everett, by February 15.

We would like to visit with each of you separately for one hour. I understand that Bob has already communicated this to you and that his colleagues are working with your offices to develop a schedule of meetings.

Members of the Committee are looking forward to these meetings in the new year. Please feel free to contact me should you have any questions about the meetings, documentation, or this correspondence.

cc: Secretary of APPRC
Provost
Vice-President Research and Innovation

Academic & Administrative Program Review

Senate Update – January 2014

Rhonda Lenton, Vice-President Academic & Provost
Gary Brewer, Vice-President Finance and Administration

What is AAPR?

- An institution-wide review of our programs and services that builds on other initiatives (e.g., Cyclical Program Review) but comprehensive
- Using a “made-for-York” approach that learns from the experiences at other universities

Updated Context

AAPR...

- supports the SMA discussion
- helps us to address unsustainable financial gap between our revenues and costs
- supports budget model transition including transparency around revenue and costs for programs and services

Weaves together our....

Planning

- White Paper
- University Academic Plan
- Strategic Research Plan

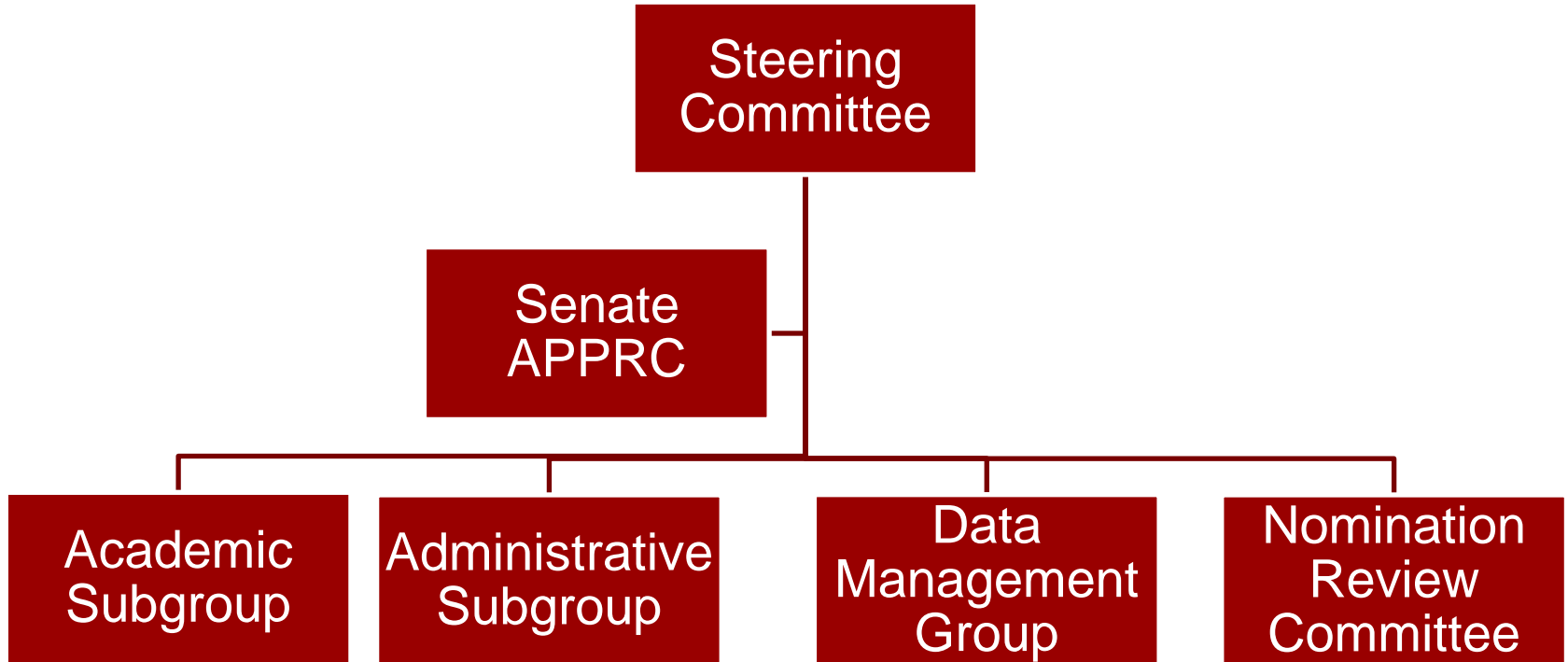
Operationalizing

- Integrated Resource Plan
- AAPR

Budgeting

- Moving from incremental model to SHARP

Oversight of AAPR



Important Updates

- Role of Senate in AAPR *
- Expanded Academic Subgroup is currently meeting to integrate input in the case of the Academic Program Information Form (PIF)
- The Administrative Subgroup aligning the Administrative PIF with the Academic PIF
- Revised PIFs to be posted for further input
- Academic PIF to be submitted to Senate in February for input
- Nomination process for two Task Forces open until February 3rd, 2014
- Nomination Review Committee to recommend slates to President

Assessment

- Assessment being developed to reflect York's specific context and needs
- Programs and services assessed on the criteria and grouped according to the two key underlying dimensions:
 - Quality
 - Sustainability

Quality		

Sustainability

Response

- Task Force Reports will help facilitate and inform AAPR response plans
- Response plans will consider how programs or services have been grouped
- One other key consideration will be the essentiality of the program or service

Adjusted Timeline

**September 2013
– February 2014**

Organization

- ✓ Governance of AAPR established
- ✓ Communication and consultation plan
- ✓ Develop program and service lists
- ✓ Design/implement Task Force nomination & selection process
- Task Forces established
- Develop system to collect/manage data
- Design program information forms with collegial input based on common *criteria*
- Select “authors” for programs and services

**March –
May 2014**

Data Collection

- Authors/Approvers provided with training
- Charter & train Task Forces, other stakeholders
- Program Information Forms completed by Authors & colleagues
- Program Information Forms reviewed by Approvers
- Program Information Forms submitted to Task Forces
- Gather and centralize data

**June –
August 2014**

Analysis & Assessment

- Task Forces review and assess the program information forms
- Task Forces prepare reports

**September
2014 ff**

Review and Response Begins

- Reports and recommendations will be taken up by divisions and faculties to review and develop potential proposals and plans for responding to Task Force Reports and recommendations.
- York policies & procedures will be followed as appropriate for any proposals

Discussion...

- Community Consultations will be on-going:
 - Noon – 1:30 pm January 30th Winters College
 - Noon – 1:30 pm February 28th Winters College
 - Noon – 1:30 pm March 21st Manor Glendon College
- AAPR WEBSITE: <http://vpap.info.yorku.ca/aap/>



Strategic Mandate Agreement

Rhonda Lenton, Provost and Vice President Academic
January Senate Update 2014

Draft SMA

- Due end of December 2013
- Consultation with deans, PVP and Senate APPRC
- In process of being posted on President's website with link from Provost's homepage

Five Areas of Strategic Growth

Over next three years, York proposes to create more opportunities for students in its areas of differentiated strength, including:

- Completion of Ontario's newest Faculty of Engineering
- Bilingual expansion at Glendon
- Expand credit transfer spaces
- Expand innovative professional programs e.g., Digital Cultures, Aging, Real Estate and Infrastructure, and Disaster and Emergency Management
- Programs on individual and community health laying foundation towards an eventual School of Medicine

Ten Areas of Current Strength

- Access and credit transfer
- Arts, media, performance and design
- Bilingual programs
- Business
- Education, human services and community development
- Healthy individuals and communities
- Humanities and social sciences
- Law
- Masters and PhD programs
- Study at the boundary of disciplines
- Studies of the environment, sustainability and the new urban environment

Enrolment tables

- Enrolment projections required without new approvals and without additional space
- SMA linked to:
 - capital plans
 - program approvals
 - satellite campus call
 - enrolment growth at undergraduate and graduate levels
 - KPIs and other indicators

Getting to the Final SMA

- Final SMA
 - Due end of March 2014
 - Initial consultation with MTCU Special Advisor to be scheduled
 - Ongoing consultation with deans/faculties, PVP and APPRC
 - Need to specify institutional metrics
 - Brought forward to Senate for discussion prior to final submission – to be scheduled for February or March Senate 2014

PRESIDENT'S REMARKS TO SENATE ON STUDENT ACCOMMODATION

- Many of you have no doubt seen recent media reports and statements regarding the request of a York University student for religious accommodation in an online course.
- This is an issue of obvious interest to the York community, and given the challenging coverage we have received as a University, I think it is important to address some of the issues here.
- First, let me look at this issue from a slightly different perspective, which is what we have been trying to achieve here at York over the last few years.
- For a university to create an environment that promotes diversity and respectful and peaceful dialogue, there is a framework that has to be established first.
- I believe this includes incorporating important principles like equity and social justice in everything we do, whether it is academic programs, policies and procedures, and even in the language we use in our conversations.
- Once this is established and becomes part of the University's DNA, then activities related to enhancing diversity and creating peaceful and constructive dialogue on campus from different groups becomes a natural thing based on all of these principles.
- I believe we *have* in the last number of years created an environment where these principles *are* clearly articulated in everything we do – programs, policies, and the language we use. As a result of that, many of the initiatives that we have undertaken seem to work well.
- Many of you know that York is one of the most diverse universities in the world. We have been very active in creating forums for dialogue among students of different groups. York also has a well-established record in feminist scholarship and equity studies.
- We have been committed to sharing ideas peacefully, constructively, as part of a conversation, not a conflict.
- Secondly, York is a secular university, in a secular society.
- The year I joined York a clear statement on the definition of secular universities in Canada was issued, and this is a statement that I and the University stand behind today.

- What does this mean? It means that we as a University are committed to providing a place of study and work which upholds the democratic and pluralistic values of Canadian society.
- Those are the core principles on which this institution was founded. We also continue to defend the values of diversity and the principle of equality for all students, and to foster a community of respect and inclusivity for all.
- Like other institutions, however, we are on occasion faced with complex and challenging issues raised by requests for accommodation.
- Each request for accommodation is reviewed carefully and decisions are based on the individual merits of the request.
- Every case comes with its individual complexities, and we strive to reach decisions in a fair and reasonable manner.
- York follows the Ontario Human Rights Code and its requirement of reasonable accommodation.
- However, requests for accommodation often raise complex issues that are not easily understood or resolved.
- Let me speak briefly to the recent case, which has caused so much debate.
- First, it is important to note that an agreement was reached between the student and the professor, so the student's request to be segregated from the female students in his class was never granted.
- Second, this was an online course and the student had indicated that he was taking his degree through online courses to facilitate his religious beliefs. The requirement of an on-campus focus group may be unusual in online courses, and in fact had been waived for another student who was living far from campus.
- Despite the unique circumstances of this case, and the challenges they have posed to our internal decision-making, let me be clear: religious accommodation should never be our sole focus when trying to balance principles and rights that are central to the fundamentals of a secular society. If that happens, it is wrong and cannot be tolerated.
- Let me say that again: Religious accommodation should *never* be our sole focus when trying to balance principles and rights that are central to the fundamentals of a secular society. If that happens, it is wrong and cannot be tolerated.

- Religious accommodation cannot be implemented at the expense of the infringement of the rights of others.
- The goal is to find a balance of competing rights, and to ensure that requests for accommodation which *are* granted are reasonable ones, based on sincerely held beliefs.
- When complex issues of competing rights arise, my personal views may differ and so may yours.
- But what *cannot* be debated or disputed is the absolute imperative that we as an institution of higher learning must always safeguard rights such as gender equality, academic freedom and freedom of expression, which form the foundation of any secular post-secondary institution.
- Sexism, racism and other forms of hatred and intolerance have no place on our campuses.
- As this experience has shown, we have an opportunity here to have a broad discussion about the complexities involved with the issue of accommodation.
- The public response to this issue shows that many people, myself included, feel passionately about the subject.
- This particular incident has been damaging to the University's reputation. Among other things, it has meant concern over how the negative media attention impacts our enrolment at this critical time of the year – and the budget implications this has for our ability to deliver programs.
- Finally, this has been a timely reminder and I call on all of you to help us ensure that the programs we are providing, and the culture of respect and equity that we are fostering at York continue to make us a model for others:
 - We need to try to resolve disagreements internally before sharing them with external parties who may distort and do damage to the University.
 - To recognize that we must all do what we can to advance York, to raise its profile and enhance its excellence, both in terms of our academic leadership and our important service to the public.
 - And lastly, we need to show a willingness to work with others and to share our views with others and at the same time recognize the benefit of engaging with others' views.
- This is the beauty of a diverse environment like York, where we deal with issues from a variety of perspectives.