



SENATE MEETING AGENDA

Tuesday, May 5, 2015

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THE COMMONS - POD 250

4:30 p.m. Light dinner is available

5:00 p.m. Senate Meeting starts

1. Call to Order/Establishment of Quorum

2. Approval of Agenda

Motion: *That Senate approve the May 5, 2015 agenda*

3. Announcements

Pages 1-3 4. Minutes of Previous Meeting

Motion: *That Senate approve the minutes of the April 7, 2015 meeting*

5. Matters Arising from the Minutes

6. Correspondence

7. Reports

Pages 4-8 7.1 Report of the President

7.1.1 President's Update

7.1.2 Verbal report from the Vice Provost, Students regarding Ryerson's Sexual Assault Policy: H. Lane Vetere

7.2 Achievement Report

7.3 Report of the Secretary

7.3.1 Update on filling Senate vacancies and committee memberships for 2015-2016

Pages 9-16 7.4 The Provost's Response to the Final Report from the Senate Task Force on Interdisciplinary Programs, received by Senate in December, 2013

7.5 Committee Reports

Pages 17-28 7.5.1 Report #W2015-1 of the Senate Learning and Teaching Committee: C. Evans

Pages 29-58	7.5.2 Report #W2015-4 of the Academic Standards Committee (ASC): C. Evans
Pages 29-54	7.5.2.1 Periodic Program Review for the School of Fashion – Bachelor of Design (BDes)
	<u>Motion #1:</u> <i>That Senate approve the Periodic Program Review for the School of Fashion – Bachelor of Design (BDes)</i>
Page 55	7.5.2.2 For Information: Certificate in Infrastructure Asset Management – Paused registrations (Chang School)
Page 55	7.5.2.3 Certificate in Physical Activity: Assessment and Promotion – Discontinuation (Chang School)
	<u>Motion #2:</u> <i>That Senate approve the discontinuation of the Chang School Certificate in Physical Activity: Assessment and Promotion</i>
Pages 55-57	7.5.2.4 Certificate in Entrepreneurship and Multiculturalism: Name Change and Revisions (Chang School)
	<u>Motion #3:</u> <i>That Senate approve changing the name of the Chang School Certificate in Entrepreneurship and Multiculturalism to Entrepreneurship and Small Business, and approve the revisions described in the attached document</i>
	7.6 Update on the Revision of Policy 60 (<i>Student Academic Integrity and Misconduct</i>): D. Checkland and C. Evans, Co-Chairs, Policy 60 Review Committee
8.	Old Business
9.	New Business as Circulated
10.	Members' Business
11.	Consent Agenda
12.	Adjournment

SENATE MINUTES OF MEETING TUESDAY, April 7, 2015			
MEMBERS PRESENT:			
EX-OFFICIO:	FACULTY:	STUDENTS:	
J. P. Boudreau	R. Babin	N. Naghibi	A. Adeli
M. Bountrogianni	S. Banerjee	D. Naylor	D. Anderson
T. Duever	R. Botelho	A. O'Malley	J. D'Cruz
C. Evans	D. Checkland	H. Parada	S. Pereira
U. George	P. Danziger	R. Ravindran	J. Root
C. Hack	M. Dionne	D. Rose	U. Siddiqui
G. Hauck	C. Falzon	A. Sadeghian	D. Tenty
M. Lachemi	A. Ferworn	B. Tan	M. Yousaf
H. Lane Vetere	A. Goss	P. Walsh	J. Zyfi
M. Lefebvre	E. Kam	J. Zboralski	
S. Levy	J. Leshchyshyn		
J. Mactavish	V. Magness		
S. Murphy	J. Martin		
D. O'Neil Green	D. Mason		
P. Stenton	A. McWilliams		
J. Winton	R. Meldrum		
SENATE ASSOCIATES:			
A. M. Brinsmead			
M. Zouri			
REGRETS:	ABSENT:	ALUMNI:	
I. Coe	D. Angarita		
W. Cukier	S. Dolgoy		
A. Kahan	Z. Fatima		
J. Lisi	F. Gunn		
M. Sarkis	D. Hammond		
K. Tucker Scott	A. McKnight		
C. Zamaria	M. Rix		
S. Zolfaghari	A. Shah		

The meeting started with a Committee of the Whole discussion regarding Curriculum Renewal. C. Evans, Vice Provost Academic provided a brief overview of the issues, after which Senators discussed specific questions in groups and were encouraged to provide feedback.

1. Call to Order/Establishment of Quorum

2. Approval of Agenda

Motion: *That Senate approve the April 7, 2015 agenda*

A. McWilliams moved; D. Mason seconded

Motion Approved.

3. Announcements - None

4. Minutes of Previous Meeting

Motion: *That Senate approve the minutes of the March 3, 2015 meeting*

D. Mason moved; V. Magness seconded

Motion Approved.

5. Matters Arising from the Minutes - None

6. Correspondence - None

7. Reports

7.1 Report of the President

7.1.1 President's Update

President Levy thanked Senators for providing feedback on the curriculum renewal issues discussed during the Committee of the Whole discussion. He then listed the recipients of Honourary Doctorates at this year's convocation ceremonies. A full list of the recipients and their brief bios is available at <http://www.ryerson.ca/ryersontoday/data/news/2015/04/20150410-honourary-doctorates-announced.html>. He then mentioned that the MTCU is conducting a search for a new Deputy Minister. The President's final point was that the provincial budget was expected to be announced at the end of April, although the exact date had not been made available.

7.2 Achievement Report

7.3 Report of the Secretary

7.3.1 Senate election results

The Secretary drew Senators' attention to the updated list of Senate members contained in the agenda package.

7.4 Update on the Provost's Response to the Final Report from the Interdisciplinary Programs Task Force, received by Senate in December, 2013.

Provost Lachemi reminded Senate that he had created a joint committee made up of representation from the University's administration and the Ryerson Faculty Association to guide his consideration of the Task Force recommendations. He updated Senate that the joint committee had submitted its report to him, and that he would provide his response to the Report and its recommendations at the May 2015 Senate meeting.

7.5 Committee Reports

7.5.1 Report #W2015-2 of the Academic Governance and Policy Committee (AGPC)

7.5.1.1 Nominating Committee recommendations to fill Senate vacancies for 2015-2016: J. Turtle

Motion: *That Senate approve the Nominating Committee's recommendations to fill Senate vacancies for 2015-2016.*

G. Hauck moved; E. Kam seconded

Motion Approved.

7.5.2 Report #W2015-3 of the Academic Standards Committee (ASC): C. Evans

7.5.2.1 **Motion #1:** *That Senate approve the Curriculum Revision for the Certificate in Graphic Communications*

C. Evans moved; H. Lane Vetere seconded

Motion Approved.

7.5.2.2 **Motion #2:** *That Senate approve the modification to the title of "Certificate in Environmental Engineering Science" to "Certificate in the Environmental Sciences"*

C. Evans moved; M. Bountrogianni seconded

Motion Approved.

7.5.2.3 **Motion #3:** *That Senate approve the Certificate in Digital Art Production*

C. Evans moved; R. Babin seconded

Motion Approved.

7.6 Presentation of the Draft Revision of Policy 60 (the *Student Code of Academic Conduct*):

D. Checkland and C. Evans, Co-Chairs, Policy 60 Review Committee

Prior to the update, President Levy thanked the co-chairs and the entire review committee for their work on this policy review. Chris Evans informed Senate that a draft of the proposed revisions was available on the Senate website at http://www.ryerson.ca/senate/agenda/2015/Policy_60_Draft_Senate_April_7_2015.pdf and that some hard copies were available at the meeting. He then provided an overview of the committee's goals and procedures, as well as the guiding principles of comparison and consultation, and a summary of Policy 60 changes already implemented over the past two years. He then described highlights in the draft revision coming to Senate for approval at a later meeting. He concluded by saying that questions and comments are welcome in the following weeks by writing to policy60@ryerson.ca.

In response to a question from V. Magness, David Checkland reminded Senate that procedural details will come to Senate for information if the actual policy is approved, and Chris Evans confirmed that the draft policy can be shared among staff and faculty for their input, but reiterated that only Senate members will vote on the final policy.

8. Old Business - None

9. New Business as Circulated - None

10. Members' Business - None

11. Consent Agenda - None

12. Adjournment

The meeting adjourned at 6:17 p.m.

Ryerson University
President's Update to Senate
May 5, 2015



Everyone Makes a Mark

Spring Convocation 2014 Honorary Doctorates – I am pleased to share the honorary doctorate recipients for Spring 2015, and to thank everyone involved in preparing the nominations, and the Awards and Ceremonials Committee for its work. It has been a pleasure to connect with the nominees, who have responded with enthusiasm and pride in accepting the honour.

Faculty of Community Services

Ed Clark – Former Chairman and CEO, TD Canada Trust; Doctor of Commerce

Catherine Zahn – President and CEO, Centre for Addiction and Mental Health; Doctor of Laws

Faculty of Communication & Design

Salah Bachir – Canadian philanthropist, patron of the arts, entrepreneur; Doctor of Laws

Faculty of Engineering & Architectural Science

Adel Sedra – Former Vice-President, Provost and Chief Academic Officer, University of Toronto; Former Dean of Engineering, University of Waterloo; Doctor of Engineering

The G. Raymond Chang School of Continuing Education

Louise and James Temerty – entrepreneurs, philanthropists; Doctor of Laws

Ted Rogers School of Management

Ralph Lean – Business Lawyer, Corporate Director; Doctor of Laws

Steve Gupta – President and CEO, Easton's Group, Hotelier; Doctor of Laws

Appointments –

- Dr. Chris Evans, Department of Chemistry & Biology, has been reappointed vice-provost, academic for five years, recognizing collaborative leadership and progress in a broad portfolio including curriculum and quality assurance, academic integrity, teaching and learning, innovation in experiential opportunities, and strong support for student success.
- Marie Bountrogianni, dean of The G. Raymond Chang School for Continuing Education, has been appointed to a three-year term as chair of the David C. Onley Award for Leadership in Accessibility selection committee. Named for Ontario's 28th Lieutenant Governor, the award honours individuals and organizations for dedication and initiatives improving awareness and accessibility for people with disabilities.
- Abdullah Snobar has been appointed executive director of the DMZ effective July 1, 2015 succeeding founding executive director Val Fox, whose leadership established Ryerson as a pioneer and global leader in the evolution of postsecondary education focusing on great ideas and entrepreneurial innovation. Currently director of DMZ student engagement and business development, Abdullah leads a team responsible for increased member sustainability through lead generation, data analytics, customized resources and an enhanced member experience. A graduate of TRSM and Ryerson Commerce Society leader, he was previously the faculty's inaugural manager of undergraduate student relations and development.

Helen Keller Award – Ryerson has been named recipient of the Helen Keller Award for education that challenges conventional notions of disability. The award, from the Canadian Foundation for Physically Disabled Persons, recognizes the sustained leadership of the School of Disability Studies and “Out from Under: Disability, History and Things to Remember,” the first public exhibit of disability in Canada, opened in 2008 at the Royal Ontario Museum and now on permanent display at the Canadian Museum for Human Rights. Since 1999 the Ryerson School of Disability Studies has been at the forefront of disability research, education, arts and culture. Congratulations on this prestigious and highly-deserved award, and for continuing leadership.

Diversity Award – Ryerson has received a 2015 Canada’s Best Diversity Employers award among 65 Canadian employers with exceptional workplace diversity and inclusion programs,. The honour notes the leadership of the Office of Equity, Diversity and Inclusion (EDI); Ryerson Aboriginal Student Services and academic initiatives; accessibility strategies for persons with disabilities; programs and supports for mental health; the Positive Space campaign; the trans awareness and support program; and the recognition of Ryerson’s commitment to diversity and inclusion through the Alan Shepard Equity, Diversity and Inclusion Award. Congratulations and thanks to all of our students, leaders and community members for earning this award with your dedication to inclusion and ‘People First.’

2015 Miracle Gala and Concert – The Mattamy Athletic Centre will be the venue for the annual David Foster Foundation Miracle Gala & Concert this coming September. Philanthropist and business leader Jim Treliving was announced as honorary chair on March 19th, and it is a privilege to have been asked to serve as honorary patron recognizing the university’s part in hosting the occasion that makes a huge difference. Ryerson students will have the opportunity to work alongside world-class producers and musicians at the Gala, which has raised millions to support the non-medical expenses of Canadian families with children undergoing life-saving pediatric organ transplants. In addition to table seating, tickets for more than 3,000 seats in the arena will be available for a star-studded event supporting a compassionate cause.

Congratulations

- Dr. Gene Allen, School of Journalism, is a finalist in the Federation for the Humanities and Social Sciences 2015 Canada Prize in the Humanities for *Making National News: A History of Canadian Press*, with winners being announced on April 22nd.
- Dr. Jennifer Mactavish, Dean of the Yeates School of Graduate Studies, is the recipient of the International Paralympic Committee's 2015 Paralympic Scientific Award for her role in developing a system for athlete eligibility and sport-specific classification that successfully led to the re-inclusion of athletes with intellectual impairments into the Paralympic program. The award, which will be presented in October at the VISTA 2015 Conference in Girona, Spain, recognizes scientific study of sport for persons with impairment in any discipline.
- Julia Shin Doi, general counsel and secretary of the Board of Governors, is the recipient of the 2015 OBA Linda Adlam Award for Volunteerism. Presented by the Ontario Bar Association, the award recognizes outstanding volunteer commitment advancing the interests of the OBA membership and promoting the role of the legal profession in Ontario.
- Alexander Pekic, Master’s candidate in Immigration and Settlement Studies, and Jona Zyfi, 4th yr Criminology, are among twenty-five finalists chosen from 250 entries across Canada for the Storytellers Showcase at the 2015 Congress of the Humanities and Social Sciences

showing how SSHRC-funded research is improving the lives of Canadians; representing research into the experience of irregular migrants in Canada (Zyfi) and the Landscapes of Injustice project on the displacement of Japanese Canadians in WWII (Pekic).

- Ryan Manchee (Law & Business '14) is among the Top 30 Under 30 Sustainability Leaders across Canada selected by *Corporate Knights* – for the economic, social and political impact of his initiatives and advocacy, in particular for founding the award-winning not-for-profit social venture EnergySavers at the Centre for Urban Energy, helping Torontonians cut their energy bills by educating them on conservation and energy-saving home retrofits.
- Graphic Communications Management students won their 4th Helmut Kipphan Cup (2014, 2010, and 2008) for best student publication at the 67th Technical Association of the Graphic Arts (TAGA) Conference in Albuquerque, New Mexico from March 22-25th, also winning the Attendees Choice Award and 4th year GCM students Amy Nguyen and Alex Chheun winning the Harvey Levenson award for best undergraduate research paper.

Ryerson Rams Year in Review – The 67th Annual Athletic Awards on April 9th celebrated one of the most successful seasons in history, and recognizes student-athletes, coaches and staff for their unique contributions to Ryerson distinction. Men's and women's basketball teams went to the nationals with the men earning Ryerson's first national championship medal winning bronze; seven of eight CIS teams made the playoffs, with four ranked nationally during the season; women's hockey had its best record in team history, and the figure skating team won a medal at OUA Championships for the second straight year. Special thanks and congratulations to Ivan Joseph, Athletics Director, and the Athletics team. Major OUA and CIS awards this year include:

Ontario University Athletics (OUA) Major Awards:

- *Ken Shields Award* for outstanding achievement in basketball, academics, and community involvement – Bjorn Michaelson (Basketball)
- *OUA Rookie of the Year* – Raheem Rose (Soccer), Theanna Vernon (Volleyball)
- 13 OUA First Team All-Stars, 6 OUA Second Team All-Stars, 4 OUA All-Rookie Team
- *OUA Championship Medals* – 9 Individual, 2 Team (Women's Basketball – Silver; Figure Skating – Bronze)

Canadian Interuniversity Sport (CIS) Awards/All-Canadians:

- R. W. Pugh Fair Play Award (Individual) – Adika Peter-McNeilly (Basketball)
- R. W. Pugh Fair Play Award (Team) – Rams Women's Basketball
- Second Team All-Canadians – Lucas Coleman (Volleyball), Martin Dabrowski (Soccer), Jahmal Jones (Basketball)

SLC Grand Opening – On March 31st Ryerson welcomed The Hon. Reza Moridi, Minister of Training, Colleges & Universities and Minister of Research & Innovation, and The Hon. Glen Murray, Minister of the Environment & Climate Change as special guests at the official opening of the new Student Learning Centre. Under the guidance of Professor Vincent Hui, architecture students used 3D printers to make customized miniature versions of the SLC for guests, and the energy and sense of student ownership that began the moment the doors were open in the 'soft launch' a few weeks ago continue to inspire the spaces as a unique Ryerson environment.

March Break Open House – More than 5,100 prospective students and their families had their first opportunity to experience the Student Learning Centre on campus for March Break Open House on March 19th. The annual program included a Morning Display Fair at the MAC, where

2,500 visitors were counted coming up the escalators; Residence and Campus Tours taken by over 2,300 visitors; and Academic Program Sessions attended by more than 3,100 visitors providing access to faculty, staff and students to ask questions about Ryerson. Over the rest of March Break week, over 500 visitors took Campus Tours featuring a panel session with student leaders. Special thanks to academic program faculty and staff, Admissions & Recruitment for leadership and coordination, and everyone in the university community for showcasing the university and welcoming our guests. Tweets about the experience included: "The open house opened my eyes to all of the opportunity and hands-on experience at Ryerson, which is unlike that of many other schools", "Man I'm in love with @RyersonU #FutureRam" and "The spring open house at Ryerson University was such an amazing experience!"

Joe Fresh Centre for Fashion Innovation – On March 23rd leading fashion brand Joe Fresh announced a US\$1 million investment in creating Canada's first fashion innovation centre in partnership with the Ryerson Fashion Zone and DMZ. Applications, which are open and not limited to fashion students from Ryerson or other learning institutions, will be reviewed in an evaluation process overseen by a panel from Joe Fresh, Ryerson, Canadian business and media. Successful applicants will be mentored by the Joe Fresh and Ryerson teams, as well as a range of Canadian business and fashion leaders, to develop their business models, products and marketing strategies, and will receive dedicated workspace in the Centre and have opportunities to seek seed funding. The goal of the Centre is to create a launch pad for new ideas and businesses that have a real impact on the Canadian and international fashion landscape. The first wave of innovators will be admitted to the Joe Fresh Centre in September 2015.

DMZ milestone – On the occasion of its fifth anniversary, Ryerson's renowned technology startup incubator, home to more than 70 companies from across Canada, has updated its brand and logo to reflect its evolving profile. With digital media now joined by a broader range of approaches to advance innovation and ventures, the Digital Media Zone will now be known by its initials 'DMZ' with the "Z" in the new logo featuring converging arrows to represent its leadership as a connector among founders, clients and partners. Since its launch five years ago in 2010, DMZ and Ryerson Futures Inc., its affiliated accelerator program, have housed 180 startups that have collectively raised more than \$70 million in funding.

Mayor Tory @ DMZ – Mayor John Tory was at Ryerson on April 7th to announce the city's goal of moving Toronto traffic research "out of the clicker-and-clipboard business and into the 21st century" by investing "in the power of big data." The Mayor plans to bring DMZ startup Physicalytics, a developer of sensors that use cellphone and Bluetooth signals from vehicles to help identify problems such as traffic flow and clogged intersections, together with other local technology companies to showcase the innovative possibilities. The City of Toronto is looking for a "data leader" to head a team that will scan options and costs and make recommendations to City Council by the end of 2015. City Hall will also host a hackathon this Fall to brainstorm transportation solutions for Toronto.

Hackathon for High School Students – On March 20-21st the Brookfield Institute for Innovation and Entrepreneurship teamed with BrainStation Academy to give high school students the opportunity to learn what it takes to be an entrepreneur. Sixty students were grouped into teams by Parvinder Sachdeva, research and projects officer at the Institute, and heard a talk each day by a keynote speaker on different aspects of entrepreneurship such as identifying a business opportunity or a gap in the market and designing a solution that addresses the gap with the right kind of user experience. With help from mentors from BrainStation Academy, Celestica

and DMZ, student teams collaborated on a concept, learned the importance of making a pitch, and then had the chance to pitch their ideas to judges for an investment prize. The goal of the Institute is to raise the profile of entrepreneurship as a career path, and help play a role in the economic growth of the country through young people and great ideas.

Launch Zone – On April 10th the latest addition to Ryerson’s zone learning network opened on the third floor of the Student Learning Centre. The Launch Zone, directed by Jaigris Hodson of the Digital Media Program, is designed to offer an accessible, collaborative space where students from all backgrounds can workshop business ideas, develop entrepreneurial skills and connect with peers at an exploratory stage. The space and program respond to students not yet ready to pitch a project, but interested in jump-starting their concepts and learning how to make the leap. Working with Ryerson’s Startup School and Enactus, the Launch Zone will have mentors on staff at its Base Camp program this summer, and will provide workshops on communication, design, business planning and leadership.

The Last Lecture Series – Student Life, the Career Centre and Alumni Relations partnered on a new initiative to help graduating students transition from university, by asking a faculty speaker to answer one question in the form of an engaging public lecture: “If this were your last time to address a group of students, what would you say to them?” History professor Arne Kislenko delivered the inaugural lecture, focusing on the importance of both personal history and the history of civilization, being a good citizen, traveling and caring about the world. The event also featured reflections from Katie Zeppieri (RTA ’11), and graduating students Allysa Soliven Martinez (Child & Youth Care) and Kaushiga Pirabaharan (Chemistry) speaking about their Ryerson journeys and beyond. Alumni Relations hosted an Expo connecting graduating students with support programs and services, and the Career Centre hosted a networking reception.

from the President’s Calendar

March 18, 2015: It was great to welcome retired faculty to my annual lunch, and provide an update on Ryerson achievements and initiatives.

March 18, 2015: Ryerson hosted The Hon. Reza Moridi, Minister of Research & Innovation and Minister of Training, Colleges & Universities on campus to talk to students about innovation.

March 26, 2015: I was very pleased to be an invited speaker at this year’s Ryerson Women in Leadership event.

March 28, 2015: It was a privilege to serve as Co-Chair with Dr. Ho Ping Kong at the 2015 University of the West Indies Toronto Gala, honouring the memory of former Chancellor and founding patron G. Raymond Chang.

March 29, 2015: At the invitation of The Right Hon. Adrienne Clarkson (Doctor of Laws ’06), former Governor General of Canada, I represented Ryerson at a special dinner for The Hon. Elizabeth Dowdeswell, Lieutenant-Governor of Ontario.

March 31, 2015: Ryerson hosted Globe and Mail publisher Phillip Crawley and members of the G&M executive at a presentation in the DMZ on innovation strategies.

April 7, 2015: I was honoured to meet the Consul-General of Japan Yasunori Nakayama, on campus for a seminar talk hosted by the Department of History.

April 10, 2015: Ryerson hosted Mayor John Tory on a campus visit to the DMZ.

April 16, 2015: MP Matthew King, Ryerson champion in the federal deputy minister university champion program, joined us at the 28th Annual Public Policy Forum dinner hosted by Premier Kathleen Wynne recognizing cooperation between the public and private sectors to improve the quality of government in Canada.



The Office of the Provost and Vice President Academic
Response to the Senate Task Force on Interdisciplinary Programs
May 2015

To the Ryerson University Senate:

Enclosed is my official response to the 12 recommendations made by the Senate Task Force on Interdisciplinary Programs in December 2013. It was a requirement of Senate that I respond to the task force's recommendations by the end of winter term 2015.

The scale and magnitude of the recommendations are of no slight consequence. Senate's willingness to undertake such a substantial review speaks to the commitment of the university's academic community to position Ryerson in a forward-looking and strengthened direction. I thank all of the task force members for their contributions and to the many who offered their insight on the opportunities and challenges presented to us in strengthening interdisciplinarity.

To guide me in my consideration of the task force's recommendations, in October 2014, I constituted a joint committee made up of representation from the university's administration and the Ryerson Faculty Association. The task force's recommendations have immense operational implications – especially as they relate to the collective agreement between the university and the faculty association; as such, it was critical to assess the recommendations in this light if we are to move forward in a meaningful and concrete way.

The joint committee submitted its report to my office in April 2015 and I have used that report as the foundation for the responses detailed below. I thank the joint committee for its thoughtful work and consultations with community members.

Bringing these recommendations to fruition will be a significant milestone in the advancement of Ryerson's academic plan, *Our Time to Lead*. The plan articulates not only an explicit strategy for greater interdisciplinarity, but collaboration and knowledge sharing beyond traditional boundaries infuses the entire plan. I hope our collective efforts will result in strengthened programs at the undergraduate, graduate and certificate levels, and engaged, cross-appointed faculty members, all supporting our vision to become Canada's leading comprehensive innovation university.

Sincerely,

Mohamed Lachemi
Provost and Vice President Academic

Responses to the Senate Task Force on Interdisciplinary Programs**Recommendation 1**

“State, as a matter of general principle, that the University will treat all programs equally and equitably in terms of resource allocation, administrative support, and governance requirements.”

a) In response to this recommendation, the university affirms its commitment to the principle that all programs be treated equitably in terms of resource allocation, administrative support, and governance requirements. Equitable treatment may not always mean equal treatment, as a strict definition of equality would disadvantage some programs, but such differences must be based on special program circumstances, not on whether a program is discipline-based or interdisciplinary.

b) To apply this principle in an effective manner, it is proposed that directors of interdisciplinary programs develop faculty staffing plans – if at all possible for at least a three year time span – which they submit to their relevant dean of record, who will in turn negotiate faculty releases with the other deans involved. This model will ensure greater stability for interdisciplinary programs by allowing for a common understanding across all departments and schools concerning the allocation of faculty members to teach in interdisciplinary programs. It will also relieve the pressure on directors of interdisciplinary programs to annually negotiate the release of faculty members to teach in their program.

Recommendation 2

“Hire interdisciplinary scholars to teach in interdisciplinary programs, with faculty acquisition plans for multidisciplinary programs equitably recognized in the university’s hiring process.”

In addressing this recommendation it must be recognized that interdisciplinary graduate programs, especially at the doctoral level, are relatively few in number and small in size when compared with their disciplinary counterparts. If we were to regularly utilize specially structured interdisciplinary hires, we would therefore run the risk of making our hiring processes overly narrow in their reach.

Nevertheless, there may be cases where it is most effective if a new position is explicitly structured to include an interdisciplinary component. This has already occurred on at least one occasion. In special circumstances, this option will continue to be considered by the vice-provost, faculty affairs.

Recommendation 3

“In the calculation of the faculty complement necessary to deliver approved programs, refrain from “double-counting” faculty as being fully available to a department/school and its programs and, at the same time, to inter- or multidisciplinary programs.”

The University Planning Office (UPO) does not double count faculty resources and will continue to refrain from doing so. However, the UPO is only one decision-maker in the allocation of faculty to teaching assignments. To address this recommendation, the UPO will work with directors of interdisciplinary programs and deans of record to develop a matrix of interdisciplinary positions based on past hires. This matrix will refer not to individual faculty members, but to the total faculty complement. The UPO will provide both deans of record and directors of interdisciplinary programs a history of the hiring related to their programs. Deans of record and directors of interdisciplinary

programs will then consult their own records to provide appropriate elaboration and detail. This joint effort should make it possible to accurately document the faculty complement that has already been allocated to each interdisciplinary program. It will also help streamline the generation of faculty staffing plans referred to in response to Recommendation 1.

Recommendation 4

“Ensure – irrespective of the place of primary appointment – that calculations of FTE faculty requirements for inter- or multidisciplinary programs are done in exactly the same way as for programs based in a department/school; and that this calculation is part of the formal approval process undertaken by senate on the recommendation of its Academic Standards Committee, or of the Yeates School of Graduate Studies Council if the program in question is at the graduate level.”

The matrix of interdisciplinary hires outlined in response to the recommendation above will identify the faculty complement already allocated to each interdisciplinary program. Once this matrix is created, it will be continually updated, making it possible to ensure that future calculations of FTE faculty requirements are conducted in the same way for interdisciplinary programs as for programs based in a department or school. Guidelines also need to be generated to establish when an undergraduate interdisciplinary program falls under the auspices of the dean’s office or is treated as a separate department or school with its own faculty and separate space facilities.

Recommendation 5

“Work with the Ryerson Faculty Association (RFA) to develop clear and transparent mechanisms to:

- a) Guide the hiring process when faculty will be appointed to a department/school but expected to teach in, and contribute to, an inter- or multidisciplinary program. This guidance should address such things as the creation of the job ad and the formation of an appropriate hiring committee (DHC).**
- b) Ensure that faculty – particularly probationary faculty – are not disadvantaged when some or all of their service responsibilities are rendered to inter- and multidisciplinary programs and/or when their research is interdisciplinary in nature.**
- c) Monitor and negotiate changes to, teaching assignments specified in letters of appointment. This could include assignments for fixed periods of time.**
- d) Balance faculty wishes with respect to graduate and interdisciplinary teaching with needs of approved undergraduate programs based in the department/school to which the faculty member is appointed.**
- e) Facilitate team-teaching, where that is seen as necessary to the success of the program. This could include establishing policy for team-teaching assignments as a common unit of faculty teaching load.”**

In relation to sub-recommendation (a), the current ad hoc arrangement between the RFA and the university administration is working well and there is no overriding pressure to change this arrangement in the current round of bargaining.

In addressing sub-recommendation (b), the following is proposed:

1. Ensuring that the training of deans, chairs and directors, Departmental Hiring Committees (DHCs), Departmental Evaluation Committees (DECs) and Faculty Tenure Committees (FTCs) all contain a section on interdisciplinary hiring and evaluation with respect to teaching, SRC and service;
2. Ensuring that, at the new faculty orientation, new interdisciplinary hires are informed of the importance of self-advocacy, of ensuring that in their annual reports they always highlight the fact that they are interdisciplinary scholars whose workload (teaching, SRC and service) reflects the interdisciplinary nature of their appointment;
3. The VPFA sends out a letter annually to the DECs evaluating probationary faculty members hired as interdisciplinary scholars to remind the DECs of this fact; and
4. The VPFA sends out a letter to those FTCs and Faculty Promotion Committees (PCPs) evaluating (for tenure and promotion) faculty members hired as interdisciplinary scholars.

With respect to (c), it is proposed that the VPFA and the RFA monitor, and negotiate changes to, teaching assignments specified in letters of appointment. A dean, chair/director or a faculty member may propose changes, but it is the VPFA who has to approve those changes and the VPFA will inform the RFA president of any such changes and both will ensure that the changes do not violate the rights of the faculty member in terms of the collective agreement.

With respect to (d), the university agrees with the task force's stress on the importance of balancing the faculty wishes with respect to graduate and interdisciplinary teaching with needs of approved undergraduate programs based in the department or school to which the faculty member is appointed. It is proposed that, in each department, all undergraduate and graduate interdisciplinary courses taught by faculty members should be in the "basket" of all courses available for teaching.

With respect to (e), there is a need to distinguish between team teaching (two or more faculty together in the classroom delivering content at the same time) and shared teaching (two or more faculty delivering a portion of a given course, but not in the classroom at the same time and not responsible for the whole course). There is a cost attached to team teaching, but there are situations where it is warranted and there is value to team teaching and in those cases it should be encouraged. This ought to be looked at on a case-by-case basis and requires approval by the dean.

Recommendation 6

"Define "dean of record" in senate policy, and codify the responsibilities and powers of the position."

The dean of record position is already defined in general terms in Policy 45: "Dean of Record is a Dean named by the Provost and given decanal authority over an interdisciplinary program." This current language is sufficient as a broad definition, though any minor inconsistencies that may exist in the remainder of Policy 45 which pertain to this position should be corrected.

At the same time, from now on deans of record, including inter-faculty deans of record, must be understood to have the authority on an equal footing with other deans to negotiate relevant resources. This includes the allocation of space, teaching faculty, and teaching assistants (TAs), graduate assistants (GAs) and research assistants (RAs) in interdisciplinary programs.

Because this amended view of the role of deans of record could have major ramifications, it is important to look closely at how a dean of record is selected for inter-faculty interdisciplinary programs. In identifying who should play this role in undergraduate programs, close attention will need to be given to the issue of which dean is best able to perform the extended functions now being considered.

Recommendation 7

“Identify specific policies that should be revised in order to improve the operation of inter/multidisciplinary programs, and their relationships with discipline-based schools/departments and programs.”

Based on the schedule for reviewing all senate policies, the appropriate parties will be asked to ensure that, as a matter of course, an interdisciplinary lens is consciously applied to every existing policy that is up for review and to every new policy that is created and being voted on at senate.

Recommendation 8

“Develop mechanisms to ensure that the courses offered by disciplinary programs provide a sufficient number of seats for the students of inter- and multidisciplinary programs who require the course.”

There are two different, but closely related, cases this recommendation seems to be referring to.

The first case is a course that appears in an interdisciplinary program’s curriculum either as a core requirement or as one of a small group of core electives. In this case, every attempt should be made by the teaching department to set aside a requisite number of seats for students in the interdisciplinary program. In many cases, this will require improved communication between deans and between deans and chairs and directors. The provost will address this aspect of the task force’s recommendation through informal consultation with the relevant parties, including deans, chairs and directors of departments and schools, and deans of record and directors of interdisciplinary programs.

The second case is a course that appears in an interdisciplinary program’s core curriculum as part of a large elective grouping. This case is part of the broader issue of student access to electives, a central concern of the curriculum renewal project currently being undertaken under the oversight of the vice provost academic. As senate considers possible changes to the existing curricular template, there will be ongoing deliberations on the general issue of student access to electives, with a range of possible incentives and types of oversight likely to be discussed in the months ahead. Any solutions implemented as a result of these deliberations will improve access to electives (including access to core electives) for students in interdisciplinary programs as well as for all other students.

Recommendation 9

“Develop consistent policy pertaining to space and support staff allocation for interdisciplinary programs (both graduate and undergraduate). Space and/or staff could be shared with departments/schools, but this shouldn’t be dependent upon the academic appointment of the graduate program director (GPD), and should require consultation between the program council and the department/school council. Recognize formally that space and support staff are prerequisites for engaging students and developing a sense of community. Common student space for graduate programs, in particular, needs to be a high priority.”

The provost will ensure that administrative guidelines on the allocation of space for students in interdisciplinary programs are generated and adhered to.

Recommendation 10

“Promote linkages between multi- and interdisciplinary programs and appropriate research centres or institutes.”

When Policy 144, which deals with research centres and institutes, comes to senate for its regular review, the updated policy should incorporate a specific section on interdisciplinary centres and how they are integrated in both interdisciplinary and discipline based programs. In the interim, the vice-president, research and innovation, and the dean of graduate studies will be asked to work together to promote both formal and informal links between interdisciplinary programs and centres and institutes.

Recommendation 11

“Develop policy regarding the support of graduate students through GA/RA allocation, and to ensure that the funds follow the students. Consider policy that allocates GA funding to multidisciplinary programs to enable offers of admission supported by appropriate funding, consistent with norms across universities.”

Being able to provide opportunities for employment as GAs and TAs is less a matter of funding dollars being available, and more a matter of discipline-based departments and schools often choosing to give priority consideration to students in their own programs. To provide equitable opportunities to students in graduate interdisciplinary programs, a rethinking of this practice is required, along with a renewed emphasis on considering students’ qualifications irrespective of the program in which they are enrolled. Attitudinal shifts such as this are difficult to manage. As a university we need to recognize the difficulties created for graduate students when practices such as this are followed. In practical terms, new guidelines will be established which stress the transparency of the decision-making process in posting and widely communicating available positions to potential applicants. In addition, administrative processes will be amended to ensure a timely communication system, overseen by deans of record, which maximizes the ability of directors of interdisciplinary programs to include such employment opportunities in their offers to applicants, while ensuring that the processes put in place respect the CUPE agreement.

Recommendation 12

"It may be necessary to create an academic leadership position at a relatively high level, and to assign to that position specific responsibility for inter- and multidisciplinary programs (certificate, undergraduate, graduate) and research."

The creation of a new high-level administrative position overseeing interdisciplinary issues is not the most effective means of dealing with the challenges highlighted in the task force report. The proposed solutions outlined in response to the previous recommendations require the creation and/or formalization of administrative processes that span departmental and faculty lines of authority. Instead of creating a new permanent administrative position, one-time funding for a half-time staff position, for the duration of a single year, will be provided to coordinate these new university-wide processes.

Report of the Senate Learning and Teaching Committee

Ryerson University

May 2015

Report of the Senate Learning and Teaching Committee

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Introduction

The purpose of the Senate Learning and Teaching Committee (SLT) is to advise Senate on select university-wide issues related to the promotion of an effective and comprehensive educational environment. The Committee may initiate activities that address specific issues or develop and make academic policy recommendations to Senate, where appropriate.

Reporting

The SLT reports directly to Senate regarding its regular business. It directs to the AGPC recommendations regarding policy changes or changes to its terms of reference or composition.

SLT Committee Members, 2014-2015

Chris Evans, Vice Provost, Academic (Chair)

Eric Kam - Director, Learning & Teaching Office (non-voting)

Heather Lane Vetere - Vice Provost, Students

John Turtle - Secretary of Senate (non-voting)

Appointees of the Vice Provost, Academic

Rona Abramovitch - Outreach and Access

Giselle Basanta – Director, Academic Integrity Office

Anne Johnson – Faculty, Chemistry & Biology

Katherine Penny – Director, Curriculum Quality Assurance

Maureen Reed - Former Director, Learning & Teaching Office

Beth Swart – Faculty, Nursing

Appointees of the Vice Provost, Students

John Austin - Executive Director, Student Affairs

Marc Emond - Manager, Academic Accommodation Support

Christina Halliday - Director, Student Learning Support

Nancy Walton - Director, e-Learning

Learning & Teaching Office

Restiani Andriati, Manager, Digital Media Projects Office

Paola Borin, Curriculum Development Consultant

John Paul Foxe, Educational Developer

Dalia Hanna, Manager, Teaching & Learning

Michelle Schwartz, Research Associate

Gosha Zywno, Faculty Associate, University Teaching Development Programme

Faculty Representation

Tetyana Antimirova - Science, Physics (Teaching Chair)

Marsha Barber - Communication & Design, Journalism (Teaching Chair)

Linda Cooper - Community Services, Nursing (Teaching Chair)

Don Kinder - Library (Teaching Chair)

Linda Koechli - Chang School (Teaching Chair)

Medhat Shehata - Engineering & Architectural Science, Civil Engineering (Teaching Chair)

Stephen Want - Arts, Psychology (Teaching Chair)

TBA - Ted Rogers School of Management

Students

Monica de Vries, Arts, Public Administration

Deliberations of the Senate Learning and Teaching Committee

The Senate Learning and Teaching Committee (SLT) met on four occasions during the 2014-2015 academic year. There were four discussion themes. They were –

1. Academic Integrity
2. Course Redesign
3. Ryerson's Academic Plan
4. Learning Outcomes

1. Academic Integrity

Background The discussion about Academic Integrity (AI) was held within the backdrop of the on-going review of Policy 60 (Student Code of Academic Conduct) and with a view to starting a discourse with SLT members. A key goal of the dialogue was to continue to foster a culture of academic integrity at Ryerson University by employing an educational approach to help achieve a value-based framework of academic integrity. The hope is that this type of approach will help to prevent students from engaging in academic misconduct (AM) by implementing various proactive strategies. The intersection between this educational approach and teaching practice informed the SLT discussion.

The Academic Integrity Office (AIO), its Director and staff will have the core responsibility for developing educational strategy for AI at Ryerson. However, the AIO must work in collaboration with the various offices that support the teaching agenda (e.g., LTO, Student Learning Services etc.), and faculty members. To engage the latter, it is important that Chairs, Deans and Directors are also engaged with AI issues. The focus of these collaborations is to provide proactive educational support for the entire institution around AI. The goal is prevention.

Discussion Summary and Recommendations The AI theme was discussed extensively over all four SLT meetings. As a foundational document the committee discussed a recent custom research brief provided by the Educational Advisory Board (EAB) entitled *Strategies for Combatting Academic Misconduct*.¹ The brief presents five strategies, including:

1. Proactive and visible tutoring and academic support services help prevent students from engaging in academic misconduct;
2. Integrate academic integrity programming into new student orientation and continue programming through the academic year;
3. Design courses and assignments to discourage academic misconduct;
4. Integrate academic integrity programming into the classroom with online modules and frequent classroom discussions;
5. Allow an informal, but documented, resolution process between instructors and students for minor academic misconduct cases to improve metrics collection.

SLT discussed current academic integrity programming and Ryerson University students' motivations for cheating. In line with the brief's findings, a feeling of severe desperation is a common reason a student commits academic misconduct based on comments heard at Facilitated

¹ "Strategies for Combatting Academic Misconduct: an Analysis of Academic Integrity Programming and Tutoring Support at Large, Public Institutions in the United States and Canada", Educational Advisory Board, 2014.

Discussions² with Ryerson students. In addition, issues relating to language competency, lack of information and/or understanding resulting in an inability to write/cite properly, and different levels of preparation for post-secondary education also contribute to reasons for suspicions of academic misconduct. However, the general consensus was that all of these motivations could be addressed by employing the five strategies in the brief.

SLT acknowledged that faculty may feel disheartened when they find that students are not equipped for their course. It is disappointing and frustrating to have to teach students who are not well prepared in terms of applying the university's expectations of academic integrity and honesty. SLT felt that as faculty, we can help our students to overcome such limitations.

Current educational materials relating to academic integrity include an AIO orientation video explaining Ryerson's AI policies and procedures and a set of AI interactive scenarios on the AIO website. In addition, the AIO provides in person AI information sessions at Fall student orientations upon request,³ and at the annual new faculty orientation.

SLT heard that the AIO is committed to collaborate and foster connections between the Office of Student Learning Services (SLS) and the Residence Life office in order to develop relevant and effective educational programming and to create a successful outreach program aimed at students.

Improving Student Awareness of Good AI Practice. Several suggestions about how to enhance student awareness of, and engagement with, effective academic integrity practices were made by SLT. These include:

Emphasize the Personal Value of AI to Students. AI is framed in a context of honest attribution of the ideas of others. While this is a core concept and must be retained, students may respond to related ideas such as helping them understand their *own* authorship and voice. This would assist students to become knowledge makers. As knowledge makers, they will be invested in that knowledge and perhaps better able to appreciate the importance of honest attribution.

Instill a Personal Sense of Ethical Behaviour. The SLT maintains that the issue of ethical behavior - having integrity for one's own work - is most efficiently and strongly delivered by the Ryerson University teaching faculty. The message of ethical behavior and integrity must be constantly brought up in class, and students must be reminded repeatedly about good AI practice. Embedding an ethical framework dealing with academic integrity is multi-dimensional and cannot merely rely on regulation. Faculty commented that discussing academic integrity issues in class can be difficult and may seem confrontational. Nonetheless, SLT agreed faculty can make effective use of the classroom to connect academic integrity with professional and personal ethics.

Targeted Awareness Tools. SLT discussed the value of targeted outreach activities to augment broad programs required for all students. An example of the former is a professor who requires students to complete a simple online true/false AI quiz before they are able to submit an assignment to the "Turnitin" website. The point is that this quiz reminds students of their AI obligations in the moment of assignment submission. Such targeted tools strike SLT as being very useful to augment more broad-based, general educational programming.

² A Facilitated Discussion is the first decision making step in the processes of Senate Policy 60 (Student Code of Academic Conduct).

³ Student orientation is not always well attended, especially for international students, who often miss the first week or two of class while they sort out visas and living arrangements.

Raising Awareness of Consequences. It was suggested that during orientation week, students could be exposed to what it is like to be in a Facilitated Discussion. Disclosing what happens during a hypothetical facilitated discussion might be useful to modify inappropriate behavior. This type of activity could be provided by Ryerson's Interpersonal Skills Teaching Centre in collaboration with the AIO and Student Life at Ryerson.

Considering Student Stress due to the Delivery of Curriculum. SLT heard that students do a cost benefit analysis when they are stressed about an assignment or test. Student stress with certain course loads might be mitigated by considering how curriculum is delivered. Frequent low value (and therefore low risk) evaluations is one strategy. Another is program-wide management of test dates to avoid clusters of tests in, for example, a single week.

Considering Student Stress due to External Events. For stress outside the curriculum, there are resources and services to help students. It is helpful for faculty to be aware of these and direct students as appropriate. In this sense, professors are still emphasizing integrity and that stress is not solved by cheating.

Plain Language Communication. Make a plain language summary of AI policy and procedures available to students.

Reducing Incentives to Cheat. SLT agreed that “incentives to cheat” need to be eliminated. This will take different forms in different courses. Examples include:

1. Professors allowing for collaboration among students. Changing the student culture around things like peer-to-peer work sharing should be dealt with early on in the students' university career and in an on-going way throughout courses;
2. Better assignment design. This will mean different things in different courses, but can include multiple versions of tests, low value/low risk evaluations, etc.⁴ The Ryerson University Library has already developed a workshop supporting professors in creating better assignments to curb academic misconduct. SLT recognizes that rethinking assignment design may involve additional effort for faculty in many cases. Nonetheless, assignment redesign is valuable; it is good both for academic pedagogy and as a creative, proactive response to AM that does not simply focus on penalties.

Role for the LTO. The LTO can support a culture of AI by assisting faculty to communicate the value of AI, by assisting faculty who want to rethink their assignment and/or course design, and by collaborating with the AIO on development of best practice documentation and tools for minimizing the ability of cheat on assignments/tests, etc. As noted in the Recommendations section below, the LTO can also take on the role of facilitator for a number of AI-related initiatives.

Role for Student Learning Supports. SLS and the AIO can support each other through work with students on changing attitudes towards cheating and plagiarism.

⁴ As an example, SLT heard of a professor in the UK who used Wikipedia as part of his assessment tools by making students design content through wiki editing. The professor transformed an act – first perceived as a nuisance – into a learning opportunity.

Role for Teaching Chairs. The Teaching Chairs can help spread the message of academic integrity to their respective faculties and note that AI fits closely with the message of the new academic plan. The suggestion was adopted that the AIO, through invitations from the Teaching Chairs, should speak separately to each faculty.

Cultural Considerations. SLT discussed diverse cultural views and how they might prevent students from asking for help/advice from faculty. SLT suggests that guidance and tools for professors on how to deal with diverse cultural views regarding academic integrity are needed. Collaboration with the Office of Equity, Diversity and Inclusion would be beneficial in this context.

Technology. New technology has altered the ways in which plagiarism and cheating take place. For example, peer-to-peer file sharing sites and bit torrents exist that encourage students to upload, share, and download material. File sharing websites are uncharted territory in matters of academic integrity. Another example of a technology challenge is the fact that AI detection databases are not connected – so if a professor is using one database to check for plagiarism (e.g., “Turnitin”), he/she may not be capturing all available information.

SLT recognizes that technology is an on-going and increasingly complex facet of AI. It will be difficult to eliminate misconduct mediated by ever changing technology through the use of generic solutions; every new technology will bring its own host of AM “applications” making creation of meaningful generic solutions to technology-based misconduct virtually impossible. For this reason SLT maintains that instilling a culture of AI and a prevention agenda will ultimately be more fruitful than reactively trying to block all technology-supported modes of cheating.

Recommendations

Based on its discussions, SLT recommends that attention be paid to the following topics:

1. Integrate academic integrity values into the classroom – with supports for faculty;
2. A re-direction of effort onto education;
3. Create/promote resources for better assignment design and for student supports to encourage Academic Integrity;
4. Take a leadership role on current issues – Ryerson should be a leader in addressing topics such as students soliciting unethical academic services/file sharing websites;
5. Teaching Chairs as a great resource for getting the word out and helping with faculty buy-in on Academic Integrity issues. Develop tools to support this agenda.

These recommendations represent possible projects. SLT recommends that the AIO take the lead on these with LTO and Teaching Chairs as facilitators. The following process will be helpful to structure this work:

1. Develop a charter:
 - a. The scope of work (identify out of scope activities as well).
 - b. Identify stakeholders involved, including roles and responsibilities. Also discuss overlap.
2. Develop a list of existing initiatives and its associated implementers.
3. Develop an execution plan with roles and responsibilities.

4. Develop a communications plan internally among stakeholders and externally for the wider teaching community.

The range of issues identified here is broad and the work involved in addressing them is significant. For this reason, the emphasis for the year ahead will be on two areas:

1. Integrate academic integrity values into the classroom – with supports for faculty (Collaboration among AIO/ LTO/Teaching Chairs).
2. Support for assessment/ assignments design/redesign discourage academic misconduct - including creation/promotion of resources (Collaboration among AIO/LTO/Teaching Chairs).

2. Course Redesign

(a) Church Street Development

Discussion Summary and Recommendations The Church Street Development Committee (CSDC) asked SLT to evaluate two different types of seating for the lecture halls. First – “node chairs/tablet chairs” or the “5-star stool.”

SLT agreed it was key to ask Ryerson University students for feedback to make sure the new furniture will increase the efficiency of the new classrooms to create a positive learning experience. SLT concludes the most efficient use of the new chairs/desks is to maximize the classroom experience for lecture and/or in-class experiential learning, and not the short time rooms are used for midterm and/or final examinations.

Recommendations

1. Further consultation with Ryerson University students is required.
2. Node chairs are physically restrictive and will not accommodate students in wheelchairs.
3. Node chairs allow for larger seating capacity with no tables in the classroom.

(b) Course Redesign using the NCAT Approach

Discussion Summary and Recommendations Ryerson University made a successful application to the Ontario government to fund a pilot course redesign project.⁵ In August 2014, the LTO Director was asked to commence a course redesign project in conjunction with the US non-profit institution the National Council for Academic Transformation (NCAT).

Fourteen course sections were funded to pilot the NCAT course transformation grant.⁶ These sections represented all Ryerson Faculties and a variety of course levels (Year 1, Year 2, etc.).

An NCAT advisor met with the 14 faculty members involved in the pilot and led them through the course redesign process.

⁵ The NCAT initiative was funded through a Productivity and Innovation Fund (PIF) grant established.

⁶ The courses were: FIN 111 Nutrition for Nursing Practice; MTH 140 Calculus I; PCS 120 Physics I; CMN 279 / CHM 314 Introduction to Professional Communication / Professional Presentations; CPS 209 Computer Science II; SSH 205 Academic Writing and Research; CHY 344 / CHY 449 Inorganic Chemistry I/II; OHS 319 Health Effects of Radiation; PCS 352 Nuclear Physics and Radiation Protection; MED 516 Fluid Mechanics I; MTH 525 Analysis; CPS 613 Human-Computer Interaction; CPS 615 Theory of Parsing; MTH 600 Computational Methods in Mathematics

There were two transformational goals for this project:

1. Improving student outcomes.
2. Improving capacity to deliver educational experience efficiently (“productivity”).

The NCAT model focuses on improving student outcomes while simultaneously controlling or reducing institutional costs. Cost savings may be explicit – such as a more efficient use of dollars saved – or implicit, such as a reduction in required TA hours. The focus is on optimizing Ryerson’s capacity to deliver the educational experience.

NCAT identifies eight elements of successful course redesign:

1. Redesign the whole course and establish greater course consistency.
2. Require active learning.
3. Increase interaction among students,
4. Build in ongoing assessment and prompt (automated) feedback.
5. Provide students with one-on-one, on-demand assistance from highly trained personnel.
6. Ensure sufficient time on task.
7. Monitor student progress and intervene when necessary.
8. Measure learning, completion, and cost.

The Ryerson NCAT pilot project was successful in terms of enhancing the student experience as well as enhancing the capacity for educational experiences to be delivered efficiently. The following outcomes were observed for the pilot courses:

Outcome 1: Improved return-on-investment from Transforming Large Enrolment Courses.

Outcome 2: Increasing Active Learning by Flipping the Classroom.

Outcome 3: Improving Student Learning through Formative Assessment.

Outcome 4: Improving Career-Related Professional Skills at Lower Cost.

Outcome 5: Improving Accessibility to Overcome Work/Scheduling Constraints.

Outcome 6: Enhancing Experiential Learning and Market-place Relevance.

Outcome 7: Adopting a Systems Approach to Improving Resource Allocation.

The NCAT course redesign project had a multiplier effect on faculty members. Faculty members began sharing approaches and strategies they came by during their work with the redesign.

Recommendations

1. SLT suggests Ryerson University consider funding a second round of NCAT course redesigns. The intention would be to establish whether the NCAT model is valuable for a wider range of courses based on discipline and mode of delivery.

(c) MTCU Pilot Funding for Online Courses and Modules

Discussion Summary and Recommendations The Director of e-Learning shared information about the MTCU online learning initiative with SLT. This initiative provided funds to develop a set of new online learning modules to populate the Ontario Online Learning Consortium. These materials will be available to all Ontario universities. The MTCU funding call was administered by the Council of Ontario Universities (COU). The SLT heard that:

1. The COU received 290 applications to the fund with 94 selected for funding.

2. There were 7 successful Ryerson University applications.
3. Ryerson is advocating for its unsuccessful applications – to rework them for the next call for proposals as well as to fund a small number using internal funds.
4. The funded online learning modules are interactive, engaging and will assist with teaching practice.

The funded topics include: Critical thinking for business students and other students in lower level years; Foundational skills for journalism students; Fundamental techniques for motion imaging for film production students; Linking theory and practice for midwifery students; Program Evaluation; Entrepreneurship; Interactive modules for nursing students to develop skills in mental health home visits.

SLT members raised a number of points:

1. The benefits and disadvantages of a flipped classroom.
2. Impact on student motivation if too much of the course material is available before lecture.
3. The “flipped classroom” as a unique learning experience.
4. How online learning modules might complement the Writing Centre and the Math Centre.
5. How the online learning modules might fit into the new learning management system (e.g., can they be linked permanently to the LMS so they are available by default in all courses?)

Recommendations

1. The impact of the funded online modules as learning materials should be monitored and evaluated.

3. Academic Plan

Discussion Summary and Recommendations SLT discussed the new academic plan – *Our Time to Lead* - in great detail. SLT members discussed how their own faculties and/or areas of the university are aligning with the new initiatives, strategies and directions expressed in the plan. Many of these new directions could broadly be defined as a more collaborative approach to higher education. Examples include:

1. FCAD and Arts working closely with the dean and associate dean(s) to address faculty needs.
2. FCS and Chang seeking more input from schools/departments or programs regarding their course offerings.
3. Continuation of the Faculty Teaching Chairs program.
4. The Library is creating a teaching plan and offering workshops in collaboration with other universities.
5. Faculties are implementing greater involvement from deans on teaching and learning related issues.
6. TRSM is working toward hiring a Teaching Chair.
7. Student Learning Services is creating a strategic plan.
8. Faculty mentorship across all faculties in teaching and learning is part of the LTO’s evolving plan.

9. The Access Centre has a new name; Academic Accommodation Support (AAS)
10. Universal Design for Learning (UDL) and the shift to more inclusive classrooms must be part of academic and strategic planning happening at the department level
11. FCAD and Arts are invested in experiential learning.
12. TA/GA programs are being expanded with a broader range of topics and more modular themes.
13. FCS is working with the Digital Educational Strategy team on best practices in e-learning and virtual proctoring in the context of their practice-based curriculum.

Recommendations

1. SLT member endorses the new academic plan.
2. SLT members will work with their Faculty to promote and further its strategies related to teaching and learning.
3. SLT strongly supports that a universal design for learning focus be adopted at the program curriculum planning level.

4. Learning Outcomes

Discussion Summary and Recommendations SLT discussed issues related to learning outcomes and curricular (re)design. Quality course development or revision is dependent on the alignment of learning outcomes, content, delivery, and assessment. Learning outcomes are used to express, by addressing knowledge, skills and attitudes, what is expected that students should be able to do at the end of a learning period. They are relevant, transferable, and measurable.

The discussion centered on the process of mapping learning outcomes to Undergraduate Degree Level Expectations (UDLEs) and mapping course learning outcomes to program learning outcomes.

Ryerson's Senate has adopted six Undergraduate Degree-Level Expectations:

1. Depth and Breadth of Knowledge.
2. Knowledge of Methodologies.
3. Application of Knowledge.
4. Communication Skills.
5. Awareness of Limits of Knowledge.
6. Autonomy and Professional Capacity.

All degree programs in Ontario must demonstrate that their curriculum supports each of these UDLEs. At the course level, this support can be demonstrated by a process known as "constructive alignment". This involves:

1. Defining course-level learning outcomes. Ideally, faculty define course learning outcomes for their course and express these in their course outlines;
2. Aligning the teaching methods used (e.g., lecture/lab/studio/hybrid etc.) to deliver these defined learning outcomes;
3. Employing appropriate assessment tools (e.g., quizzes/essays/case studies/experiential learning etc.) to provide students with opportunities to demonstrate their level of achievement of the faculty-defined learning outcomes.

SLT argues it will be useful for curriculum clarity and for student performance to have course-

level learning outcomes included in course outlines. Appropriately expressed course-level learning outcomes are also helpful for faculty to convey the importance of their course material to students.

The language used to express course-level learning outcomes is important. SLT heard that learning outcomes are most effective when they use verb-driven language and express course elements (concepts, skills, methodologies, etc.) in such a way that student achievement of these elements can be measured (i.e., the assessment aspect of teaching). Ryerson has supports for faculty who wish to develop course-level learning outcomes. These supports include the LTO and the Office of Curriculum Quality Assurance.

Course learning outcomes should adhere to the principle of Universal Design for Learning (UDL). By satisfying UDL requirements, learning outcomes better create an understanding when teaching methods or assessment methods must be altered to address accommodation. That is, a revised method or assessment must meet the same learning outcome(s) as the original. This permits faculty to quickly establish for students the validity of a revised assessment or accommodation.

Based on the discussion, SLT agrees that course-level learning outcomes can:

1. Allow for a more grounded and fair system of assessment.
2. Are better viewed as a spectrum or continuum as opposed to discrete outcomes.
3. Make it apparent that not every course should rely on end-of-course assessments.
4. Assist certain courses in ramping up the required level of quantitative rigor.
5. Assist in the notion of “backward design,” where course planning does not need to be concentrated solely at the content level (e.g., faculty can plan a course with assessment based on case study critiques and use this as a starting point to design content and methods).

Recommendations

1. Ryerson should consider the benefits of including course-level learning outcomes in all course outlines
2. Ryerson should consider the benefit of creating an implementation plan to embed and utilize learning outcomes within the program following the completion of a periodic program review, curriculum modification, or approval of a new program
3. SLT suggests strong communication between programs when mapping learning outcomes in interdisciplinary courses

Respectfully Submitted,

Chris Evans, Vice Provost Academic
Chair of the Committee
April 24, 2015

REPORT OF ACADEMIC STANDARDS COMMITTEE**Report #W2015-4; May 2015**

In this report the Academic Standards Committee (ASC) brings to Senate its evaluation and recommendation on the following items:

- **Periodic Program Review for the School of Fashion – Bachelor of Design (BDes)**
- **Certificate in Infrastructure Asset Management – Paused registrations (Chang School)**
- **Certificate in Physical Activity: Assessment and Promotion – Discontinuation (Chang School)**
- **Certificate in Entrepreneurship and Multiculturalism: Selected Revisions; Certificate Title Revision (Chang School)**

A. PERIODIC PROGRAM REVIEW – SCHOOL OF FASHION (BDes)**1. BASIC INFORMATION****a) Program Description**

The School of Fashion offers a four-year Bachelor of Design (BDes) with two Options: Fashion Communication and Fashion Design. Incoming students are admitted to each option based on different portfolio requirements, and students may not switch between options without formally applying to the other option.

- the program educates and develops fashion thinkers, practitioners and professionals
- it is one of only three Canadian universities offering a degree in Fashion Design and the only one offering a degree in Fashion Communication
- the program is primarily studio-based, balanced by a number of lecture-based history/theory classes as well as relevant professional and liberal studies electives
- all students complete an internship consisting of 400 hours of documented fashion-related work experience between first and fourth year with at least two different employers

Fashion Design option:

- equips students with focused training in illustration, computer aided design, clothing design and garment construction for men's, women's and children's wear

Fashion Communication option:

- offers students a broad array of visual and practical design skills in the areas of graphic design, typography, illustration, photography and new media as well as event management

b) Program History

1948 – a founding program of Ryerson; Diploma program established in the mid-1970s

1985 – the Department of Fashion became the School of Fashion offering a Bachelor of Applied Arts in four options: Apparel Design, Apparel Production Management, Retail Management and Merchandising

1994 – Apparel Design and Apparel Production Management merged more closely; Retail Management merged with Marketing Communication and the newly combined options increased curriculum hours in the area of computer-aided design

1999 – the curriculum was revised to offer two options: Fashion Design and Fashion Communication

2010 – the School of Fashion began offering an M.A. program with an emphasis on interdisciplinarity; the Major Research Project includes any of the following areas (or combination thereof): history and material culture, communication and graphic design, functional apparel, branding and consumer behavior, creative practice and conceptual design

2. DEVELOPMENTS SINCE PREVIOUS PPR

As a result of the completion of the last Periodic Program Review in 2004, the curriculum continued to be revised to reflect changing needs in the marketplace. The curriculum revision addressed enhancing the

conceptual base of the program by integrating theoretical concepts into existing program courses, offering a broader variety of specialized electives to mitigate program internalization and developing new courses. These changes, along with issues such as international competition, shortened product life cycles, increasing levels of off-shore apparel production, and changing demographics and attitudes have placed new pressures and demands on young design professionals.

Some of the acknowledged weaknesses of the program's curriculum included: issues with the timely and flexible offering of course electives, heavy student workloads and an uneven distribution of work/projects over the four years of the program, and the perceived lack of intellectual challenge in some of the courses. While several of these observations were largely based on students' perceptions, all of these areas were addressed in the development of the revised curriculum in 2005. Additional courses in history and theory are now offered, more academic rigour has been added to several courses to encourage excellence and innovation in design, and extra attention to balancing student workload is a direct result of greater coordination between faculty members with regard to course assignments/projects across required courses for each year of the program.

Internship hours and assistance with placements were also voiced as a concern for both students and some faculty. In response, the minimum required work-study hours were reduced from 600 to 400 and greater effort is being put into ensuring the coordination and management of internship placements.

Scholarly, Research, and Creative (SRC) activity is one of the areas where the school has experienced a dramatic transformation. With the transfer of many faculty within the department to Mode II, as well as several new hires with strong research profiles, the SRC record and funding history in the department has improved and the research culture continues to grow. This is underlined by the development of the new M.A. program in the School of Fashion. Since 2004, there have been nine new hires for full-time tenure-track positions, four retirements and three resignations, two of whom were new hires who held PhDs and were research-focused. This turnaround of faculty and potential issues related to the retention of highly qualified faculty means that recruitment is an area that may still prove essential to the long-term success of the department in terms of delivering the curriculum while still ensuring an active SRC culture.

3. SOCIETAL NEED

a) Current and Anticipated Societal Need

People who excel in the Fashion industry are creative, critical and conceptual thinkers, team oriented, self-starters, open to new ideas and intellectually curious. They work well under pressure and are able to undertake self-directed research.

Graduates in Fashion Design develop the vision and technical knowledge to originate and make garments for a wide variety of emerging trends and diverse needs. Graduates in Fashion Communication articulate the prevailing state of fashion by delivering communication and brand management solutions for a cross-section of fashion-related industries. Fashion design, product quality and persuasive promotion all play significant roles in choices consumers make in purchasing clothing.

The apparel industry in Canada, and in fact all developed nations, continues to undergo significant changes. As the industry has shifted from a manufacturing - centred to a service - centred environment, so too have job opportunities. Today, Canada's fashion companies range from small, entrepreneurial designer-driven operations, to high-profile corporations. These companies are located primarily in the major urban centres in Ontario, Quebec, and British Columbia. Whereas many individual designers, smaller and mid-sized companies, work with local apparel manufacturers and producers on a contract basis to get their latest collections out to the stores in a timely way, virtually all of the larger firms have moved some or all parts of production offshore to remain cost competitive.

There has been a surge of interest in fashion, and its influence can be seen everywhere, as evidenced in the rapidly growing field of communication and brand/image development, resulting in the creation of fashion career opportunities in magazines, multimedia, television, cable and film studios, as well as production houses and public relations firms, ad agencies, and packaging design studios.

Graduates from Fashion Communication are most often employed as graphic designers, or in advertising, marketing, product development, public relations and event management departments of apparel companies. Retailers (such as Holt Renfrew, Sears and The Bay) employ Ryerson graduates as buyers and major manufacturers employ them as marketing specialists. Canada's fashion, home furnishing and lifestyle magazines hire graduates to work in art direction and in editorial departments. Advertising agencies hire Fashion graduates to work in account management as well as various creative positions in advertising. Such is the skill level and confidence of graduates that a surprising number start their own companies in such areas as graphic communication, presentation media, accessory design and publishing. In addition, many graduates use their diverse skills and transferable knowledge to work in advertising, publishing, graphic communication and event management with no direct connection to Fashion.

As of 2009 employment rates of Ryerson Fashion graduates meet or exceed those of FCAD and Ryerson, for individuals working in their field within six months. Furthermore, 85.7% of graduates surveyed were working in their field within six months. This figure increases to 88.2% after two years. Virtually all graduates are working within or outside their field after two years.

b) Existing and Anticipated Student Demand

Over the last ten years:

- there have been at least seven applicants for every registrant in first year (range – 6.9 to 8.9)
- high school mark averages for admissions steadily increased reaching 85.3 percent in 2012-13
- a little over half of the students entered the program directly from an Ontario Secondary School
- in average years, almost 15% of students entered the program with prior university experience (22% in 2007 and 2012)
- the number of qualified applicants is on a decline. This may be attributed to two key factors: 1) during a recession, students and their parents may choose business-focused programs rather than creative programs; and 2) the perception that it is increasingly more difficult to be accepted into the School. The evolution of the program demands a balance of both creative aptitude and high academic qualifications. As such, the pool of applicants is smaller and it requires more effort to solicit those who meet the requirements of the School.

Historically, Fashion Design has attracted more applicants; however, since 2007 interest in Fashion Communication has increased as the option allows students to gain a broader perspective of the fashion industry, experience a variety of skills, and to specialize in their particular area of interest.

While much of the program demand has been directly attributable to its monopoly position in Canada, competing baccalaureate programs at Kwantlen Polytechnic University in British Columbia, and the University of Quebec (UQAM) offer programs in fashion design. Kwantlen and UQAM tend to serve regional demand; however, neither offers a program in fashion communication. However, existing university and emerging college programs make curriculum adaptation to the changing needs of the fashion and related industries more compelling.

4. PROGRAM LEARNING OUTCOMES

By the end of the program, students in Fashion will be able to:

1. Identify and develop solutions to address issues related to Canadian and International fashion markets.
2. Demonstrate integrity, social responsibility, and ethical business practices.
3. Think critically and articulate the resulting ideas in visual, written, and oral forms.

4. Think creatively and express the resulting ideas in visual, written, and oral forms.
5. Demonstrate the skills and techniques required to apply innovative and creative ideas to fashion, design, and art.
6. Manage their own continual learning and development in changing circumstances within and beyond the field.
7. Demonstrate research and inquiry skills required to pursue further study.
8. Gain a variety of academic and industry experiences such as exchanges, internships, professional events, and competitions at the national and international level.
9. Research, design and execute the development of products and/or garments of men's, women's or children's wear.
10. Research, design and execute traditional and emerging forms of communication in fashion promotion.
11. Contextualize the complex social role of fashion, design, and art through the study of history and theory.
12. Work collaboratively to develop professional and interpersonal skills.

The School of Fashion conforms to several key priorities outlined in *Shaping Our Future: Academic Plan for 2008-2013*:

High Quality, Societally-Relevant Undergraduate and Graduate Programs

The addition of the School of Fashion's M.A. program complements and enhances an undergraduate program that is already socially relevant, not only by virtue of its ties to industry, but also in the fact that clothing and dress are a universal practice and impact culture on a variety of levels. More importantly, an emerging area of research focus within the department on health, well-being, and diversity has brought the question of fashion to the level of everyday experience and social responsibility. The School's growing connections with socially responsible associations in fashion indicates the growing willingness of many students and faculty to make sustainability and ethical business priorities a priority.

Student Engagement and Success

Multiple initiatives have been undertaken past and present to invite student engagement and experiential learning: student exchanges; links with industry through competitions and event-planning; student focus groups; an active tri-mentoring program; internship placements; guest speakers; and external reviewers from industry for final design collections and capstone communication projects, to name a few. At the faculty level, committees have been set up to assess and enhance the experience of first year students, extra classes and outreach education offered over the summer have attempted to upgrade skills for incoming students in order to engage them earlier in the program, and a chart of assignments and workload for students is prepared in the first term of their first year to ensure a balanced distribution of assignments and due dates for major projects.

Learning and Teaching Excellence

The School of Fashion has an excellent record of strong teaching initiatives. Several faculty have won teaching awards, others are involved in the Learning and Teaching Office, and a 'buddy' system to mentor and train part-time CUPE instructors has translated into a more cohesive and focused learning environment. Many of the School's graduate assistants have completed the Learning and Teaching Office training. There is a high-degree of collaboration within the School of Fashion, and multiple courses are linked through combined assignments and shared creative outcomes.

SRC Intensity

SRC activity in the School of Fashion has been increasing steadily and has been identified within the academic plan as a priority area. In addition to sharing Ryerson's objectives to enhance the general research profile of the University, the School of Fashion has contributed to one of the key areas identified in Shaping the Future as holding special opportunities for future growth. "Health and Well Being" was

listed among the important areas for concentrated research across Ryerson. Several faculty members in Fashion are undertaking projects that focus on work in this area.

Reputation

The School of Fashion has always contributed to the reputation of the Faculty of Communication and Design and more generally to Ryerson's reputation as a place to study cutting-edge, industry-relevant areas of expertise with real-world applications. The School of Fashion's annual show and exhibition, Mass Exodus, regularly draws a wide outside audience of enthusiastic followers, from industry professionals and alumni to prospective applicants. The visual appeal and fast pace of change in the world of Fashion ensures that images of student work are often prominently placed in Ryerson's promotional admissions material and featured in the news/media. Canada's leading luxury retailer, Holt Renfrew, regularly selects designs from the final collections each year for their shop-front window displays, further enhancing the reputation of Fashion as an important program at Ryerson.

In the broader context, Ryerson's important place among universities as an institution that combines higher learning with applied professional skills is noted in *Shaping Our Future: Academic Plan for 2008-2013*. The School of Fashion's strong ties to industry and community stakeholders has meant that the application of real-world skills has always informed curriculum planning and any proposed alterations to curriculum. Within both the Design and Communication options, applied and practical skills (sewing, pattern-drafting, graphic design, layout and typography, photography, copy-editing, event-management and planning) have been balanced with an understanding of the history and social significance of fashion in a broader cultural context.

With the new curriculum proposed in 2005, this aspect of the program was strengthened by the bolstering and creative elaboration of ways to enhance the 'conceptual' framework of the program. The hiring of several PhDs with backgrounds in the social sciences, education and art history has facilitated a greater emphasis in the curriculum on research skills, creative direction, and the theoretical foundations behind a wide variety of design practices.

Many of the university-level strategies and priorities discussed above are also mirrored by FCAD's "*Imagining the Future*" Academic Plan for 2008-2013. Reflecting the emphasis on the application of knowledge through a skills-based curriculum, a commitment to integrate theory and practice at the Faculty level forms one of the cornerstones of FCAD's academic agenda. Given the sheer scale and economic scope of the various industries and related careers in Fashion (textiles, manufacturing, marketing and branding, the retail sector, graphic design, event management, photography, and journalism to name a few) the important contribution that Fashion can make in the expanding discourses surrounding the Cultural Industries is significant.

One of the areas that may prove challenging is the long-term goal outlined by FCAD to restructure faculty to foster 'synergies' between academic units and departments (*Imagining the Future*, 7). In line with other strategies to enhance student choice, develop double major/minors within and among FCAD programs, and foster greater collaboration and shared usage of facilities and common courses, the primary obstacle will likely be the very values that underlined the specialized nature and professional credibility of many of these programs when they were first conceived. The fairly prescriptive curriculum of some of the more applied programs will make some of these academic goals and the vision for a more open curriculum difficult to achieve without massive restructuring of the current program.

In the proposal submitted by the CRC (Curriculum Renewal Committee), the need for greater student choice is highlighted as one of the guiding principles: "Students should have more flexibility to define their personal educational and career goals, and therefore should be given more curricular choice" (*Curriculum Renewal at Ryerson University: White Paper*, 2). While the School of Fashion agrees with these principles in theory, there is some concern among faculty that this may be harder than expected to

achieve in practice. For example, the curriculum contains several instances where courses have been sequentially designed to build upon knowledge and skills, and prerequisites have been assigned to ensure these courses are taken in the correct order. This practice has presented barriers to desired curricular flexibility; however, the Ryerson Curriculum Renewal initiative will provide a blueprint for overcoming these barriers and future revisions to the curriculum should open doors for this developing objective outlined in all of the academic plans discussed in this section.

For the School of Fashion's Academic Plan *Interconnection 2008-2013*, the next five years represent an exciting time of opportunity, regeneration, and growth. The commencement of the M.A. in Fashion (Fall 2010) provided a platform to re-envision the undergraduate program. The School believes in a learning model that emphasizes high-quality, studio-based curriculum and reputation for Ryerson University. Moreover, the School understands its role within the context of the Creative Sector shaping our economy. In the academic plan *Interconnection 2008-2013*, the School has identified seven objectives:

1. Strategies for Student Academic Success
2. Undergraduate Curriculum Revision
3. New Collaborative Curriculum Development
4. Student Connection to SRC and Industry Issues
5. Community Outreach, Engagement and Promotion
6. Centre for Fashion Research & Innovation
7. Fashion Resource Collection

The School of Fashion's theme of interconnection plays an important role in Ryerson's Academic Plan. The School is committed to delivering the highest standard in studio-based and academic programming and transcending the traditional boundaries of fashion. The new economy mandates universities to inspire students to think and act in a critical, creative, and relevant manner.

5. ACADEMIC QUALITY

a) Description of the Program Curriculum Structure

The first year of the program forms the foundation year and is shared between the Fashion Design and Fashion Communication options. Students learn the fundamentals of design, construction, pattern drafting, and illustration. Introductory courses are offered in the areas of art history, clothing construction and pattern drafting, design and colour, fashion drawing, and introduction to fashion and textiles. Students learn how to safely use industrial sewing machines and pressing equipment to produce samples and garments according to mass manufacturing standards.

Starting in second year, *Fashion Communication* students survey courses in communication design, illustration and fashion photography. Courses introduce digital skills and reinforce these concepts through third year expanding to typography, advertising, web, video, and fashion promotion. In fourth year, students culminate their studies with a capstone project, new media, and fashion in international markets. Courses in design history, graphic design, typography, digital media, editorial illustration, photography, costume history, fashion promotion and event planning and web design prepare students to enter the field of fashion communication. Electives in package design, fashion journalism, copywriting, curation and exhibition, retail management, business management, and theatre allow for further specialization.

In second year, *Fashion Design* students continue intermediate studies in design, construction, draping, pattern drafting and illustration; in third year students investigate advanced concepts in industrial applications, tailoring, team skills and integrated visual communication along with the introduction to computer aided design (CAD) and product development management (PDM) systems. In their final year, students work on their collection and study strategic production management and fashion in international markets. Specialization in the areas of computer aided design (CAD), tailoring, men's wear, and evening

wear is possible through several aspects of the core curriculum as well as design-related electives that are offered on a rotating basis: accessories, contour, fur, knitwear, functional design, and costume design (offered through the Theatre School).

Program Curriculum

1st SEMESTER (Common to Both Fashion Communication and Fashion Design)	2nd SEMESTER (Common to Both Fashion Communication and Fashion Design)
REQUIRED: FSN 101 Textiles I FSN 120 Fashion Design I FSN 121 Fundamentals of Design and Colour I FSN 122 Illustration I FSN 123 Intro to Fashion FSN 132 History of Art I	REQUIRED: FSN 220 Fashion Design II FSN 221 Fundamentals of Design and Colour II FSN 222 Illustration II FSN 223 Fashion Concepts and Theory FSN 232 History of Art II LIBERAL STUDIES: One course from Table A.
3rd SEMESTER (Fashion Communication) REQUIRED: CMN 373 Fashion Communication: Professional Approaches FFC 303 Communication Design I FFC 304 Intermediate Illustration for Communication I FSN 203 History of Design LIBERAL STUDIES: One course from Table A. PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III. † Students must successfully complete two courses from each of Tables I, II and III prior to graduation.	3rd SEMESTER (Fashion Design) REQUIRED: FFD 313 Intermediate Fashion Design I FFD 314 Intermediate Illustration for Design I FSN 302 History of Costume I MKT 100 Principles of Marketing LIBERAL STUDIES: One course from Table A. PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III. † Students must successfully complete two courses from each of Tables I, II and III prior to graduation.
4th SEMESTER REQUIRED: FFC 200 Topics in Fashion Photography FFC 403 Communication Design II FFC 404 Intermediate Illustration for Communication II MKT 100 Principles of Marketing LIBERAL STUDIES: One course from Table A. PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III. † Students must successfully complete two courses from each of Tables I, II and III prior to graduation.	4th SEMESTER REQUIRED: FFD 200 Textiles II FFD 413 Intermediate Fashion Design II FFD 414 Intermediate Illustration for Design II LIBERAL STUDIES: One course from Table A. PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III. † Students must successfully complete two courses from each of Tables I, II and III prior to graduation.
5th SEMESTER (Revised Curriculum Fall 2011) REQUIRED: FFC 300 Art Direction for Photography FFC 503 Digital Illustration and Product Development FSN 707 Research Methods REQUIRED GROUP 1*: One course from the following: FFC 521 Fashion Promotion I FFC 552 Typography and Graphic Production I LIBERAL STUDIES: One course from Table B. PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III. * Students must complete either FFC 521/621 or FFC 552/652 in 5th and 6th semester. † Students must successfully complete two courses from each of Tables I, II and III prior to graduation.	5th SEMESTER (Revised Curriculum Fall 2011) REQUIRED: FFD 300 Computer Aided Design I FFD 405 Grading FFD 513 Advanced Fashion Design I FSN 707 Research Methods LIBERAL STUDIES: One course from Table B. PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III. † Students must successfully complete two courses from each of Tables I, II and III prior to graduation
6th SEMESTER REQUIRED: FFC 603 Advertising Design FSN 302 History of Costume I MKT 504 Effective Persuasion REQUIRED GROUP 1*: One course from the following: FFC 621 Fashion Promotion II FFC 652 Typography and Graphic Production II	6th SEMESTER REQUIRED: FFD 303 Integrated Visual Communication I FFD 613 Advanced Fashion Design II FSN 203 History of Design LIBERAL STUDIES: One course from Table B. PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III.

<p>LIBERAL STUDIES: One course from Table B.</p> <p>PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III.</p> <p>* Students must complete either FFC 521/621 or FFC 552/652 in 5th and 6th semester.</p> <p>† Students must successfully complete two courses from each of Tables I, II and III prior to graduation.</p>	<p>† Students must successfully complete two courses from each of Tables I, II and III prior to graduation.</p>
<p>7th SEMESTER (Revised Curriculum Commencing Fall 2012)</p> <p>REQUIRED:</p> <p>BRD 400 Introductory Video Production FFC 700 Communication Senior Project I FSN 707* Research Methods SOC 656** Fashion and Society</p> <p>LIBERAL STUDIES: One course from Table B.</p> <p>PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III.</p> <p>† Students must successfully complete two courses from each of Tables I, II and III prior to graduation.</p>	<p>7th SEMESTER (Revised Curriculum Commencing Fall 2012)</p> <p>REQUIRED:</p> <p>FFD 400 Computer Aided Design II FFD 403 Integrated Visual Communication II FFD 710 Design Senior Project I FSN 707* Research Methods SOC 656** Fashion and Society</p> <p>LIBERAL STUDIES: One course from Table B.</p> <p>PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III.</p> <p>† Students must successfully complete two courses from each of Tables I, II and III prior to graduation.</p>
<p>8th SEMESTER</p> <p>REQUIRED:</p> <p>FFC 800 Communication Senior Project II FSN 400 Fashion in International Markets FSN 402* Internship</p> <p>PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III.</p> <p>* This course is graded on a pass/fail basis.</p> <p>† Students must successfully complete two courses from each of Tables I, II and III prior to graduation.</p>	<p>8th SEMESTER</p> <p>REQUIRED:</p> <p>FFD 801 Design Senior Project II FFD 802 Strategic Production Management FSN 400 Fashion in International Markets FSN 402* Internship</p> <p>PROFESSIONAL AND PROFESSIONALLY-RELATED†: One course from Table I, II or III.</p> <p>* This course is graded on a pass/fail basis.</p> <p>† Students must successfully complete two courses from each of Tables I, II and III prior to graduation</p>

Analysis of Curriculum

- There are important differences in the way the curriculum is structured between the two program options. It is generally believed that one side of the program is more open-ended (Fashion Communication) and the other is more prescriptive and structured (Fashion Design). It is suggested that there should be a similar structure in both sides of the program, but with different course offerings.
- The timing of selected courses in the curriculum needs further reconsideration.
- Students have little choice in the order/sequence of required courses in both options, and there is limited access to electives as not all electives are offered every year.
- At the present time very few courses are open to students outside Fashion. Pre-requisites should perhaps be examined and possibly adjusted to allow for more access and choice for students to take more courses.
- Some courses could be shared with other departments such as Theatre, Image Arts and Interior Design.

Course Mapping and Course to Learning Outcome Proficiency

A comparison of the Fashion Design and Fashion Communication options shows good levels of specialization for each option (i.e., learning outcomes 9 and 10 show discipline-specific skills).

In the area of history/theory and social responsibility, the Fashion Communication option is much stronger in terms of courses that fulfill learning outcomes 2 and 11)—while Fashion Design sees this as an opportunity for further development.

In third year Fashion Design, there are many “P”s signifying proficiency. This should be a time of reinforcing skills (more “R”s). It is possible course work should be including more exploratory projects to reinforce skills already learned while still providing challenges and options in order to provide a base for a higher level of expertise in fourth year.

Many second year Fashion Communication courses are being taught at an introductory level (too many “I’s). They should be reinforcing skills at this point. This suggests that some of the skills introduced in second year might best be covered earlier in the curriculum. The high number of ‘introductory’ skills being taught in second year may also be related to the wide variety of required courses taught in the communication curriculum.

It has been suggested that greater student choice and earlier specialization will allow students to reach higher levels of reinforcement and proficiency by their third and fourth years.

Fashion Communication

- Third year multi-segment courses place strain and time demands on students, by effectively combining two courses for a single credit. The School has implemented curricular changes to the fourth year to remedy the situation through the elimination of subject matter redundancy, eliminating the multi-segment model, and reducing overall course time. The school intends to follow up with changes to the third year in the near future.
- Greater flexibility in courses might allow for more specialization (i.e., a wide array of projects and individual approaches in the fourth year capstone course is already encouraged, and this could be enhanced/emphasized earlier in the program).
- There is a need to integrate more computer-based skills in first year in order to present students with options to pursue work in a variety of media.

Fashion Design

- There is a need to introduce computer illustration earlier in the program – currently it is introduced in second year.
- The demand for flexibility in the curriculum must be tempered by the need for courses to be closely linked and to build on prior knowledge to achieve proficiency and expertise in a given skill.
- The Design option students rarely undertake exploratory or innovative projects, although they are given the opportunity to do so, and often display their creative skills in competitions both locally and internationally.
- ‘Emerging media’ is not emphasized in the Design option. By making digital skills available to Design students earlier in the program, it may be possible to open up the Fashion Communication Emerging Media courses to students in both options.

b) Diversity and Inclusion

As part of the program review process diversity and inclusion were discussed not only in terms of educational and institutional practices, but also in terms of the Eurocentric and standardized beauty values inherent in mainstream fashion as an industry. The School felt that there was a tension between industry norms (that students should be aware of) and the critical role that university programs play in creating leaders and visionaries who might challenge industry practices that are exclusionary or discriminatory. In summarizing the written results of the exercise, approximately 65% of faculty members felt that they included components or material in their courses addressing questions of diversity. Nearly all faculty felt these methods could be improved upon, or emphasized in a more definitive way. The School has identified fashion diversity as a topic to be cultivated during the next period of curriculum review. Individual courses cited by faculty as containing elements related to diversity/inclusion include: FFC 200; FFC 404; FFD 413; FFD 510; FSN 223; FSN 400; FSN 501; FSN 503; FSN 510; and FSN 707.

c) Curriculum and Structure—Undergraduate Degree Level Expectations (UDLEs)

Course learning outcomes were mapped against UDLEs to provide a comprehensive overview of the program’s effectiveness in meeting all outcomes. An analysis of the mapping exercise confirmed that at least four of the program learning outcomes satisfy nearly every category of the Undergraduate Degree Level Expectations. Areas of particular strength within the School of Fashion include the Application of

Knowledge (UDLEs #3a & b); Knowledge of Methodologies (UDLE #2a); and Autonomy and Professional Capacity (UDLE #6a). Less strong, is UDLE #1: Breadth of Knowledge. This may prove to be an important consideration in moving forward with a developmental plan that identifies gaps or oversights in the current curriculum.

d) Curriculum Development

Since the last program review and the implementation of the new curriculum, any curricular changes have occurred in response to feedback from a variety of sources. First and foremost, faculty have tried to be responsive to students' experiences of the new curriculum as it unfolded over time.

e) Enrolment in Program Courses

An analysis of the enrollment data and a comparison of class sizes and course offerings between required courses and program electives illustrate several issues which impact the School's ability to respond to student demands for curricular choice and access to desired courses:

- Required courses are generally filled to maximum, although there is sometimes an imbalance in studio sections due to students' scheduling preferences.
- Studio sections tend to be larger than is desirable, and space is at a premium
- Electives are offered where possible but, due to budgetary constraints, fewer electives are offered than in previous years despite the increasing student demand for choice.
- There has been a 20% increase in the average class size of electives over the past 3 years from 31.6 students in 2008/2009 to 39.7 students in 2010/2011 (this figure combines lecture and studio courses).
- Electives that have changed their class size maxima from 40 to 70 students over a three-year period include: FSN 501; FSN 503; FSN 504; FSN 555; and FSN 712.
- In 2010, several undergraduate electives were changed to cross-listed courses shared with the new graduate program to accommodate student demand for choice in both programs (FFD 510, FSN 501, FSN 503, and FSN 711). While there have been some benefits to this practice (interaction between undergraduate and graduate students, innovative teaching methods and approaches) it has been suggested that there may be some negative outcomes as well (graduate students not being challenged enough and second year undergrads feeling overwhelmed or possibly intimidated by the presence of graduate students).

f) Relationship to Current Discipline and Profession

Technological advancements in the fashion industry focus primarily on applications to capture information in digital format. As the industry continues to transform from a manufacturing to a service-based environment, the process of successfully transcribing ideas to finished product depends on professionals possessing not only application software skills but also soft skills (e.g., managing deadlines, multi-tasking, and communication). It is therefore important for students to learn and apply these skills in real life problem-solving situations, such as internships, competitions, and capstone projects. The program is intended to balance students' understanding of the conceptual intent of technology with specific working knowledge of equipment and software. It is important to note that upgrades to technology are advancing at such a rapid pace that students who recognize the intent of technology are much more adaptable to the actual applications of that technology.

Comparator Programs

- Kwantlen Polytechnic University (KPU) in British Columbia offers a Bachelor of Fashion Design and Technology that focuses on design and production for the fashion industry.
- Université du Québec à Montréal (UQAM) offers a French language program in Management and Fashion Design.
- OCAD University in Toronto offers several specialized Bachelor of Design programs with some overlap of subject matter and design methodology but without intensive focus on the fashion industry; these include: Material Art and Design (fibre and textiles), Graphic Design, Advertising

and Illustration.

- The Fashion Institute of Technology (FIT) offers comparable programs with a Bachelor of Fine Arts in Fashion Design, and an Associate in Applied Science in Fashion Communication.
- Internationally, Nottingham Trent, Amsterdam Fashion Institute (AMFI), Auckland University of Technology (AUT), and Royal Melbourne Institute of Technology (RMIT) offer degree granting programs in Fashion, Communication, Promotion and Branding with areas of specialization that are comparable to the program options in the School of Fashion.

There are a growing number of colleges offering Fashion programs with three in the GTA that are competing with Ryerson for a portion of the same applicants:

- Humber college offers a 4-year Bachelor of Commerce in Fashion Management
- George Brown College offers 3-year degrees in Fashion Business, Management and Design
- Seneca offers a 3-year diploma in Fashion Arts with the potential for degree completion through transfer credits at Kwantlen Polytechnic University
- The Academy of Design offers a diploma in Fashion Design with an emphasis on technical skills development; students in this program complete 6 terms of study in 18 months and graduates may qualify for transfer to the Bachelor of Business Administration program through Yorkville University in Fredericton, NB.

Professional Practice

Introduction to Fashion I The Industry (FSN 123) gives students an opportunity to research and interview Canadian fashion professionals and report on their findings, both practically and theoretically. Guest speakers are an important component in informing the challenges and opportunities in the fashion industry and the qualifications required to be successful. Students continue to work directly with industry professionals to expand professional practices and experiences through internships, critiques, competitions, field trips and guest speakers. Many full-time faculty have worked in the industry and, together with part-time faculty who are current practitioners, the relationship to professional practice is emphasized. All students in their final year present their collection or capstone project to an industry panel for evaluation and feedback. Students are further assessed by internship employers following at least two placements at different companies during their studies.

Nine of the School's program learning outcomes address the undergraduate degree level expectation (UDLE) #6 Autonomy and Professional Capacity: (learning outcome # 1, 2, 3, 5, 6, 7, 8, 11, 12)

Based on the course mapping, all courses except FSN132 (History of Art I), FSN 232 (History of Art II) and FSN707 (Research Methods) address the undergraduate degree level expectation #6, Autonomy and Professional Capacity.

g) Student Engagement

Teaching Methods and Innovative or Creative Content or Delivery

- Studio/labs cover a wide array of creative practices—from hands-on illustration and draping to digital and computer-aided design practices in both options.
- Lecture-based classes combine traditional methods of course delivery with more innovative and exploratory techniques.
- Several courses involve both traditional lectures with studio-based practice and creative projects. Many course outcomes are interdependent and linked—thus providing students with a practical and working knowledge of how creative work can inform a range of projects and educational outcomes in a variety of settings.
- Collaborative work in the School has produced impressive outcomes, most notably the collaboration with the Theatre department and both options within the School of Fashion to produce the large-scale show Mass Exodus.

Collaboration and teamwork also informs Goal 12 of the School's Program Outcomes: "Work collaboratively to develop professional and interpersonal skills." Over half of the coursework in the program involves one or more assignments that are collaborative in nature. Several courses are particularly noteworthy for the amount of team-building and group work central to the pedagogical framework in place: FFC 200 (Topics in Fashion Photography); FFC 521/FFC 621 (Fashion Promotion 1 & 2); and FFD 513 (Advanced Fashion Design I: Team Skills Segment).

Currently, the School of Fashion it has partnerships/exchange agreements with the following institutions:

- Hogeschool van Amsterdam
- Auckland University of Technology
- Birmingham City University
- Hong Kong Polytechnic
- Copenhagen School of Design & Technology
- Nottingham Trent University
- Royal Melbourne Institute of Technology
- VIA Design and University College (Denmark)
- University of Central England
- University of Technology Sydney
- Westminster University

The exchange process is competitive and based on interviews and an evaluation of their submitted portfolios by the Exchange Committee. The average number of students to go on exchange each year is approximately 9-13 students (from both options).

Experiential Learning Opportunities

Alongside the exchange program, internship requirements, and emphasis on collaboration within the program, students have a wide variety of opportunities for a range of educational and professional experiences in the School of Fashion.

The presence of competitions in the program allows students to gain a sense of the competitive and rarefied world of design excellence. While many of the competitions are informally linked to the school, some of them are integrated into the curriculum itself and inform coursework and/or projects for credit. Three of the most notable awards are the Danier Design Challenge, the Flare Editorial Design Competition and the McGregor Product Development Competition. The annual Triumph Inspiration Award challenges students from all over the world to use their talent, artistic vision and inspiration to conceptualize and design a unique lingerie showpiece for the year's theme.

A host of opportunities to connect with industry professionals exists in the School of Fashion. Largely these are self-directed and come through the efforts of students to find internship placements and/or to connect with relevant practitioners in their field of choice, closer to the completion of their final capstone project and apparel collections.

h) Student Assessment

Methods of assessment vary in the program, both between options (Fashion Design vs. Fashion Communication) and also between lecture-based and lab/studio-based courses. While some courses require the completion of small, incremental assignments (many of these for studio-based courses), others use a form of assessment with larger more traditional academic components (tests, essays and final exams). Evaluative methods are linked to the learning outcomes of courses—which vary across the school and between options. Some faculty employ a point system where marks are removed for poor performance or missed components of practical projects, while other faculty use grading rubrics to evaluate work against a standardized set of outcomes based on scholarly research, writing skills and/or creative skills.

i) Student Success and Achievement

Retention after one year of the same program (%):

	Fall 2007	Fall 2008	Fall 2009	Fall 2010	Fall 2011
Ryerson	82.1	80	81	82.3	82.1

FCAD	88.1	85.3	88.7	88.3	88.2
Fashion	91.7	83.9	85.4	85.3	88.2

The high first year discontinuance rate may be explained by the intensive nature of the curriculum including workload demands in the first year. Also, high school students who come in with little specific background in Fashion may find that the discipline is not what they expected upon applying.

Retention after two years of the same program (%):

	Fall 2006	Fall 2007	Fall 2008	Fall 2009	Fall 2010
Ryerson	74.8	75.3	72.9	75.9	74.3
FCAD	80.9	80.8	79.7	82.3	82.4
Fashion	78.7	82.6	77.4	77.8	81.1

Retention after three years of the same program (%):

	Fall 2005	Fall 2006	Fall 2007	Fall 2008	Fall 2009
Ryerson	65.9	71.3	70.3	70.4	69.9
FCAD	75.4	79.6	78	78.1	80.2
Fashion	70.9	80.1	79.5	75.2	75.7

Data on class size distribution and course enrolment demonstrate that there has been a slow but continued increase in the number of undergraduate students in the program. Overall, the small class sizes crucial to an active and engaged studio-based, experiential learning environment have been preserved. Also, certain courses which provide excellent experiential learning opportunities also demand a disproportionate amount of time and effort from students, which can detract from their ability to perform in other courses which are worth the same number of credits.

The biggest shift in teaching patterns concerns the increase in larger class sizes. Students now take 7 of their mandatory courses in groups of at least 101-250 for part or the whole of the 3-hour block. As a result, students do not have the same support in honing their skills in some of the undergraduate program learning outcomes (3, 6, 7, 11—thinking critically, managing continual learning, research and inquiry skills required to pursue further study, contextualizing the complex social roles in the field) as the support they receive in some of the design and technical skills taught in smaller studio classes where they may be given greater attention and continuous feedback. In consequence, writing and communication skills are not as well developed as they might be if the School implemented a tutorial/seminar system for large lectures.

Student GPAs upon graduation rose from a B- average of 2.88 to 2.96 from 2009-2011. Fashion GPAs were lower than the B average for graduating GPAs in both FCAD and Ryerson as a whole. Few of the students are achieving high enough averages to pursue graduate study and obtain grant funding for that purpose. There were no students with A averages graduating from Fashion and very few in the A- range compared to FCAD and Ryerson as a whole.

j) Library Resources

Funding has been reduced for library acquisitions since 2008; however, with the launch of the MA Fashion, the Library received a one-time allocation of funds in the 2010/11 fiscal year to subsidize the development of collections that support this area of study. Through a variety of library initiatives, access to electronic resources increased the number of journals and scholarly sources available to the Fashion program at both the undergraduate and graduate level. In the area of Fashion Communication, collections and acquisitions relevant to other schools within FCAD such as Graphic Communication Management and Journalism, as well as several areas of Marketing, have supported in-depth study at upper levels.

6. ACADEMIC QUALITY INDICATOR ANALYSIS

a) Faculty Qualifications

As Fashion is an interdisciplinary field of study, backgrounds and qualifications of faculty are varied, with creative practitioners and traditional researchers coming to the School from diverse educational backgrounds and bringing with them a broad range of skills and qualifications. Some of the fields represented by the faculty in the School of Fashion include: Education, Fashion (apparel), Marketing/Business, Illustration/Fine Art, Art History and Graphic Design, to name a few.

SRC within the School of Fashion is categorized into five clusters: clothing and fashion design, consumer behavior, history and material culture, communication and graphic design, and creative practice and conceptual design. Since the last program review, the School has received multiple internal research grants in the form of FCAD project grants, travel grants and research assistant funds through Ryerson's Office of Research Services (ORS). More notably, several faculty members have also been awarded three external Social Sciences and Humanities Research Council of Canada (SSHRC) grants and three Ontario Partnership for Innovation in Commercialization (OPIC) grants. Faculty are engaged in a diverse array of projects centered around fashion history, design communication and functional apparel.

Faculty incorporate their research into specific courses within program curricula. Special Topics Electives (FSN598, FSN599, FSN509) are the primary vehicle for faculty to develop curricula and teaching materials based on their fields of study/research. Both undergraduate and graduate students also benefit from SRC activity in the School of Fashion as Research Assistants—several students have been hired and/or are otherwise involved in ongoing research projects. Students generally are excited to hear about faculty research initiatives and value real world applications. Research talks are regularly scheduled with outside speakers as well as faculty and graduate students, in order to create and cultivate a vibrant SRC environment alongside traditional program parameters.

b) Students and Graduates

Admissions Requirements

O.S.S.D. with six Grade 12 U/M courses including Grade 12 U English and one Grade 11 U or M or Grade 12 U Mathematics course (one of MCF3M, MCR3U, MHF4U, MCV4U, MDM4U).

- Applicants must choose their intended option at the time of application – Fashion Communication or Fashion Design.
- Prospective applicants to the School of Fashion are required to submit a portfolio along with fulfilling basic academic requirements outlined by university Admissions.
- Fashion Communication option – graphic design and illustration skills are emphasized, but basic sewing skills are also required.
- Fashion Design option – there is more emphasis on sewing skills and knowledge of construction; however, illustration and drawing skills are still required.

Student Qualifications

% of students entering Ryerson with an 80% average or above:

	2004-05	2005-06	2006-07	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13	2013-14
Ryerson	46.0	41.3	48.4	52.2	55.1	61.7	61.6	66.0	68.8	75.1
FCAD	71.4	70.0	76.2	76.0	74.0	79.7	78.5	80.5	78.9	83.4
Fashion	67.7	62.0	71.1	84.5	66.7	68.8	83.5	89.2	90.7	90.7

Enrolment and Graduation Data

Applications (all choices) to registrants:

	2003-04	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13
Ryerson	11.0	10.4	10.2	10.0	9.2	8.7	-
FCAD	13.0	10.3	10.1	9.8	8.8	8.1	-
Fashion	7.7	8.5	8.9	8.2	7.4	5.8	-

November headcount:

	2003-04	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13
Fashion	174	132	137	146	144	153	150

Graduation rates in Fashion have been steadily increasing since 2000, rising from 62% to 76% by 2007. This rate is higher than Ryerson's average, but slightly lower than FCADs overall rate for graduating students.

Student Satisfaction Survey

As part of the process of program review, a Student Satisfaction Survey was conducted. The sample size was relatively good, at 179 students for all of Fashion. Within each option, 89 Fashion Design and 76 Fashion Communication students responded. Based on the survey results from both National Survey of Student Engagement (N=37-43) as well as the Student Satisfaction Survey, some broad observations can be made.

Based on the Student Satisfaction Survey, several areas of strength in the program are revealed through students' positive ratings based on their experiences:

- high quality programming
- academically challenging
- knowledgeable and engaging faculty
- balance of industry versus academic training in the program
- gained new skills and improved in significant ways, particularly in terms of visual communication, studio/applied learning, group work, and an understanding of the history and theory of fashion
- career-related skills, particularly in terms of internships, exchanges, competitions, industry networking and professional events
- would recommend the Fashion program to others

There are several areas of the program that might be improved upon or developed further to enhance student experience and satisfaction:

- improved training in the areas of writing and verbal skills
- large lecture classes without tutorials as well as inadequate resources for grading may be contributing to students' perceptions that they are not improving in the area of writing skills – this may be impacting their performance in other more creative courses requiring enhanced communication skills
- aspects of the program are not challenging in terms of creativity (particularly in third and fourth year Fashion Design)
- limitations on student choice in the program
- fairly structured curriculum
- entrepreneurship and technological innovation lacking in terms of skill development
- greater need for the program to integrate diversity, social responsibility and discussions of ethics into core program courses

- more than half of Fashion Communication students seem dissatisfied with the content/organization of their courses

In some areas, the responses from students were mixed, particularly between the two options. When asked whether their skills had improved 'a great deal' or 'very much' in these areas, 71.1% (creativity) and 60% (innovation) of Fashion Communication students responded in the affirmative. Students in the Fashion Design option evaluated this aspect of the program more negatively: 41.6% (creativity) and 31.8% (innovation), indicating their lack of satisfaction in these areas.

When asked if their skills had improved 'a great deal' or 'very much' in the areas of written and oral communication, Fashion students responded in the negative with only 25.5% believing their skills had improved significantly. Again, between options, there were also significant differences between the response rates: (Fashion Communication scored 36.9% for written communication vs. 16.8% for Fashion Design). Diversity also scored low, with only 25% of all Fashion students believing their understanding of people from different cultures had improved 'a great deal' or 'very much'.

In terms of industry and career-related skills, competitions, internships and exchanges stand out as an area of success (70.2% of Fashion Communication students and 63% of Fashion Design students felt that their abilities had improved a 'great deal' or 'very much'). Fashion Communication students were fairly positive in terms of their acquisition of 'professional and interpersonal skills' (65.4%) as well as in terms of their ability to 'develop a broad knowledge of [their] career field' (60.5%). They were less positive in terms of whether or not the program allowed them to improve their 'understanding of social responsibility/ethical business practices' (28.9%) as well as attaining skills in 'entrepreneurship' (22.4%). Fashion Design students expressed concern over the above areas as well (social responsibility/ethical business practices: 26.4%, Entrepreneurship: 21.5%), but also seemed concerned about the program's ability to improve their response to technological innovation (23.6%). In terms of workload, 41.7% of Fashion students felt that their academic workload was 'excessively high'.

Graduate Survey

Data provided through the University Planning Office demonstrates that student levels of satisfaction in the program have risen significantly since 2003. While these responses are not targeted to the School of Fashion specifically, it is reasonable to assume that their experience within the program is directly linked to their experience of Ryerson as a whole. While only 60% of Fashion graduates in 2003 would recommend Ryerson to others, in 2009 this figure had risen to 90%, surpassing both the Ryerson rate of 85% and the FCAD rate of 82%. Similarly, in 2003, 65% of fashion graduates expressed overall satisfaction with Ryerson, and this figure had risen to 80% by 2009.

Employer Survey

Feedback from the School's Advisory Council was used to construct an on-line survey for employers/industry. This survey was sent to approximately 285 recent internship program employers and the Canadian Apparel Federation, which in turn provided a link to the survey in a monthly newsletter sent to its members. The Canadian Apparel Federation represents apparel manufacturers and suppliers; member organizations represent a significant employer pool for graduates. A total of 85 responses were received. The majority of respondents were small business operators, located in Ontario, with five or fewer employees.

The aim of the survey was to solicit employers' views on 1) the School's program learning outcomes, 2) new employee skills, and 3) new employee attitudes. When hiring, this group of employers tends to look for individuals with the following skills: communication (67.8%), organization (54.2%), time management (52.5%), teamwork (49.2%), multi-tasking (47.5%) and creative thinking (47.5%). New employee attributes include: positive attitude (61.0%), initiative (55.9%), adaptability (40.7%) and integrity (40.7%).

Respondents were asked to validate the School's program learning outcomes with the majority receiving virtually unanimous agreement. The two exceptions are #8 (gain a variety of academic and industry experiences such as exchanges, internships, professional events, and competitions at the national and international level) with 81.9% support and #11 (contextualize the complex social role of fashion, design, and art through the study of history and theory) with 62.3% support.

While the program learning outcomes of the School align with the expectations of industry, the survey has several limitations: (1) the opinions of small business owners may not reflect those of medium or large size organizations, (2) small business owners may be looking for entry- level employees with strong tactical skills to support a variety of business requirements, (3) there may be fewer design specific opportunities for new employees in small companies, and (4) small business owners may be more craft or entrepreneurial oriented.

The comments of the Advisory Council focus group and findings from the employer survey confirm a needed approach of hard skills, soft skills, and intellectual opportunities in preparing students for the fashion and fashion-related industries. Creative skills need to be balanced with business skills to provide prosperity and innovation in this highly paced sector of the Canadian economy.

7. RESOURCES

Faculty and Support Staff

During the 2011/12 academic year, the School of Fashion curriculum was delivered by 17 full- time faculty and 24 part-time or sessional faculty, 2 teaching assistants and 17 graduate assistants. Support staff include an Administrative Coordinator, an Academic Coordinator, a Program Assistant, a Fashion Design Technician and a Fashion Communication Technician. During the 2011/12 academic year, the School of Fashion curriculum delivery was assisted by 17 graduate assistants and 2 teaching assistants.

Curriculum Advising

Course choice is managed by the School of Fashion Academic Coordinator with detailed instruction during the course intention period. Students may also include a minor in their program of study. Career choice and counseling is provided through the internship coordinators, both full time RFA faculty, one from each option within the curriculum. A required internship of 400 hours is a key graduation component. Integration of the internship into the curriculum allows students to explore fashion careers, build professional networks and obtain industry experience and knowledge that will assist them in future employment.

Physical and Financial Resources

Over the last three years, the School of Fashion has faced reductions to its base budget. The cuts have been somewhat offset by the receipt of OTO (one time only) funds, but one RFA position has been cut, and replacement for a second position has been delayed. Additionally, ongoing budget cuts have resulted in: a reduced number of electives offered, increased class sizes, and deferral of equipment upgrades. In attempts to address the situation, the School has implemented a plan to review course delivery methods, investigated e-modules and online courses, cross-listed several undergraduate and graduate courses, and generated revenue through a portfolio review fee and summer programs.

8. STRENGTHS, WEAKNESSES AND OPPORTUNITIES

STRENGTHS

Curriculum and Student Engagement

- The School of Fashion is one of only two degree-granting Fashion programs in Canada
- There are few direct comparators globally which offer degree level education in fashion that blends theory with creative-practice and industry skills.

- The curriculum is interdisciplinary and broad, teaching students a varied range of skills/approaches (particularly in the Fashion Communication option).
- Students have access to the outside community/industry through selected course work, internship requirements, and sponsored competitions, which allows them to be current and well informed when they enter the job market.
- Experiential learning is fostered through hands-on practical training and specific skills relevant to particular vocations within Fashion (e.g., art direction, event-management and planning, technical design).
- Understanding and enrichment on an international level is achieved through the School's active student exchange program that allows advanced students in the program to become acquainted with practices and approaches in other cultures.
- Incoming exchange students from other countries enrich the program as well, particularly as they are often expected to work collaboratively with Canadian students.

Faculty and Research Culture

- The faculty is comprised of a diverse range of scholars and creative practitioners who, despite differences in training and background, work well as a team.
- They contribute much in the way of service to both the School and the university.
- Many members of the faculty maintain currency in their field through their professional practice as well as service and participation in professional associations.
- The awarding of external funding to several of the faculty ensures that the SRC culture in the department will continue to develop and, in turn, allow faculty to mentor junior faculty as well as graduate students in the new MA program.
- Several faculty are now pursuing advanced graduate degrees, and the interdisciplinary nature of faculty backgrounds and methodologies means a richness and diversity in the research culture and various modes of dissemination of that knowledge.
- Research outcomes range from historical/theoretical writing to timely and relevant work in the areas of health and well-being, new directions in branding, marketing and consumer behavior, and creative and exploratory works for exhibition and display.
- Several projects within the department are internally collaborative, combining theory and practice. Practice-led research and creative projects are often able to incorporate research and theory at a high level.
- The graduate program enhances the research culture in the School of Fashion.

Outside Communities/Stakeholders

- The program's reputation and historical roots allow students to link with alumni and outside community leaders and practitioners within the fields of fashion and design.
- Competitions enhance the School's reputation as well as increase opportunities for industry-related training and experience for students.

WEAKNESSES

Curriculum

- Some aspects of the program are considered too prescriptive and controlled.
- Student choice and flexibility is perceived as sorely lacking and students often express frustration at not being able to have more choice in terms of the electives.
- In some areas of the program, particularly the Fashion Communication option, a catch-all approach to teaching a wide variety of skills has led to not enough specialization in some areas and a situation where some students are unable to choose electives in a chosen area of concentration.
- The tri-partite system does not always allow for innovation in course planning and curriculum development.
- Computer skills, research skills and team skills are introduced too late in the program.

- There is not enough support for writing in the program and several important university-level skills are challenged by large classes.
- A high faculty teaching load combined with currently allotted GA hours means that not enough writing assignments can be implemented.
- Fostering critical thinking skills and developing the ability to express ideas in writing is difficult without seminar-style classes.
- In general, classes are too large; lecture classes are usually between 80-160 students and are 3 hours long with no tutorials or smaller seminar options being offered. Studio classes also have increased enrolment – resulting in crowded conditions and reduced time to carry out in-depth critiques with individual students.
- Faculty and students have expressed concern about the lack of focus on diversity in both the Fashion Design and Fashion Communication options. The lack of diversity is evidenced by traditional teaching materials and approaches which emphasize and/or replicate euro-centric industry norms for model types, sample sizing, and youth/beauty standards, leading to a narrow understanding of what fashion means and how it is consumed in the broader context of culture.

Workload

- The historical legacy of the fashion program has resulted in too many assignments/areas of assessment being collapsed into too few courses (i.e., multi-segment courses where one credit is awarded for what are essentially two different courses).
- Students often express the sentiment that assignments are repetitive and/or not challenging enough creatively or intellectually but are still consuming in terms of effort and time.
- Faculty who teach multiple large lecture courses have expressed concern that the teaching loads, increased class size, and limited teaching support, has in some instances compromised their ability to properly deliver the program and engage students while also fulfilling SRC and service duties, or developing new curriculum and updating courses.

CHALLENGES/OPPORTUNITIES

Funding/Financial Constraints

Opportunity: Bringing in new sources of funding, not only in terms of SRC-related grants but also in terms of new funding models either through university sources or through industry partnerships or institutional collaboration

Challenge: Continued budget cuts and lack of appropriate funding has impacted every aspect of the program, making the delivery of the core difficult and the implementation of innovative and/or expanded curriculum/electives nearly impossible. Virtually all faculty cited the high teaching workload as the number one cause of challenges to delivering the program while still maintaining an active research agenda.

The Silo-effect

Opportunity: Greater transparency and curricular collaboration across departments and faculties is desirable. Opportunity lies in taking advantage of the richness of FCAD programs; working towards a greater openness and collaboration with other departments will strengthen FCAD's overall reputation for excellence and innovation in the areas of communication and design.

Challenge: Both students and faculty in the School have expressed feeling cut off from other parts of the university. The professional and highly contained curricular model of the past in FCAD has resulted in departments being isolated. However, it is acknowledged that it is difficult to revise curriculum in a way that preserves specialization/professional aspects of each program while allowing for greater flexibility in terms of student choice within and across departments.

Mythologies of Fashion

Opportunities: Targeted promotion and marketing of the program is essential. A stronger understanding of the program allows the School of Fashion to attract a much wider range of creative and scholarly

students and practitioners, both as potential undergraduate and graduate students and as potential collaborators for faculty.

Challenge: Fashion is a discipline that often faces incredulity and ignorance among the public as a valid field of study. Even within the academy, many scholars are dismissive of fashion as a rigorous field of study. Aside from its links to industry and the business side of fashion, knowledge of the field (including parents and potential students) is generally poor, with many myths and assumptions about 'fashion' obscuring important truths about the central and enduring role of clothing in culture, and the wide variety of areas of study available under the umbrella of fashion studies. Many students come into the program not really understanding the full extent of their own discipline and, more problematically, a large pool of potential students who might excel in the program, dismiss fashion as unimportant or not relevant to their own interests and long-term career goals.

SRC in the School of Fashion

Opportunities: Recent changes in the SRC output of faculty, combined with several external research grants, have brought resources and prestige to the department. Faculty also have the opportunity to develop a strong research profile of SRC activity that is converging in important ways; despite the variety and multiplicity of faculty backgrounds and research areas, there seems to be a growing concentration of work in the areas of health, well-being, inclusion and diversity within the school. This may allow Ryerson to establish a strong presence internationally as a place to study fashion in terms of social relevance and community building.

Challenge: Faculty face many obstacles when attempting to conduct and disseminate their research, or even to maintain a consistent and active SRC agenda. Workload issues, and the demands of teaching and service, have traditionally taken precedence in the department and inadequate time and resources have been allotted for research. In addition, there has been a lack of mentorship for faculty in developing research plans and grant applications, both within the department and through FCAD. This has been changing steadily over the past five years, with good results.

9. DEVELOPMENTAL PLAN

The current curriculum has been described as a compromise between industry-based skills and values and emerging theoretical and experiential models that seek to broaden and expand students' understanding of Fashion as a cultural practice. Changes to the curriculum will need to address greater student choice and the ability to specialize or concentrate their areas of study. Options for achieving this goal may involve opening up key courses and pre-requisites in order to foster greater flexibility for students in the School of Fashion and students from other departments. Other options being considered would reduce the size of many 'core' classes and would therefore require more resources in order to offer enough courses and specialized electives to meet the demand. A proposal for an additional degree program: a BA in Fashion Studies may address an unserved pool of applicants who wish to focus solely in the theory/history or business side of fashion.

In response to the increasing number of colleges granting degrees in Fashion, developments at the School of Fashion must emphasize retaining academic advantage and prestige. Approaches may involve developing greater academic focus and balancing emphasis on real-world knowledge of industry practices. Changes must also anticipate technological developments and take advantage of new forms of media and interactive technologies to enhance student learning and experience. Other approaches may involve using academic critique to question and challenge the norms, traditional models, and practices that many industry practitioners adhere to. Areas to address also include the perceived lack of innovation in the curriculum, and over-dependence on the values of industry.

The values of diversity and inclusion have been identified as increasingly relevant and important in moving forward. Possible resources may include the creation of a visual database with materials that embrace non-western beauty ideals and a variety of body types. History and theory courses, as well as

studio-based experiences have been identified as sources for critical, scholarly and creative approaches to the issue of diversity in fashion.

With the focus of creating opportunities for students to choose areas of specialization, discussion in faculty meetings around shaping the developmental plan has involved general support for further investigation of a new B.A. in Fashion Studies, and breaking down existing silos between the two existing program options while ensuring that students are equipped with the skills and knowledge to succeed in their chosen specialization. Additionally, teaching about business and fashion and strategies for earlier introduction of digital technologies for all students has been identified as areas of importance.

There has been some discussion about shifting from a common first year to one that supports multiple specializations. Additionally there has been discussion of changing the entrance portfolio requirement to provide opportunities for applicants that have not had access to skills development in secondary school. Changes to the entrance requirements may affect how the first year curriculum develops.

Key themes within the Developmental Plan are:

- Diversity and Inclusion
- Enhancing experiential learning and academic intensity
- Creating curricular flexibility
- Differentiating the School of Fashion from programs at other institutions

The School has identified a number of approaches to explore in order to address these key themes:

Continuing with an overt focus on diversity and inclusion in new curriculum and mobilizing this knowledge from the classroom into the community and fashion industry.

- Curricular initiatives will involve critical examination and interrogation of normative concepts through scholarly, creative and practice-based activity, and mobilizing knowledge from the classroom into the community and fashion industry.

Developing a new BA in Fashion Studies

- Implementing a degree offering of this type represents growth areas for applying knowledge from Fashion to larger contexts in the creative industries. The BA in Fashion Studies would involve scalable course delivery methods to facilitate inclusion of students from Fashion Studies, Fashion Design, Fashion Communication, as well as students from other programs.
- The BA in Fashion Studies would provide opportunities for students whose educational needs are not adequately met by the current program options. These students may be a combination of applicants who would otherwise apply to Design or Communication and a new applicant pool. Initially, the net enrolment including the BDes and BA options may be similar to the current BDes enrolment, thus presenting opportunities to “right-size” the studio-based program and explore ways and means of expanding the BA program.

Expanding specializations, minors and modules

- Implementing a number of specializations, minors and modules will help the School facilitate greater flexibility in the curriculum, thus allowing students to determine the focus of their education. They may also create greater access to electives through collaboration with other schools in FCAD and will expand the number of offerings to the School of Creative Industries.
- Making electives available to the university at large may be a growth area for the School.

Collaborations with other programs and faculty SRC

- A team approach could combine areas of technical and subject matter expertise to offer courses and produce work that would not otherwise occur in the individual schools in FCAD. Examples include creating interdisciplinary offerings in Fashion, Film Photography and Journalism with courses taught by and offered to students in multiple schools in FCAD. Such collaborations may be a method of expanding course offerings and new specializations to students that would not happen in any one school.

- Creative fields are often less bound by traditional definitions of discipline and today's creative workforce needs to be adaptable and form independent networks with others outside the traditional workplace. SRC collaborations can easily move beyond the confines of the curriculum and research teams can span disciplines across FCAD and the University. SRC collaborations can provide opportunities for students to participate and learn from interdisciplinary practices.

Implementing a focus on business and fashion

- In the 1990s when Ryerson University established the School of Retail Management, it did a great disservice to the fashion industry by removing the business component from the School of Fashion. The School of Fashion brings relevant subject matter expertise, and believes that business taught in Fashion offers distinct advantages and can coexist with Retail Management without duplication.
- Incorporating Fashion Business into the program may be a growth area to develop partnerships with industry.
- Implementation of the Fashion Internship Tracking System (FITS) has streamlined the process of monitoring student internships. The fashion industry has an exploitative history with unpaid internships and it is the School's intention with future redevelopment of the criteria for FSN 402 to create the conditions for students to make informed choices about the kinds of internships they pursue, and to educate industry about the educational imperative of internships.

Integrating Zone Education

- A Fashion Zone pilot project was launched in 2013, and intends to function as an accelerator/incubator for fashion-inspired entrepreneurial projects. Through a supportive framework and multi-level participant model, student mentors, associates and apprentices are matched to apply existing skills. This network of students, alumni, faculty and a growing network of industry professionals are focusing on launching Canadian fashion businesses.

Integrating and improving access to technology

- Improved access to technology, such as digital prototyping and fabrication, will benefit multiple areas in Fashion Design and Communication.
- E-learning methods will be explored where they enhance academic and experiential learning. Developing resources and innovative delivery methods that enhance learning in studio courses is an area where the School of Fashion may take a leadership role.
- Emphasis needs to be placed by FCAD on developing, staffing, maintaining and ensuring access to shared facilities and resources that benefit multiple schools. This approach will benefit students and faculty SRC, and will help to facilitate interdisciplinary work and collaborations.

Expanding exchange opportunities

- Expanding opportunities for student exchange at both undergraduate and graduate levels will broaden the perspectives of those within the School.
- Expanding opportunities for faculty exchange may augment SRC activities and understanding of diversity within fashion and pedagogy.

10. Supplemental Section

This supplemental section was added on April 17, 2015 as a response to the review by Academic Standards Council (ASC) and the queries that resulted. The school was one of the first departments to follow the new program review process from the perspective of the curricular renewal initiative in 2012. This afforded an opportunity to think differently about our programs. It also provided a sense of uncertainty how to implement these opportunities effectively in a new curriculum. As such, we have taken certain positions (i.e., proposed a new option in Fashion Studies) where we felt we needed the feedback from the external review committee and other stakeholders after the self-study was completed before developing the new plan. We also took into consideration that the launch of new programs (such as, Creative Industries) and other curricular developments (such as, Journalism) would help inform how our school might proceed. Consequently, we believe we are now better prepared to renew the fashion curricula and will be working on a first draft during the balance of this semester and during our faculty meetings in May.

What follows are some clarifications and new perspectives the school has gleaned from the external examiners' and the dean's review:

- There have been 9 new tenure-track hires since 2004 as well as four retirements and two resignations. The ASC noted that the School relies very heavily on CUPE instructors. The teaching load of the four retirees was considerably more than the new Mode II tenure-track positions; therefore, the balance of hours has been filled by CUPE. It should be noted that the majority of these hours are studio-based. Consequently, in order to reduce CUPE teaching, additional RFA hires would have to be primarily practitioners. The challenge, however, lies in the recruitment of qualified individuals who possess both terminal academic qualifications and an active and vibrant practice as designers. The School has embarked on a strategy of "forward-hiring", taking into consideration (1) the competencies of new faculty that are required in the next three to ten years to support the developmental plan, (2) the development of a new curriculum, and (3) fiscal and operational requirements.
- Since the PPR we have articulated the desire to develop a flexible curriculum that provides for a breadth of experience in both practice and theory while offering multiple opportunities for specialization. The school will transform its current program options by developing a new foundation year and upper-level area-specific electives that will together support and underscore multiple curricular paths within the BDes program. As an example, a student may earn a BDes with specializations in Alternative Materials Design and Fashion Photography. In addition, the current curricular structure for electives will be revised to increase flexibility, and to provide opportunities for student-initiated specialization. The school also intends to facilitate cross-departmental course offerings for electives to support student choice, and offer smaller concentrated tutorials to enhance learning for large lectures. As a result of the External PRT report, there has been an impact on further discussion of a proposed BA in Fashion Studies, while it has intensified focus in other areas.
- The School has proposed to provide students with enhanced opportunities for experiential learning in the classroom as well as through extra-curricular workshops, events and initiatives. Specific approaches will involve increased use of the FRC (Fashion Research Collection) to provide students with hands-on opportunities to interact with and examine fashion-related objects and historical artifacts; ensuring that the conditions required for a more balanced and experiential approach to process work are present in all studio and practical courses; integrating theory and practice through enhanced experiential tools and projects in selected courses; and offering students at all levels extra-curricular skill-based workshops run by subject-matter specialists.
- At the time the PPR self-study and developmental plan were written we had discussed the idea of modifying the admission criteria for the portfolio for both Fashion Design and Fashion Communication; primarily we questioned whether the specific skills the School required applicants to possess were a barrier to potential applicants with keen interest and potential for success, but had no access to training in their high schools. In the fall of 2014 the School drafted new, more inclusive portfolio guidelines that allow applicants to choose 3 out of 7 categories that will best highlight their interest, abilities and background. The evaluation rubric considers concept, execution and format and values their choices equally. Application rates for the 2015-16 academic year have increased by 26% in Fashion Design and 46% in Fashion Communication, following a significant decline in previous year and bucking a trend in applied arts oriented programs at Ryerson and other Ontario institutions. We welcome this change in trend and believe the growing (re)interest in our program is sustainable.

- In support of a broader applicant base, and recognizing that future cohorts may have a more varied technical background, the School has piloted two initiatives, *Project Sew* in Fall 2014, and *Project Draw* has just begun in Winter 2015. These drop-in, workshop-style programs operate independently from the curriculum and are intended to assist first-year students with basic skills in sewing and drawing and to develop confidence in the use of equipment. Additionally, we are considering other opportunities that may bring the services of the Library and Writing Centre into the School in a similar workshop format.
- Leading up to the revision of our first year curriculum, the instructors of FSN 121 and FSN 221 (Fundamentals of Design and Colour I and II) have been making use of shared FCAD computer labs to run pilot projects that integrate digital and traditional approaches within course material and help establish a base level of experience with technology. We do recognize that this is only a starting place, but have articulated the goal of making the fundamental courses 50% digital.
- It has been identified during the PPR process that there is not enough support for the effective inclusion of writing assignments in the curriculum, largely as a result of the increasing size of lecture classes and that while the level of GA support has also increased, it is far from sufficient to cover the addition of more writing assignments in these courses while providing critical feedback. Both faculty and the PRT have pointed toward reliance on the often-passive lecture model and the absence of tutorials and seminars as a deeper problem that affects the calibre of academic writing skills. In recognition of both the problem and the solution, faculty members have unanimously agreed to pursue the implementation of GA-led tutorials for large lectures in the School of Fashion to begin in Fall 2015. The School is engaged in reshaping the delivery of Art History courses to include more written assignments in the first year curriculum.
- The self-study gives the impression that first year students perceive that they are asked to do many assignments which carry little weight towards the overall course evaluation, but which are often quite time consuming. This is combined with a sense of disengagement due to large class sizes and the fact that students often need to work at paid employment. We have reduced the number of assignments in first year in: FSN 121 Fundamentals of Design & Colour, FSN 122 Illustration I & II, and FSN 120 & 220 Fashion Design I & II resulting in all assignments having greater value. There continues to be process work evaluated in our courses which is important throughout our program; this may account for some of the smaller assessments indicated by the students surveyed.
- The issue that some students need to work in paid positions is being addressed through the school actively connecting students with paid internship positions; thus students would be able to receive the necessary internship hours required to graduate and acquire the monetary benefits they seek. Increasing the number of opportunities for students to interact with their peers and faculty members to help eliminate their sense of disengagement (i.e., tutorials) will also expand or spread out their timetables making it more difficult for them to have large blocks of time for paid work (3-hour blocks are more condensed vs. 2-hour lecture + 1-hour tutorial possibly offered on different days).
- Concerns that were identified about learning outcomes include:
 - a) differentiation and similarities between Fashion Communication and Fashion Design in learning outcomes

- b) the programs' support for UDLE 1 (Breadth of Knowledge) is less strong than for some of the other UDLEs
- c) in the area of history/theory and social responsibility, the Fashion Communication option is much stronger in terms of courses that fulfill learning outcomes 2 and 11 – while Fashion Design sees this as an opportunity for further development
- d) the curriculum mapping process suggests that some learning outcomes are not brought to the proficiency level over the course of the program
- While “integration” of Ryerson’s new zone learning model into existing traditional programs is not yet explored, it might be better to think about “linking” the two teaching and learning approaches. Since its inception in July 2013, the Fashion Zone has helped fashion-focused entrepreneurs start businesses. While the majority of graduates from fashion work for small and large firms, an increasing number of graduates work as free-lancers, contract employees, or open their own businesses. The School’s academic plan has identified a desire to link the in-classroom experience with an outside-classroom experience that allows interested students to commercialize their school projects and capstone collections. Fourteen 4th-year fashion design and fashion communication students participated in a pilot to market and sell garments, accessories, books, and magazines at Mass Exodus in April 2015. This is an example where the Fashion Zone helps students to extend their academic creative work beyond the classroom and provide entrepreneurial guidance and mentorship. The school will be looking for additional opportunities to link in and out-of classroom experiences in each year of the curricula.
- The ASC was pleased to note the school’s commitment to diversity and inclusion and requested knowing a bit more about how diversity as a theme plays out across the current curriculum and the revised curriculum. The PPR notes a tension between the critical role that a university plays in creating leaders and visionaries vs. the Eurocentric focus/standard shape focus of the fashion industry. The critical scope of the program in this direction might very well be an excellent differentiator for Ryerson’s School of Fashion. The self-study also states that faculty and students have expressed concerns about a lack of focus on diversity in both Fashion Communication and Fashion Design. This is mentioned in the context of traditional teaching methods. The school considers diversity in fashion not simply a theme or topic, but part of its DNA. Students are exposed to the diversity in their first year through a series of interdisciplinary projects and encouraged in second and third year to further investigate diversity from a human-centred design approach. In their final year, students articulate how their collection and capstone projects address issues surrounding diversity. The School approaches fashion primarily from a functional perspective (designing on a human form using fabric and fabric-like materials) and to a lesser degree from an artistic viewpoint. The School’s interpretation of diversity is fulfilling an unmet societal need in the context of size, age, gender, ability, sexual orientation, race, ethnicity, culture, heritage, and personal beliefs. Seen from this perspective, the research, scholarly, and creative activity by faculty is making a greater contribution to this emerging field as CVs would indicate. Diversity in fashion is an emerging perspective in critical thinking and the School of Fashion is one of the global leaders in framing pedagogy and research.
- The reputation of the School of Fashion has been built on the business of fashion – that is the conception, manufacturing, distribution, marketing, and consumption of consumer goods. The School’s advisory council has emphasized the need for the design-based program to re-introduce business concepts and we will be looking to work with TRSM and the School of Creative Industries.

- Students take elective courses from Tables I and II. Table I courses are primarily studio-based and Table II courses are lecture-based. There are currently 21 Table I courses listed in the Calendar and 9 Table II courses. On average the School runs 10 Table I and 5 Table II courses in each academic year. Ideally, courses run every other year; however, due to fiscal constraints we only offer sufficient courses to allow students to fulfill their academic requirement. This practice, regrettably, means reduced choice for students and in some cases we run courses only every third year.
- Fashion students' graduating averages (GPAs) are lower than in FCAD and at Ryerson. Lower GPA values may make it hard for program graduates to access advanced degree programs. Our students do not come to us with all of the skills needed to succeed in our program; for example, increasingly high school Art and Fashion programs are no longer offered. In the School of Fashion we have a strict standard for completion of assignments in each core course with specific rubrics. If the standards are not achieved this may be the reason that GPAs are lower than FCAD and a reason offering more pass-fail courses would not be desirable. It is important to point out that the only pass-fail course is FSN 402 Internship. This is offered in the term prior to graduation so that one course would not have a significant impact on students' GPA calculation.
- We are minimizing the cross-listing of courses largely due to instructor preference, operational considerations, and scheduling difficulties.
- In the summer of 2014, the school revised its course management policies, including one that stated that members of group projects receive the same grade. In keeping with Policy 145 3.2.1, our revised policy now states "Group projects may involve both group and individual assessments; evaluation criteria will be identified on project briefs and rubrics."

11. ASC EVALUATION

The Academic Standards Committee assessment of the Periodic Program Review of the Bachelor of Design in Fashion indicated that overall the review was well-done and provided an informative evaluation of the program. The ASC also noted the ongoing work on diversity as well as the School's intention to develop that further.

The Academic Standards Committee recommends that the program provide a follow-up report on the status of the initiatives outlined in the Developmental Plan and the Supplemental Plan. Also, the follow-up should include a review of the program learning outcomes, indicating how they differentiate between Fashion Communication and Fashion Design, how the School plans to address outcomes identified within the self study that could be strengthened through curriculum revisions, and how some of the learning outcomes do not meet a level of proficiency.

Follow-up Report

In keeping with usual practice, the follow-up report which addresses the recommendation stated in the ASC Evaluation Section is to be submitted to the Dean of the Faculty of Communication and Design and the Provost and Vice President Academic by the end of June, 2016.

Recommendation

- Having satisfied itself of the merit of this proposal, ASC recommends: *That Senate approve the Periodic Program Review for the School of Fashion – Bachelor of Design (BDes)*

B. CERTIFICATE IN INFRASTRUCTURE ASSET MANAGEMENT - PAUSED REGISTRATIONS

The Certificate in Infrastructure Asset Management has experienced no enrollment for the last two years. It has recently been decided that the Department of Civil Engineering (the academic home for the certificate) will seek approval from Academic Standards to deliver an Optional Specialization in Infrastructure Asset Management and Renewal; therefore, it is advisable at this time to place the certificate program on registration “pause” to assess its future and to potentially re-focus the curriculum on a viable adult professional learner market, which, in turn, would result in revisions to the certificate’s title, its course titles, course descriptions and course content.

It is recommended that this Certificate program not accept any new students in the 2015-16 academic year and that no courses from the Certificate run in the 2015-16 academic year while The Chang School’s Engineering, Architecture and Science unit, in collaboration with the Department of Civil Engineering, undertake a program review of this certificate.

C. CERTIFICATE IN PHYSICAL ACTIVITY: ASSESSMENT AND PROMOTION – DISCONTINUATION

Based on a Chang School review of the concerns related to fiscal viability combined with a limited candidate pool, it is recommended that the Certificate in Physical Activity: Assessment and Promotion be discontinued effective fall 2015.

All students who have registered in the certificate have been contacted to determine their interest in completing the certificate. Opportunities to complete the certificate will be made available to those who wish to proceed during the 2015-2016 academic year. Thereafter, accommodations shall be made on a case by case basis, including, for example, course substitutions.

Recommendation

- Having satisfied itself of the merit of this proposal, ASC recommends: *That Senate approve the Certificate in Physical Activity: Assessment and Promotion – Discontinuation (Chang School)*

D. CERTIFICATE IN ENTREPRENEURSHIP AND MULTICULTURALISM: SELECTED REVISIONS; CERTIFICATE TITLE REVISION

The Certificate in Entrepreneurship and Multiculturalism was launched in Fall 2013. The certificate comprises of degree-credit courses already available through The Chang School, as well as two new required courses, which are certificate credit only (CZEN300 *Multicultural Opportunities* and CZEN500 *Multicultural Venture Startups*). Both CZEN300 and CZEN500 are based on degree credit courses offered by the Department of Entrepreneurship & Strategy; ENT 601 *Identifying Opportunities* for the former and ENT 500 *New Venture Startup* for the latter.

In spite of extensive marketing efforts, registration numbers have been too low to sustain the program. As of January 2015, 16 people were registered in the certificate but only two have taken a course to date (CENT 526, *Entrepreneurial Behaviour and Strategy*). CZEN 300 *Multicultural Opportunities* has been scheduled in three different terms, once in a condensed format, but has been cancelled each time due to a lack of registrations.

While there is competition within the entrepreneurship continuing education market, there are some specific issues affecting the current certificate’s success:

- The use of the word multiculturalism seems to signal to people that this is a program for newcomers. In fact, our target audience is anyone who wants to do business in cultural markets different from their own background.
- While newcomers are a part of the target audience, a limited cold call phone project indicated this demographic is typically looking for inexpensive programs.
- Feedback at conference/networking event booths has suggested that people are not convinced that different skills are needed when venturing into multicultural markets as opposed to any market.

Based on the above information, we propose to change the emphasis of the certificate from multicultural to entrepreneurship and small business. The changes would better address the general need identified in the original proposal, which stated: "In the current economic climate, there is a growing demand from people who need to develop entrepreneurial skills to start their own business, to grow their existing business, or to apply these skills in other management contexts. This certificate will focus on a wide variety of specific skills and issues important to adult learners running small businesses." Multicultural examples and case studies will continue to be included in the core curriculum, where relevant. Also, students will have a wider choice of electives through the addition of a general elective code, allowing those with a specific interest such as exploring multicultural impacts on their business model to take one or both electives focused on an area of special interest to them.

Changes to the Certificate

The changes to the certificate are designed to give students core competencies in entrepreneurship and small business through the four required courses and, recognizing that the subject matter of their business plans range across disciplines, an additional choice of one or two special interest electives if desired and approved by the academic coordinator. The changes to the certificate include:

1. Revise the title of the certificate to *Certificate in Entrepreneurship and Small Business*.
2. Substitute the degree credit courses for their non-degree equivalents:
 - CENT601 *Identifying Opportunities* for CZEN 300 *Multicultural Opportunities*
 - CENT500 *New Venture Startups* for CZEN500 *Multicultural Venture Startups*
3. Add CENT505 *Small Business Management* as a required course. Note that the prerequisite, BSM 200, will be waived for CE students based upon one year related professional experience.
4. Delete CMKT300 *Marketing Metrics and Analysis* from the required courses and add CMKT100 to the electives.
5. Add a special interest course code (CENT GEN) to the electives so that students can take up to two courses relevant to the student's entrepreneurial interest as indicated in their business plan (CENT 500), upon approval of the Academic Coordinator.

Implementation

All changes to the certificate and Professional Development Award are effective Fall 2015. Since the students currently enrolled in the certificate have only taken CENT526 (which remains a required course in the revised certificate), we expect a seamless transition.

Current Certificate	Proposed Certificate Effective Fall 2015
Required Courses <p>CENT 526 Entrepreneurial Behaviour and Strategy CMKT 300 Marketing Metrics and Analysis CZEN 300 Multicultural Opportunities CZEN 500 Multicultural Venture Startups</p>	Required Courses <p>CENT 526 Entrepreneurial Behaviour and Strategy CENT 601 Identifying Opportunities CENT 500 New Venture Startups CENT 505 Small Business Management</p>
Electives (select two) <p>CACC 100 Introductory Financial Accounting CCMN 279 Introduction to Professional Communication CCMN 314 Professional Presentations CDCE 310 Formal and Informal Communication in the Workplace CDCE 320 Advanced Customer Focused Applications CDCE 330 Effective Persuasion and Public Speaking CGMS 200 Introduction to Global Management CINP 901 Developing Effective Organizations CRMG 200 Intro to Retail and Services Management CRMG 902 Franchising CRMG 910 Multi-Channel Retailing</p>	Electives (select two) <p>Students may take any two electives from the list below. Note that, after consultation with the academic coordinator, students may use the CENT GEN course code to choose up to two courses that do not appear in the electives list but that will develop skills in the discipline specific to their small business plan (CENT 500).</p> <p>CENT GEN Discipline Specific Course CACC 100 Introductory Financial Accounting CCMN 279 Introduction to Professional Communication CCMN 314 Professional Presentations CDCE 310 Formal and Informal Communication in the Workplace CDCE 320 Advanced Customer Focused Applications CDCE 330 Effective Persuasion and Public Speaking CGMS 200 Introduction to Global Management CINP 901 Developing Effective Organizations CKMT 100 Principles of Marketing CRMG 200 Intro to Retail and Services Management CRMG 902 Franchising CRMG 910 Multi-Channel Retailing</p>
Recommended Sequence <p>Students are advised to take the courses in the following sequence: CZEN 300; CMKT 300; CENT 526; Electives (two selections); and CZEN 500.</p>	Recommended Sequence <p>It is recommended that students take CENT 500 before taking CENT 505.</p>

Recommendation

- Having satisfied itself of the merit of this proposal, ASC recommends: *That Senate approve the Certificate in Entrepreneurship and Multiculturalism: Selected Revisions; Certificate Title Revision (Chang School)*

Respectfully Submitted,



Chris Evans, Chair for the Committee

ASC Members:

Charmaine Hack, Registrar

John Turtle, Secretary of Senate

Chris Evans, Chair and Vice Provost Academic

Denise O'Neil Green, Assistant Vice President/Vice Provost, Equity, Diversity and Inclusion

Anne Marie Singh, Faculty of Arts, Criminology

Kathleen Kellett-Bestos, Faculty of Arts, Languages, Literatures and Cultures

Ian Baitz, Faculty of Communication and Design, Graphic Communications Management

Jean Bruce, Faculty of Communication & Design, Image Arts

Mary Sharpe, Faculty of Community Services, Midwifery

Nick Bellissimo, Faculty of Community Services, Nutrition

Medhat Shehata, Faculty of Engineering and Architectural Science, Civil Engineering

Vadim Bostan, Faculty of Science, Chemistry & Biology

Tina West, Ted Rogers School of Management, Business Management

Jim Tiessen, Ted Rogers School of Management, Health Services Management

Naomi Eichenlaub, Library

Nenita Elphick, Chang School of Continuing Education

Des Glynn, Chang School of Continuing Education

Jona Zyfi, Student, Faculty of Arts, Criminology