

SENATE MEETING AGENDA

TUESDAY, JUNE 2, 2020



SENATE MEETING AGENDA

Tuesday, June 2, 2020

Via ZOOM Video Conferencing

5:00 p.m. Senate Meeting starts

1. Call to Order/Establishment of Quorum
2. Land Acknowledgement

"Toronto is in the 'Dish With One Spoon Territory'. The Dish With One Spoon is a treaty between the Anishinaabe, Mississaugas and Haudenosaunee that bound them to share the territory and protect the land. Subsequent Indigenous Nations and peoples, Europeans and all newcomers have been invited into this treaty in the spirit of peace, friendship and respect."
3. Approval of the Agenda

Motion: *That Senate approve the agenda for the June 2nd, 2020 meeting.*
4. Announcements

Pages 1-14 5. Minutes of the Previous Meeting

Motion: *That Senate approve the minutes of the May 5th, 2020 meeting.*

6. Matters Arising from the Minutes
7. Correspondence

8. **Reports**
 - 8.1 Report of the President**
 - 8.1.1 President's Update

Pages 21-22 **8.2 Communications Report**

Pages 23-26

8.3 **Report of the Secretary**

8.3.1 Vice-Chair of Senate Election results

8.3.2 Standing Committees of Senate: SPC and AGPC membership

Pages 27-50

8.4 **Committee Reports**

8.4.1 Report #W2020-5 of the Academic Standards Committee (ASC): K. MacKay

Pages 27-35

8.4.1.1. Periodic Program Review for Retail Management – Ted Rogers School of Management

Motion: *That Senate approve the Periodic Program Review for Retail Management – Ted Rogers School of Management.*

Pages 35-36

8.4.1.2. Addition of “Honours” to the Bachelor of Commerce – Retail Management degree designation – Ted Rogers School of Management

Motion: *That Senate approve the addition of “Honours” to the Bachelor of Commerce – Retail Management degree designation – Ted Rogers School of Management.*

Pages 36-43

8.4.1.3. Universities of Canada – Egypt curriculum proposal – Faculty of Engineering and Architectural Science

Motion: *That Senate approve the Universities of Canada-Egypt curriculum proposal – Faculty of Engineering and Architectural Science.*

Pages 43-49

8.4.1.4. Changes to co-operative education work term requirements in Biology, Biomedical Sciences, Financial Mathematics, Medical Physics, and Mathematics and its Applications – Faculty of Science

Motion: *That Senate approve the changes to co-operative education work term requirements in Biology, Biomedical Sciences, Financial Mathematics, Medical Physics, and Mathematics and its Applications – Faculty of Science.*

Page 50

8.4.1.5. For information: G. Raymond Chang School of Continuing Education Certificate Revisions

- i. Certificate in Social Sciences and Humanities Foundations: Course additions – Elective
- ii. Certificate in Strategic Marketing: Course Addition – Elective
- iii. Certificate in Lighting Design: Course Deletions and Additions - Required

Pages 51-73

8.4.2 Report #W2020-5 of the Academic Governance and Policy Committee (AGPC): M. Benarroch

8.4.2.1. Provost's Update

Pages 53-54

8.4.2.2. Revisions to Policy 164: Graduate Status, Enrolment and Evaluation

Motion: *That Senate approve the revisions to Policy 164: Graduate Status, Enrolment and Evaluation*

Pages 55-63

8.4.2.3. Policy 169: Experiential Learning

Motion: *That Senate approve Policy 169: Experiential Learning.*

Pages 64-69

8.4.2.4. Retirement of Policy 146: Laptop Policy

Motion: *That Senate approve the retirement of Policy 146: Laptop Policy.*

Pages 70-71

8.4.2.5. Amendment to Policy 60, 61, 118, 157, 159, 161, 162 and 166 to include law students where policies list out students that the policy applies to

Motion: *That Senate approve the amendment to Policy 60, 61, 118, 157, 159, 161, 162, and 166 to include law students where policies list out students that the policy applies to.*

Pages 72-73

8.4.2.6. Amendment to Policy 168: Grade and Standing Appeals – Glossary definition of advocate

Motion: *That Senate approve the amendment to Policy 168: Grade and Standing Appeals – Glossary definition of advocate.*

8.4.2.7. For information: Policy 167: Academic Consideration:

Procedures to include: **Other Extenuating Circumstances:**
(IV) Assigned Duties within the Canadian Armed Forces (documentation required, e.g., signed letter from the Officer Commanding or higher with the dates of required service)

Pages 74-138

8.4.3 Report #W2020-4 of the Yeates School of Graduate Studies Council (YSGS): C. Searcy

Pages 75-138

8.4.3.1. New Masters of Fine Arts program in Scriptwriting and Story Design – Faculty of Communication and Design

Motion: *That Senate approve the new Masters of Fine Arts program in Scriptwriting and Story Design – Faculty of Communication and Design.*

9. Old Business

10. New Business as Circulated

11. Members' Business

12. Consent Agenda:

12.1. Due to current circumstances with the COVID-19 pandemic, Social Work is implementing the changes to their field placement hours for the Bachelor of Social Work program approved by Senate in January 2020 (one year earlier than originally planned).

13. Adjournment

SENATE MINUTES OF MEETING**Tuesday, May 5, 2020****Via Zoom Video Conference****MEMBERS PRESENT:**

EX-OFFICIO:	FACULTY:		STUDENTS:
L. Barnoff	R. Adams	J. Neil	M. Arif
M. Benarroch	D. Androutsos	R. Noble	Z. Bokhari
D. Cramb	S. Benvie	S. Rakhmayil	S. Donato-Woodger
G. Craney	T. Burke	H. Rollwagen	H. Elsayed
T. Duever	D. Checkland	S. Sabatinos	M. Moghaddas
C. Falzon	K. Dermody	I. Sakinofsky	K. Nguyen
C. Hack	M. Dionne	M. Tiessen	K. Park
G. Hepburn	A. Ferworn	J. Tiessen	V. Prevost
M. Lachemi	N. George	M. Vahabi	D. Salman
S. Liss	M. Green	N. Walton	H. Shahid
K. MacKay	R. Hudyma	A. Yazdani	J. Spagnuolo
D. O'Neil Green	E. Ignagni		
C. Searcy	L. Lavallée		
C. Shepstone	A. McWilliams		EX-OFFICIO STUDENTS:
D. Taras	R. Meldrum		J. Rodriguez
D. Young	A. Miransky		S. Sanith
S. Zolfaghari	P. Moore		

SENATE ASSOCIATES:**ALUMNI:**

J. Dallaire	N. Di Cuia
M. Zouri	S. Rattan

REGRETS:**ABSENT:**

C. Bradish	A. Bailey
A. M. Brinsmead	D. Bitondo
D. Brown	O. Karp
A. El-Rabbany	J. Kewal
R. Kucheran	K. Kumar
J. McMillen	
I. Mishkel	
P. Sugiman	

1. Call to Order/Establishment of Quorum

2. Land Acknowledgement

"Toronto is in the 'Dish With One Spoon Territory'. The Dish With One Spoon is a treaty between the Anishinaabe, Mississaugas and Haudenosaunee that bound them to share the territory and protect the land. Subsequent Indigenous Nations and peoples, Europeans and all newcomers have been invited into this treaty in the spirit of peace, friendship and respect."

3. Approval of the Agenda

Motion: *That Senate approve the agenda for the May 5th, 2020 meeting.*

A. McWilliams moved; G. Hepburn seconded

Motion Approved.

4. Announcements - None

5. Minutes of the Previous Meeting

Motion: *That Senate approve the minutes of the April 7th, 2020 meeting.*

A. McWilliams moved; T. Duever seconded

Motion Approved.

6. Matters Arising from the Minutes -

Regarding the matter of registration access for students who are registered in the FNTI program, which starts the last week of August - the Provost stated that he is working with University Business Services to work on a solution as to whether those students could either come in to campus for one day and receive access to all the services they need, including the OneCard.

7. Correspondence - None

8. **Reports****8.1 Report of the President**

8.1.1 President's Update

The President Reported:

- 1) Mitch Frazer, Board Chair, has been appointed Chancellor of Ontario Tech University. He will step down as Chair of the Board at the end of June. We have already started the process of selection for a new Chair and we will update Senate as move forward.
- 2) The Search for Provost has been put on hold due to COVID-19 until sometime in June or until we develop a new process.
- 3) On April 30th, Ryerson and RSU entered a new agreement that enhances our relationship. The new provisions are centered on accountability and transparency. This will create a solid foundation for a positive work relationship and a shared

approach for supporting students.

4) Budget 2020/2021 – This pandemic has created significant uncertainty in the budget process. Last week we presented a balanced, preliminary plan to the Board that includes a prudent amount of assumed risk to allow us to deal with the current situation as it evolves.

5) Navitas - The Board approved that Ryerson can enter into an agreement with Navitas. The partnership will add a new additional pathway for international students into select Ryerson undergraduate programs.

6) **COVID-19 Activities Slide Presentation Highlights**

a) **Goals:**

- Protect our students, faculty and staff by limiting the potential spread of the virus;
- Ensure our students can successfully complete their academic year and continue with online courses in the Spring and Summer, and that essential SRC activity continues
- Work with our partners and government to come up with innovative solutions to help address the challenges resulting from the pandemic

b) **Planning for the future:** Two new groups have been created:

Scenario planning working group - Providing critical advice on how best to deal with the current uncertain environment and advance the university's strategic goals.

Opportunities working group - Working across Ryerson to identify opportunities and key partnerships to advance the university, and creating strategies to support new opportunities

c) **Supporting Students and faculty:**

- Spring/Summer courses online increased by 183% in online enrollment compared to last year
- Ryerson Student Relief Fund – there were 4000 applications within 4 days of the portal opening (\$3M issued). Individual Faculties have also supported students with bursaries. University Advancement have reached out to members of our community and our Ryerson Alumni community for help and have raised \$300,000 which will be used to support students.
- Ryerson International assisted the return of nearly 200 faculty and students on international trips, exchanges or placements.

d) **Community engagement** – We conducted a Virtual Town Hall for Staff (May 1) and about 1300 people attend; faculty will be May 7 and a date will be scheduled for the student town hall.

e) **Supporting Ryerson's SRC Community –**
Lab2Market-Health

- New national program led by Ryerson and Dalhousie to accelerate health innovation
- Support graduate students, postdoctoral fellows and researchers with the tools and expertise needed to bring health solutions to market faster

f) **SRC Innovation –**

- **University researchers** have submitted more than 50 applications through programs such as the Ontario Together portal, Rapid Funding calls and the Roche Canada COVID-19 Innovation Challenge (including making N95 masks).
- **National Institute on Ageing** has submitted a proposal for three integrated projects related to the nursing and retirement home sector and virus transmission and mitigation.
- **Biomedical Zone** is working with NEXT Canada on a call to entrepreneurs to collaborate on solutions to the COVID-19 pandemic.
- **DMZ** launched #HackTheCurve: national tech challenge calling on Canadian innovators to develop innovative technology to help flatten the pandemic's curve.

g) **Working with Government –** We continue to actively participate in discussions with the Mayor of Toronto, Provincial and Federal governments and Ryerson submitted a proposal of how we can contribute to economic recovery focuses on leveraging the expertise and track record of various centres.

h) **Supporting healthcare –**

- **The Creative Technology Lab at FCAD** has secured supplies needed to continue producing face masks, head pieces and plastic shields (from the Minister of Economic Development). St. Michael's Hospital is distributing those masks made by our technology lab workers to frontline workers who are dealing with the COVID-19 patients.
- **The School of Fashion** is sewing 4,000 masks to be delivered to Toronto Hospitals.
- **Department of Chemistry and Biology** labs have donated 79,000 medical gloves, goggles and gowns to Michael's Hospital, Sunnybrook Hospital and Women's College Hospital
- **Daphne Cockwell School of Nursing** gathered thousands of N95 masks, gowns, gloves, hand sanitizer, wipes and more and delivered to St Michael's Hospital and Scarborough Health Network- Rouge Valley. The department has even donated hospital beds from their state-of-art labs.

i) **Next steps –** We have started developing initial plans for the potential return to work. We have too many external factors that will influence the decision as to what type of format we have and how we transition back to work.

8.2 Communications Report – included in the agenda.

8.3 Report of the Secretary

8.3.1 Senate Elections Update

The Secretary of Senate reported:

- 1) There are three new Senators attending tonight's Senate:
Ian Sakinovsky, RFA; Janet Rodriguez, CESAR; and Siddhanth Satish, RSU.
- 2) Three nominations were received for Vice Chair of Senate: Lynn Lavallée, Andy McWilliams, and Ravi Ravindran. An email will be sent to all elected Senators regarding voting process. Once the Vice Chair is determined, then the SPC membership will be finalized.

8.4 Committee Reports

8.4.1 Report #W2020-4 of the Academic Standards Committee (ASC): K. MacKay

8.4.1.1. Admission changes to the First Nations Technical Institute (FNTI) program – FCS School of Social Work

Motion: *That Senate approve the admission changes to the First Nations Technical Institute (FNTI) program – FCS School of Social Work.*

K. MacKay moved; Lynn Lavallée seconded.

Motion Approved.

8.4.1.2. Certificate review for Fundraising Management – Chang School

Motion: *That Senate approve the certificate review for Fundraising Management – Chang School.*

K. Mackay moved; G. Hepburn seconded

Motion Approved.

8.4.1.3. Certificate review for Health Informatics – Chang School

Motion: *That Senate approve the certificate review for Health Informatics – Chang School.*

K. MacKay moved; J. Tiessen seconded

Motion Approved.

8.4.1.4. Certificate modifications to Health Informatics – Chang School

Motion: *That Senate approve the certificate modifications to Health Informatics – Chang School.*

K. MacKay moved; G. Hepburn seconded
Motion Approved.

8.4.1.5. New Certificate in Urban Agriculture – Chang School

Motion: *That Senate approve the new Certificate in Urban Agriculture – Chang School.*

K. MacKay moved; D. Taras seconded
Motion Approved.

8.4.1.6. For information: G. Raymond Chang School of Continuing Education Certificate Revisions

- i. Certificate in Fundraising Management: Course Addition - Elective
- ii. Certificate in Leadership in Organizations: Course Addition - Elective
- iii. Certificate in Publishing: Changes to course descriptions and prerequisite

8.4.2 Report #W2020-4 of the Academic Governance and Policy Committee (AGPC):

M. Benarroch

8.4.2.1. Provost's Update – Provost Benarroch had no updates.

8.4.2.2. Policy 167: Academic Consideration (replacing part of Policy 134: Undergraduate Academic Consideration and Appeals and part of Policy 152: Graduate Student Academic Consideration and Appeals)

Motion: *That Senate approve Policy 167: Academic Consideration (replacing part of Policy 134: Undergraduate Academic Consideration and Appeals and part of Policy 152: Graduate Student Academic Consideration and Appeals).*

K. MacKay moved; A. McWilliams seconded
Motion Approved.

8.4.2.3. Policy 168: Grade and Academic Standing Appeals (replacing part of Policy 134: Undergraduate Academic Consideration and Appeals and part of Policy 152: Graduate Student Academic Consideration and Appeals)

Motion: *That Senate approve Policy 168: Grade and Academic Standing Appeals (replacing part of Policy 134: Undergraduate Academic Consideration and Appeals and part of Policy 152: Graduate Student Academic Consideration and Appeals).*

K. MacKay moved; N. Di Cuia seconded

Comments/Questions:

C. This is a very important policy because students are going through a process that can be extremely intimidating. The Glossary, page 63 of the agenda, the definition of "Advocate": In the past, in Policy 134, the advocacy of the student rights coordinators from CESAR and RSU has been vital to accelerate the process and make it objective and fair. What it says in this definition in Policy 168, "A University approved individual acting on behalf of a student ..", we would like to recommend, "A University recognized representative from CESAR or RSU acting on behalf of the student... (everything else remains the same)".

A. The mover explained this language came to the forefront as we found ourselves in a recent situation with RSU. This is to provide an opportunity potentially in the future to have additional advocates identified and also it should be that as unions representing the students change, then the policy doesn't need to change. We had the hiatus with the Ryerson Student Union, it was problematic to have the actual name of the student body in the policy. This is in essence to provide more flexibility so that students can be represented.

C. M. Lachemi – We will be having a new body representing graduate students. I think that the language was also to make sure that we are open to those changes. From the students' perspective, it is important to have an advocate to represent them and for graduate students it is also very important.

C. The policies will always be changing. This is a Friendly Amendment. We understand that CESAR and RSU are still a union and they represent the students. If you leave the university as the sole decision-maker on who can support and guide the students, it is one sided. If you want to include other people you can say a representative from RSU, CESAR or any other future groups. I understand Graduate students probably are coming on board, so that would cover that. We just would like to have a very clear language as it was in Policy 134 to say a representative from RSU and CESAR.

Q. M. Lachemi – My understanding is that you want to make a Friendly Amendment. I will have to go back to the mover and seconder and ask for their opinion.

A. The mover responded that it is a glossary so this could be part of the procedures versus the policy. That aspect of being more definitive, we could put in the procedures.

C. M. Lachemi - My understanding is that procedures are not necessarily approved by Senate.

C. The mover agreed that the procedures section does not require approval at Senate. They are there for the information of Senate. Then if a new graduate student union or association comes up, it is more fluid that way.

Q. M. Lachemi – Let me ask if it is okay with moving this to the procedure section?

A. Procedures is like a guide. The policy is actually the way in which students go through this very difficult process; especially for CESAR students. We have a lot of international

students. English is not their first language. RSU and CESAR student unions are a very valuable asset, not just for students, but also for faculty and others involved in the process to help them streamline the process.

- C. M. Lachemi – I do not think anybody is challenging to not have RSU or CESAR advocates. I think we are trying to ensure that a specific situation like we dealt with in the last couple of months, we do not want students to be without support. Senate has debated this. The idea was to provide flexibility for student Senators to advocate in case there is a problem with RSU. You provided your motion for the Friendly Amendment and I asked the mover if she is OK with the Friendly Amendment, if not, I will be asking Senators to vote on that.
- A. Mover – Yes, we find it problematic if only these associations are named and students are left without advocacy support in a particular situation. Again, it is a glossary and if we want to put it in there we could do that, but there has to be an opening for additional advocacy beyond just the two.
- C. M. Lachemi – We have a motion and if you don't agree with the Friendly Amendment, then I'll ask Senators to decide on the motion.
- C. M. Benarroch – I would like to speak against the Friendly Amendment. I think the way it is written now, it is very inclusive and it allows for the RSU and CESAR, which are the main providers of the advocates to be able to provide that. I think this is just a way to allow for situations that may require some flexibility to be there. We saw this as very problematic in the last round and would not be usual for universities to set up the arrangements in the way that it used to be. I am in favour of how it is written right now.
- C. I see both sides of this argument. Is there a common ground? I know it is not the intention that the university is going to vet and approve every single student advocate individually instead of a group of advocates, however, it could be read that way. When it defines an advocate as a University approved individual, I wonder if we can add a sentence at the end of that without saying a RSU or CESAR advocate acting on behalf of the student. Could we add a sentence that says something along the lines of: "typically this would be a student representative group, currently it is CESAR or RSU..."
- Q. This is just a question on the policy in general and how it's moving forward to online submission. I'm just wondering what the process will look like specifically right now as we move forward with COVID-19 and as students want to submit appeals this semester; how soon online portals will be up and what the process looks like for that?
- A. So far, we have TRSM, FEAS and FoS already online for appeals and Faculty of Arts will be online within the next few days. So that leaves a few Faculties that we haven't gotten to yet. For those Faculties, students have been advised on the Senate website to email all appeals - if it's at the department level - it should go to the Chair/Director; if it's at the Faculty level - it should go to the Dean; and if it's at the Senate level - it should go to senate@ryerson.ca. Details are available on the Senate website and we will continue to roll out the online appeals.

- C. I think it's the wording, "University approved" that does not lend itself to student democratic autonomy, which we want to ensure. I agree that perhaps the wording could be changed to ensure there would be democratic autonomy for the students.
- C. This could work because what another Senator was saying is that we can have some sort of compromise just making sure that CESAR and RSU are mentioned as they are currently the representative for students. It would make more sense to have them mentioned explicitly, and include some acknowledgement that there might be a future organization that could be doing this representation for the time being.
- C. Recognizing that RSU and CESAR advocates are the ones that are currently university approved. I have seen the importance of these roles and I've even seen the titles change over the years causing difficulty. I think the place for the actual acknowledgement of RSU and CESAR is not in the policy that requires Senate approval but it is in the procedures where we can say the advocate including those that represent students from RSU and CESAR. This is the appropriate place for it, rather than talking about it in the glossary of the policy that will have to keep coming back if there are changes.
- C. Whether or not it is intentional, I think at first glance the definition of advocacy is troubling. I think there should be some reference in there to RSU and CESAR as it was in the previous policy.
- C. Given the campaign that the administration ran against the RSU just a short while ago and the fact that we were told that the RSU was out in no uncertain terms, if I were an RSU delegate to Senate I wouldn't not be feeling good about anything that removes names. I would suggest to have the names of any official party that defends the rights of students including the new graduate student union, and I think that is only fair given the way they've been treated in the past.
- C. We need a listing of the specific groups who we have now and the capacity to add or replace if there are problems. Rather than wait on this as wordsmithing is hard to do on the spot, that we approve this policy now and then anyone who wants to come up with a slightly amended wording that would list the actual groups that are here but give the capacity to appoint others.
- C. The definitions of RSU and CESAR advocacy coordinators are already in the procedures only in a few places in the current Policy 134 and that is the place that is being suggested through this process. It says that "the student may consult with an advocate, e.g. from RSU or CESAR who may represent them at a hearing." Based on the current Policy 134, it is outlined only in procedures, we could ensure that it is in these procedures. I would be happy for people to be involved in rewording by June Senate.
- C. M. Lachemi proposed working with RSU and CESAR to make the language inclusive and specific to RSU and CESAR and any other group that is formed in the future.
- C. Happy to have this as part of the policy, but not the procedures. We can always amend the policy. The wording that I would suggest is "a University recognized representative from CESAR

or RSU or from other university recognized student group".

When the graduate student group is formed that would stand. This would be a signal of goodwill and a clear message that there was a hiatus, but we do recognize the student unions.

- C. M. Lachemi – We are trying to get a compromise. We have a solution presented saying let's ask Senate to approve the motion if the Senate is not happy with the motion, they can reject the motion. Also we will work on language for the procedures that will be acceptable to all.
- C. I am representing 14,000 students from CESAR, so I would like to remove the Friendly Amendment, and make a strong amendment. If people want to decide on having RSU and CESAR named, it is important to recognize these and other student groups. I would like to move this motion and I would like to see if I have a seconder.
- C. M. Lachemi – You are presenting a new motion and no longer a Friendly Amendment. My role is to make sure that we can proceed with the work of Senate so I can see a compromise for a Friendly Amendment. If you want to have a second motion, that is your right.
- A. I would like to do that.
- C. M. Lachemi – So you are moving a second motion. Can you explain?
- C. What I am moving is an amendment to the definition of advocate on page 63. Change the first part of the sentence for the following: "a university recognized representative from CESAR or RSU, or any other recognized student group..." to be in the Policy.
 - A. Ferworn seconded.
- C. M. Benarroch – I think that there is a problem with "a student recognized group" because there are many sub student groups that are recognized through the RSU. I like the idea of approving the Policy today and working on the wording for June. We need to get the wording right and we can consult with RSU and CESAR before we bring it back to Senate.
- C. The wording for recognized advocate representative would be specifically for those groups who are advocating for students and is inclusive enough and does not erase student unions from this policy.
- C. M. Lachemi - If you say recognized student groups, who are those students?
- A. A recognized advocate representative from CESAR, RSU or from any future group. Or let's just leave it at CESAR and RSU and it can be adjusted later on in a year or two, then the additional union can be added. Right now my goal is to have the wording as "a university recognized advocate representative from CESAR or RSU".
- C. M. Lachemi – In this case, you are proposing that you are accepting this just to RSU and CESAR"
- A. Yes

C. M. Lachemi – So your amended motion is to exclude anybody, but CESAR and RSU? Are you limiting this to CESAR and RSU?

A. The university is excluding RSU and CESAR. My motion is not to exclude anyone but just to have RSU and CESAR named as it was in the previous policy.

C. M. Benarroch –There was a motion on the floor. There was an amendment to the motion when A. Ferworn seconded it. And now it is changed again. I don't know what's on the floor.

A. M. Lachemi – My understanding is that the new motion is to be very specific in terms of advocacy and that advocacy can be done only by RSU and CESAR at this time. That's my understanding.

C. I appreciate what is trying to be done by identifying other recognized student groups. In previous discussions we thought about the university setting up another independent office to provide advocacy for students so we didn't have a backlog (even before any hiatus started) – we have been discussing this at the Senate level. I would be very concerned if we left restricted only student groups. I do understand that the advocates employed by the RSU and CESAR are critical to student advocacy.

C. I'm sensing in the tone that people don't trust that we will get back to this very quickly to add CESAR and RSU in there, and I understand their position. I think if we are going to pass this one way or another, we need to revisit it. It is clearly something that is concerning people and needs to be addressed. Let's try to get through what we can tonight but put a time limit on when this will happen, so we can begin to build some trust back up.

C. Both M. Benarroch and the Secretary of Senate mentioned that we can do this by next month. I don't think this is a big deal to come up with wording that can include what everyone wants. This became a problem a couple of months ago because of the hiatus with RSU and then there was a backlog. You can amend a policy relatively quickly in small ways but not instantly. You have to wait for a Senate meeting. And what we want is to get this new policy passed and ready to go and then amend it next month. We can come up with wording that will get the unions what they want and still give the administration capacity to add or replace if for some reason we're back on another hiatus. I am willing to work on that and we can come up with wording very quickly, but if we try to do this on the floor, I think we will end up with mistakes.

C. Is it an issue to acknowledge RSU and CESAR as well as acknowledge any possible future advocate groups? Why can't we exclusively acknowledge RSU and CESAR and then also we open the possibility of other groups that can advocate for students?

C. M. Lachemi – I think that is exactly what others have said, inclusive language and we do not exclude RSU and CESAR but that also gives us the flexibility in case we have issues. I think the purpose of doing this is that we protect students, and I don't see from the administration side any desire to control the process. We just want more flexibility.

C. I wonder if there is a way of having that come to next meeting? Is there a way of putting it under

Members Business so someone will bring it back to the next meeting so there's some teeth to it.

- A. M. Lachemi – Yes, it will be brought to the next meeting.
- C. It seems clear to me that this piece of work is not ready to go. I suggest we all withdraw our motions, work on the wording and bring it back to the next Senate meeting.
- Q. M. Lachemi asked the mover: how urgent is the initial motion to be adopted by Senate?
- A. It could be ready for the next Senate meeting in June with the amended wording but I would be loathed to hold up the entire policy for this. I would prefer to approve it and provide the commitment to Senate to come back in June with the proper and amended wording to this glossary definition. We can be explicit about RSU and CESAR, but not exclusively RSU and CESAR as advocates for the appeals process.
- C. As a student representative, we've indicated we would come back to this next month with amended wording. I think we should continue with the process so it can get out to students faster. As long as we show there is dedication to rewording it and ensure there is inclusivity, I think we should continue with the process today.
- Q. M. Lachemi – I think there is a commitment from a number of Senators to work on the language that will be acceptable and present it at the June meeting. Are you still pushing to get your amended motion or do you wish to go back to the initial motion, asking for a vote with the intent to come back to Senate with the new wording?
- A. If we have a specific commitment to come back with this motion on June 2nd and we can reword the policy, I will withdraw the motion to amend the wording and we can vote on the main motion to be tabled.
- Q. M. Lachemi – To be tabled or to be approved?
- A. No, to be tabled. That is what was said by another Senator.
- C. M. Lachemi – I am referring to the other Senators who suggested voting on the initial motion.
- A. Let's table the motion. I'm just following with what a Senator said.
- Q. M. Lachemi – So the motion is changed from Friendly Amendment to Table the Motion on Policy 168?
- C. I didn't hear a motion to table. There was a motion to amend, then to withdraw the motion to amend. A suggestion to table was made but that is not a motion. We have a motion on the floor, so someone could make a motion to table.
- Q. Is that possible with the second motion on the floor, did you just say that you need a motion to table the original motion?
- A. Yes, if you wish to make a motion to table without discussion, then we can vote on that.
- C. I then make the Motion to Table (the original motion).

Motion to Table Original Motion 8.4.2.3 – Policy 168

A. Ferworn moved; J. Rodriguez seconded

Motion to Table Original Motion 8.4.2.3 – Policy 168 was Defeated.

Vote on Original Motion – Agenda Item 8.4.2.3 – Policy 168 (including commitment to rewrite the Glossary Section definition of advocate on page 63 of the Senate Agenda, to be inclusive of advocacy, including RSU and CESAR.)

Original Motion 8.4.2.3 – Policy 168 was Approved.

M. Lachemi thanked D. Checkland and others who committed to work with D. Bell and K. MacKay with input from RSU representative and CESAR representative to coordinate rewriting of this section.

8.4.2.4. Update to the Graduate Program Council – Biomedical Engineering Bylaws

Motion: *That Senate approve the update to the Graduate Program Council – Biomedical Engineering Bylaws.*

C. Searcy moved; N. Di Cuia seconded

Motion Approved.

8.4.3 Report #W2020-1 of the Scholarly, Research and Creative Activity Committee (SRCAC): S. Liss

8.4.3.1. Retire Policy 153: Non-Competitive Agreements (SRCAC)

Motion: *That Senate approve retiring Policy 153: Non-Competitive Agreements.*

S. Liss moved; A. McWilliams seconded

Motion Approved.

8.4.3.2. Revised Policy 154: Signing of Applications and Agreements in Support of Scholarly, Research and Creative Activity (SRCAC)

Motion: *That Senate approve the revised Policy 154: Signing of Applications and Agreements in Support of Scholarly, Research and Creative Activity.*

S. Liss moved; N. Di Cuia seconded

Motion Approved.

8.4.4 Report #W2020-3 of the Yeates School of Graduate Studies Council (YSGS): C. Searcy

8.4.4.1. Major Modifications for the Biomedical Physics graduate program (MSc/PhD)

Motion: *That Senate approve the Major Modifications for the Biomedical Physics graduate programs (MSc/PhD).*

C. Searcy moved; S. Zolfaghari seconded

Motion Approved.

8.4.4.2. Major Modifications for the Master of Business Administration (MBA) program

Motion: *That Senate approve the Major Modifications for the Master of Business Administration (MBA) program.*

C. Searcy moved; N. Di Cuia seconded

Motion Approved.

8.4.4.3. Major Modifications in Master of International Economics and Finance (MA) program

Motion: *That Senate approve the Major Modifications for the Master of International Economics and Finance (MA) program.*

C. Searcy moved; S. Zolfaghari seconded

Motion Approved.

8.4.4.4. For information: 1 Year PPR Follow Up:

- i. Master of Business Administration (MBA)
- ii. Environmental Applied Science and Management (MSc, PhD)
- iii. Film and Photography Preservation and Collections Management (MA)

9. Old Business - None

10. New Business as Circulated - None

11. Members' Business - None

12. Consent Agenda:

12.1. 2019-2020 OVPRI Annual Report to Senate

https://www.ryerson.ca/senate/senate-meetings/agenda/2020/OVPRI_AnnualReport_to_Senate_2019_2020.pdf

13. Adjournment

The meeting adjourned at 7:15 p.m.

Ryerson University
President's Update to Senate
June 2, 2020



APPOINTMENTS

Tanya "Toni" De Mello has been appointed assistant dean, student programming, development and equity in the Faculty of Law effective June 1, 2020. Previously, Toni was Ryerson's director of human rights in the Office of the Vice-President, Equity and Community Inclusion (OVPECI), before which she was the equity and diversity officer at University of Toronto Scarborough. She has experience creating curricula and innovative experiential learning programs, as well as advising on curricular reform that embeds equity, diversity and inclusion (EDI) in courses, and is the holder of the 2019 Emerging Leadership Award, given by the Canadian Association for the Prevention of Discrimination and Harassment (CAPDHHE). Toni is a human rights lawyer with a BCL (Civil Law)/LLB (Common Law) from McGill University and is currently completing a PhD in law at the University of Toronto. She also holds a Masters in Public Affairs and Urban and Regional Planning from Princeton University.

Sari Graben has been appointed interim associate dean, academic, research and graduate studies in the Faculty of Law effective June 1, 2020. She will also be an associate professor in the faculty, whose program she has helped to build. Previously, Sari was associate professor in the Department of Law and Business in the Ted Rogers School of Management (TRSM). Her teaching and research focus on Indigenous peoples and development, with a special interest in regulatory institutions, emergent property systems, and risk. She has served as an executive member of the Aboriginal Law Section of the Ontario Bar Association. Earlier in 2020, Sari was on leave as a visiting scholar at the Buchmann Faculty of Law, Tel Aviv University, and the Faculty of Law, Hebrew University. She holds a PhD from Osgoode Hall Law School, an LLM from Queens University, and an LLB from Dalhousie University.

CONGRATULATIONS

Mark Blinch (Image Arts '06) won first prize in the World Press Photo Foundation's 2020 Photo Contest in the Sports, Singles category for his famous photograph "Kawhi Leonard's Game 7 Buzzer Beater," taken as the former Toronto Raptor forward's shot was sinking into the net at Scotiabank Arena to beat the Philadelphia 76ers in Game 7 of the 2018–19 Eastern Conference Semifinals.

Mitch Frazer, chair of Ryerson's Board of Governors, has been appointed chancellor of Ontario Tech University (University of Ontario Institute of Technology) effective June 30, 2020. At this time, he will step down from the Board, which he has served with great distinction since 2012.

EVENTS AND INITIATIVES

PANDEMIC RESPONSE PLAN – Ryerson's Public Health Threats Committee has devised a new pandemic response plan, which the university has been following since the COVID-19 outbreak. The committee is housed within the Environmental Health and Safety (EHS) team and co-chaired by Glenda Mallon,

assistant-vice-president, Facilities Management and Development (FMD), and Allan MacDonald, executive director, Student Wellbeing. Its biosafety officer and Toronto Public Health liaison is Tanya Vlaskalin, manager of biological, chemical, and radiological risk at EHS, and its epidemiologist is Prof. Jordan Tustin of the School of Occupational and Public Health, who has worked with the World Health Organization and Médecins Sans Frontières. At Prof. Tustin's prompting, the committee began closely monitoring the spread of COVID-19 since the disease was identified in January 2020. Their updated plan built on Ryerson's previous pandemic plan, created in 2009 in the wake of the H1N1 outbreak. The university's decision to move classes online on March 13 was made possible by the operational plans the committee had put into place, working along with Ryerson's Community Safety and Security team, to ensure business continuity and the successful virtual delivery of services.

VIRTUAL STUDENT SUPPORT – While the Sheldon & Tracy Levy Student Learning Centre (SLC) remains closed due to the pandemic, it has launched the website RSLC@Home, which aims to help students study effectively at home and enhance their wellbeing. It offers links to music and ambient sounds meant to help maintain focus; task management and productivity apps; tips on staying hydrated, keeping physically active, and maintaining good nutrition; and links to resources that support mental health. Students who miss the SLC's study environment can download high-resolution computer wallpaper images of the building's various floors.

CAREER SERVICES – The Ryerson Career & Co-op Centre (RCCC) and TRSM have created online resources to help Ryerson students and new graduates seeking jobs during the pandemic. Both are sending out email newsletters with information on job opportunities and offering one-on-one career coaching online and by phone. The TRSM is running virtual bootcamps and appointments with career consultants and coordinators for undergraduate students, as well as webinars for Masters candidates and alumni. The RCCC, meanwhile, is offering webinars, workshops, virtual open houses, online drop-in sessions with program specialists, critiques of c.v.'s and cover letters, Q&A sessions with professionals in various industries, and virtual panel discussions with employers about recruitment. Its Career Boost program has made 300 positions with faculties and departments across campus available for summer 2020, all of which can accommodate working remotely.

FIRST POLICY EXCHANGE – On March 23, Ryerson visiting professor Matthew Mendelsohn, the Ryerson Leadership Lab, and the Brookfield Institute for Innovation and Entrepreneurship announced the collaborative initiative First Policy Response. It is designed to unite the Canadian policy community and derive insightful and workable economic and social policy ideas aimed at weathering the present crisis and securing a sustainable, equitable recovery. Thus far, it has hosted virtual town halls on issues such as climate policy and COVID-19, the effectiveness of short-term policy, and supporting gig and temporary workers and students. As well, its website has been publishing regular, original commentary by policy experts and links to other relevant commentary and resources.

ALUMNI WEBINARS – On April 6, Ryerson launched the Top 5 webinar series for Ryerson alumni and friends. Hosted by Assistant Vice-President, Engagement Krishan Mehta, the 30-minute sessions each feature an expert offering either practical guidance on a topic that is particularly relevant during the pandemic (e.g., remote work, physical fitness, sleeping well, and personal finance), or insight on contemporary concerns (e.g., homelessness, racism and discrimination, gender equality). The experts

make 20-minute presentations and then take questions, and the sessions are archived on YouTube by RU Connections.

PANDEMIC BORDERS – In April, Canada Excellence Research Chair in Migration and Integration Anna Triandafyllidou, in partnership with the global media organization Open Democracy and other scholars, launched the web platform Pandemic Borders. Hosted on Open Democracy’s website, the platform publishes essays from both Canadian and international scholars who offer their perspectives on human rights and governance issues related to the pandemic. It focuses on challenges created for migrants and vulnerable communities by the closing and selective opening of borders. The platform is intended to drive critical thinking and reflection on potential policy solutions. A related Pandemic Borders webinar series started on May 6, featuring contributors in discussions moderated by Prof. Triandafyllidou.

FUTURE CITIES – From April 8 to May 6, the Ryerson City Building Institute (CBI) partnered with the Urban Land Institute Toronto to present the online discussion series Future Cities. Ryerson scholars, along with representatives of fields such as urban design, real estate development, trade, and non-profit community activism spoke about how the pandemic will affect both Toronto and cities worldwide. The five weekly sessions covered density, commuting and working from home, the climate crisis and COVID-19, main street businesses, and public space; they are now archived on YouTube via the CBI.

PANDEMIC AND CULTURE – On April 2, Ryerson’s Modern Literature and Culture Research Centre (MLC) launched the Pandemic Webinar Series, intended to explore the ramifications of the pandemic through the lenses of the arts, the humanities, and the social sciences. The sessions are moderated by the MLC’s director, Irene Gammel, and its executive member Jason Wang, and speakers have included scholars from Ryerson and other institutions as well as representatives from the worlds of filmmaking and journalism. Thus far, the sessions have covered issues including cultural resilience, media and storytelling, diversity and migration, and the lessons of history, literature, and philosophy. The sessions are archived on Vimeo via the MLC’s website.

DOCTORAL STUDIES IN MANAGEMENT – The TRSM has launched its new PhD program in Management, which will welcome its first cohort of students in the fall. Students will work with faculty supervisors in one of four interdisciplinary areas of specialization: Digital Enterprise and Social Media; Real Estate Studies; Retail and Consumer Services; and Strategy, Innovation, and Entrepreneurship. Industry partners will host experiential, collaborative research projects and provide guest lecturers and speakers. The program’s graduates will gain a deep theoretical and practical understanding of challenges experienced by organizations; their research is designed to be both relevant and practical.

LUNCH & LEARN WITH JEAN CHAREST – On April 22, the Office of the General Counsel and Board Secretariat hosted an online Lunch & Learn session featuring the Honourable Jean Charest, former premier of Québec, who spoke about economics, governance, and leadership during the COVID-19 crisis. Leadership Lab co-founder and executive director Karim Bardeesy and Dean of Law Donna Young led the questions and discussion portion. The session, open to the Ryerson community and geared towards senior administration, provoked thoughtful questions about, and insights on, how the Ryerson campus may reopen and how education can be an important factor in “charging up” the Canadian economy.

WOMEN AND LEADERSHIP – On April 28, Ryerson’s Soup and Substance series held the virtual panel discussion “Handling the Glass Cliff: Women and Leadership During Uncertain Times,” hosted by Vice-President, Equity and Community Inclusion Denise O’Neil Green. Participants included Joanne Dallaire, elder (Ke Shay Hayo) and senior advisor, Indigenous relations and reconciliation; Linda Maxwell, executive director and founder of the Biomedical Zone; Jenny O’Donnell, chief human resources officer; and Donna E. Young, dean of the Faculty of Law. Together, they discussed their strategies as leaders during the pandemic, their ways of dealing with pressures they face as women in high-stakes situations, and their insights on the “glass cliff,” a phenomenon first observed by researchers at the University of Exeter in the UK in 2005, whereby women are more likely to be appointed to precarious, risky leadership positions than men, for instance during times of crisis.

PPE FOR FIRST NATIONS – On May 1, the initiative Finding Our Power Together (FOPT) announced that it had shipped 1,000 lbs of urgently needed personal protective equipment (PPE) and educational supplies to Eabametoong, Kitchenuhmaykoosib Inninuwug, and Nibinamik First Nations. FOPT was co-founded in 2017 by Ryerson alumna Nicole Ineese-Nash, who holds a Master’s in early childhood studies, and the Nibinamik First Nation Youth Council, in response to a suicide crisis among young people. With the support of Ineese-Nash’s former professor Judy Finlay, who herself has worked extensively with Nibinamik, as well as Shelagh McCartney, professor of urban and regional planning and director of the Together Design Lab, FOPT solicited donations and organized volunteers to sew masks. The initiative is ongoing, and the team is collecting non-perishable food, arts and crafts supplies, and electronic devices to help the isolated northern communities.

PANDEMICS AND CIVIL LIBERTIES – On May 6, Ryerson’s Centre for Free Expression (CFE) hosted the online event “Pandemics and Civil Liberties,” a discussion about the impact of responses to COVID-19 on civil liberties and human rights, which touched on issues of data protection and the need for non-partisan oversight and transparency. The panel was moderated by CFE director James L. Turk, and panelists included Renu Mandhane, chief commissioner at the Ontario Human Rights Commission; Brenda McPhail, director of the Canadian Civil Liberties Association’s Privacy, Surveillance, and Technology Project; Tim McSorley, national coordinator of the International Civil Liberties Monitoring Group; and Stephanie Perrin, president of Digital Discretion Inc. The event has been archived on YouTube via the CFE.

STUDENTS HELPING STUDENTS – In April, the Ted Rogers Students’ Society (TRSS) Board of Directors voted to donate \$100,000 to the TRSM COVID-19 student emergency fund. The money was drawn from the society’s operating budget and was reallocated from funds originally earmarked for end-of-year events that were cancelled due to the pandemic. As a result, 2,000 students in need are receiving \$450 each. Additionally, on April 24, the TRSS hosted the 12-hour event CAMH One Brave Stand—an online adaptation of their annual in-person event CAMH One Brave Night—to raise awareness of mental health issues, offer students mental health support, and raise funds for the Centre for Addiction and Mental Health (CAMH).

CYBERSECURITY, POLICY, AND COVID-19 – On April 7, Rogers Cybersecure Catalyst and Ryerson Leadership Lab announced a series of virtual town halls, supported by RBC, called Cybersecurity and

Digital Privacy in the Time of COVID-19. The town halls feature experts in cybersecurity and other fields discussing potential solutions to pressing policy challenges. The series began with an animated discussion about cybersecurity and digital privacy and has since covered contact tracing, cybersecurity and the health sector, privacy and education technology, the digital divide and surveillance. Together, the town halls are part of an initiative called the Cybersecure Policy Exchange, which the Leadership Lab, Cyber Catalyst, and RBC will be launching in summer 2020. It will aim to develop innovative and effective policy around cybersecurity.

from the President's Calendar

April 8, 2020: I attended a webinar hosted by Abdullah Snobar, executive director of the DMZ, at which Prabmeet Sarkaria, provincial associate minister of small business and red tap reduction, spoke about the challenges facing Ontario's technology and startup community during the COVID-19 pandemic.

April 8, 2020: I participated in a strategic discussion with the executive heads of the Council of Ontario Universities (COU) about managing our universities' responses to the pandemic.

April 13, 2020: I spoke with Nandini Jolly, president & CEO of the Toronto-based security software company CryptoMill Cybersecurity Solutions, about a potential partnership between CryptoMill and Rogers Cybersecure Catalyst.

April 13, 2020: I spoke with Armughan Ahmad, president and managing partner, digital at KPMG in Canada, about devising a digital transformation framework for higher education.

April 15, 2020: I participated in a strategic discussion with the executive heads of the COU about managing our universities' responses to the pandemic.

April 16, 2020: As incoming chair of the COU, I participated in the first meeting of the council's presidential search committee.

April 16, 2020: I spoke with Sophie D'Amours, rector of Laval University and chair of the board of Universities Canada, about coordinating Canadian universities' efforts to advocate for the postsecondary sector with the federal government.

April 17, 2020: I participated in a meeting of the executive heads of Universities Canada with Navdeep Bains, federal minister of innovation, science, and industry. We discussed the efforts of the federal government to support the postsecondary sector, focusing on research and innovation.

April 22, 2020: I gave remarks introducing former premier of Québec Jean Charest to a Lunch & Learn online discussion organized by General Counsel and Board Secretary Julia Shin Doi, at which he discussed economics, governance, and leadership during the pandemic.

April 22, 2020: As a member, I participated in a board meeting of the non-profit organization Hackergal.

April 22, 2020: I participated in a strategic discussion with the executive heads of the COU about managing our universities' responses to the pandemic.

April 28, 2020: I spoke with Brian Stevenson, CEO of Navitas North America, about the details of the proposed partnership.

Apr. 29, 2020: I participated in a regular membership meeting of Universities Canada.

May 1, 2020: I participated in a virtual town hall with Ryerson staff, at which I discussed the university's ongoing response to the pandemic and took questions about our planning for the future and our continued efforts to support Ryerson community members and the broader community.

May 1, 2020: I participated in a meeting of Universities Canada's executive heads to discuss the results of an Abacus Data survey about the pandemic's impact on student behaviour and September enrolment.

May 4, 2020: I spoke with Brampton Mayor Patrick Brown about Ryerson's ongoing collaboration with the City of Brampton.

May 5, 2020: Along with leaders in Canada's technology and innovation ecosystem, I participated in a virtual roundtable discussion with Victor Fedeli, federal minister of economic development, job creation, and trade. We discussed the tech sector's concerns regarding the pandemic, as well as the potential for policy initiatives to address them.

May 5, 2020: I participated in a strategic discussion with the executive heads of the COU about managing our universities' responses to the pandemic.

May 6, 2020: I participated in a virtual Ministerial Advisory Council consultation with Ross Romano, Ontario minister of colleges and universities, about how the ministry can support the postsecondary sector with the challenges it faces due to the pandemic.

University Relations

Monthly Metrics & Reach



April 2020

Media Relations

- Created and distributed media pitches on FCAD's volunteer face mask sewing initiative, securing coverage in the Toronto Star and an Instagram interview with fashion celebrity Glen Baxter.
- Conducted targeted media pitching for weekly Rogers Cybersecure Catalyst virtual townhall events.
- Supported Faculty of Science media relations on project to assess kidney quality before transplantation using photoacoustic imaging. Efforts resulted in coverage in EurekAlert.
- Curated responses for 119 campus media (Eyeopener & Ryersonian) and journalism student requests received during the month of April.
- Supported ongoing external media requests related to how the university is responding to COVID-19 and future plans.
- Generated extensive media coverage by pitching faculty experts on various breaking news topics, mostly related to COVID-19, including the effects on Canada's airline and tourism sectors, Corporate Social Responsibility amid the COVID-19 outbreak, and how COVID-19 is contributing to slower Toronto home sales.

Publications

- Ryerson Today (RT) produced 11 editions in April 2020. The majority of content was COVID-19 focussed (which continues to be the most popular

content), but the team started to bring in other University stories later in the month.

- Highest open rate was 50.5% for April 9 RT which included an update from President Lachemi about resources available to help the community during the pandemic.
- Highest click rate was 13.3% for April 29 RT which included a story from President Lachemi about looking ahead to fall 2020.
- Most-viewed page was the looking ahead to the fall 2020 story with 11,688 views.
- Team has noticed a steady increase in readership from the 18-24 category, indicating growing student engagement.

Marketing

- Launched a very successful digital campaign with the Chang School for their spring courses resulting in a record number of enrollments (33,000). Led the campaign messaging and creative development and worked with the Chang team to develop a comprehensive strategy. Followed up with a summer campaign which is now in market. Fall campaign planning is in progress for late June launch.
- Worked with University Advancement on their Student Relief campaign in response to the COVID-19 pandemic, introducing a paid digital advertising component. The campaign ran April 9 through 23 and resulted in a total of 467k digital ad impressions, 412 social engagements, and 35 online donations via ads.
- Created two Fashion Zone explainer videos, each featuring a different story, to be showcased at



future events and profiled on website and in digital campaigns.

- Developed a Mailchimp template for the Canada Excellence Research Chair in Migration and Integration team (CERC) to leverage for the distribution of their monthly e-newsletter.
- Concept development is underway for TRSM's B.Comm campaign which will launch in the fall.
- Updated the Faculty of Law website including adding program information pages and news updates.
- Beginning to work on the design of the 2021 domestic Admissions Handbook with the Registrar's Office, to be produced for fall 2020.
- Projects in progress include: Ryerson University plans (Master Campus Plan and the Strategic Vision), YSGS digital Year in Review, YSGS Framework for Truth and Reconciliation, and continuing to prep reputation campaign including videos and website articles.

Website

- For the first time since these reports began, there were *decreases* in number of visits (-1.53%), in visitors (-6.38%), and mobile visits (-7.52%) over the same period last year. COVID-19 has changed people's priorities, and the devices used to access content.
- Average visit duration is up by 12% to 3 minutes and 12 seconds

Social Media

- **Facebook:** Gained 259 followers to reach 76K. Photo post of DCC PPE donations was most engaged with, at 3.3K engagements.
- **Instagram:** Gained 369 followers to reach 31.6K. At 5.4K engagements, the most engaging post on

Ryerson's Instagram to date was a photo of the DCC PPE donations. The celebration post for alum Mark Blinch's Raptors photo award was also one of our highest performing to date, with 3.4K engagements.

- **Twitter:** Gained 91 followers to reach 58.6K. The positive story of DCC's PPE donations was also the most engaged with tweet, at 622 engagements.
- **LinkedIn:** Gained 856 followers to reach 236K. Broke record for highest performing LinkedIn content to date with the Mark Blinch celebration post, which had 4.7K engagements.
- **Giphy:** Received 2M gif/sticker views.

Digital Marketing

- Planned and managed a new ad campaign for University Advancement to support a fundraising campaign for Ryerson's COVID-19 Student Relief Fund. Campaign performance was stronger than previous paid advertising fundraising efforts.
- After reviewing and updating assets with sensitivity to the COVID-19 environment, we relaunched components of several paid digital marketing campaigns.
- Managing ads in-house to promote online info sessions for FEAS' Master of Engineering Innovation and Entrepreneurship (MEIE).
- Working with agency partners on search advertising campaigns for MBA and Grad Studies recruitment as well as The Chang School's multi-channel spring/summer recruitment campaign.

SENATE PRIORITIES COMMITTEE (SPC) 2020-2021 14 MEMBERS				
	NAME	POSITION	TERM EXPIRES	TERM #
EX-OFFICIO				
President (Chair)	Mohamed Lachemi			
Vice Chair, Senate (Vice Chair)	Lynn Lavallée			
Provost and Vice-President, Academic	TBD			
Deputy Provost & Vice-Provost, University Planning	Glenn Craney			
Vice-Provost, Academic	Kelly Mackay			
Secretary of Senate (non-voting)	Donna Bell			
ELECTED SENATORS				
	TBD	Dean	2021	1
	Tara Burke	Faculty Senator	2021	2
	David Checkland	Faculty Senator	2021	1
	Alex Ferworn	Faculty Senator	2021	1
	Andy McWilliams	Faculty Senator	2021	1
	Neil Thomlinson	Faculty Senator	2021	1
	TBD	Graduate Student Senator	2021	1
	TBD	Undergraduate Student Senator	2021	1

Terms of Reference:

- To take responsibility to formulate, in consultation with the Secretary, the agenda for each Senate meeting, together with supporting documentation;
- To select, for at least two Senate meetings per year, topics of importance and interest to the Ryerson community, and relevant to the responsibilities of Senate:
 - Such topics shall be open for discussion in Committee of the Whole for an extended period, not normally to exceed one hour;
 - The SPC shall notify Senate in advance of such topics and arrange for their presentation;
- To bring to the attention of Senate, and to consult with Senior administration regarding, emergent issues facing the university and, when appropriate, to recommend to Senate the referral of such issues to a Standing Committee, or to recommend to Senate the creation of an *ad hoc* Committee to address such an issue, or to recommend some other course of action;
- To establish a sub-committee, if desired either by Senate or the SPC, to examine and review the state of the University's overall finances and priorities with respect to their

impact on academic programs and activities in light of the Academic Plan, and to present to Senate its findings and recommendations;

- To represent Senate in meetings with the Board of Governors (representatives) that may be agreed upon from time to time regarding matters of mutual concern; and to report back to Senate as appropriate on the nature of, and any outcomes from such meetings;
- To explore the implications and sustainability of the creation of new Faculties and/or Departments/Schools, and to advise Senate accordingly; and,
- To act on behalf of Senate, if needed, during the summer months, and to report to Senate at the first meeting of the following Session any actions taken on its behalf.

Composition:

- The President and Vice-Chancellor, who shall serve as Chair;
- The Vice-Chair (who is the Vice-Chair of Senate);
- The Provost and Vice-President, Academic;
- The Deputy Provost and Vice-Provost, University Planning;
- The Vice-Provost, Academic
- One member elected by and from the Deans (including Chang, YSGS and Library);
- Five members elected by and from the faculty Senators (in accordance with Article 3.3.1.1);
- One undergraduate student Senator elected by and from all student Senators; and,
- One graduate student Senator elected by and from all student Senators.
- The Secretary of Senate (non-voting)

ACADEMIC GOVERNANCE AND POLICY COMMITTEE (AGPC)

2020-2021

16 MEMBERS

	NAME	POSITION	TERM EXPIRES	TERM #
EX-OFFICIO				
Provost and Vice President Academic (Chair)	TBD			
Vice Provost, Academic (Vice Chair)	Kelly Mackay			
Vice Provost, Students	Jen McMillen			
Registrar	Charmaine Hack			
Secretary of Senate (non-voting)	Donna Bell			
SENATORS				
	TBD	Dean,	2021	1
	David Checkland	Faculty, Arts	2021	1
	Janice Neil	Faculty, FCAD	2021	1
	Jane Saber	Faculty, TRSM	2021	2
	Alex Ferworn	Faculty, Science	2021	1
	Ravi Ravindran	Faculty, FEAS	2021	1
	Ian Young	Faculty, FCAD	2021	1
	Anne-Marie Brinsmead	Chang School Program Director	2021	5
	Andrew McWilliams	Senate Chairs' Representative	2021	1
	TBD	Graduate Student Senator	2021	1
	TBD	Undergraduate Student Senator	2021	1
	TBD	Undergraduate Student Senator	2021	1

Terms of Reference

- To propose, oversee, and periodically review Senate bylaws, policies and University procedures regarding any matter within the purview of Senate, except those matters for which responsibility is specifically assigned by this Bylaw to another entity;
- To recommend to Senate the establishment of Policy Review Committees, each mandated by Senate to undertake a periodic review or special review of an existing policy or policies in a policy area; to ensure that such Review Committees draw substantially on appropriate experience and expertise in the policy area; and to ensure that appropriate coordination with other existing policies occurs by, as appropriate, having a Policy Review Committee report to the AGPC rather than directly to Senate;
- to propose new Senate policy in areas when and where there is no current policy and it is advisable, prudent and/or necessary that there be policy; and to nominate to Senate a special sub-committee of the AGPC to research and draft such policy; and to forward the draft policy to Senate for consideration;
- to report to Senate with a Committee recommendation on all matters referred to AGPC by Senate or any Senate Committee; and
- to request reports from other University committees, sub-committees or departments whose business has an academic policy dimension, or a substantial effect on the academic mandate or performance of the University.

Composition

- There shall be ex officio members, and members selected in accordance with the provisions of Article 3.3 as follows:
- the Provost and Vice President Academic, who shall serve as Chair;
- the Vice Provost Academic, who shall serve as Vice Chair;
- the Vice Provost, Students;
- the Vice-Provost and Dean, Yeates School of Graduate Studies;
- the Registrar;
- one (1) Faculty Dean elected by and from the Faculty Deans;

- seven (7) faculty Senators representing at least five (5) of the Faculties, at least one of whom is a Chair/Director, elected by faculty Senators;
- one (1) Senate Associate Chang School Representative;
- two (2) undergraduate student Senators elected by and from all undergraduate student Senators in accordance with Article 3.3.1.1;
- one (1) graduate student Senator elected by and from all graduate student Senators in accordance with Article 3.3.1.1; and
- the Secretary of Senate (non-voting).

REPORT OF ACADEMIC STANDARDS COMMITTEE**Report #W2020-5; June 2020**

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

- **PERIODIC PROGRAM REVIEW – School of Retail Management, Ted Rogers School of Management**
- **TED ROGERS SCHOOL OF MANAGEMENT – Addition of ‘Honours’ designation to the Bachelor of Commerce – Retail Management degree**
- **FACULTY OF ENGINEERING AND ARCHITECTURAL SCIENCE – Universities of Canada-Egypt Curriculum Proposal**
- **FACULTY OF SCIENCE – Changes to co-operative education work term requirements**
- ***For Information: Chang School Certificates – Revisions (March/April 2020)***

A. PERIODIC PROGRAM REVIEW – SCHOOL OF RETAIL MANAGEMENT, TED ROGERS SCHOOL OF MANAGEMENT**FINAL ASSESSMENT REPORT (FAR)**

In accordance with the Institutional Quality Assurance Process (IQAP), this final assessment report provides a synthesis of the external evaluation and the internal response and assessments of the undergraduate **Bachelor of Commerce - Retail Management** program. The report identifies the significant strengths of the program, together with opportunities for program improvement and enhancement, and it sets out and prioritizes the recommendations that have been selected for implementation.

The Implementation Plan identifies who will be responsible for leading the implementation of the recommendations; who will be responsible for providing any resources entailed by those recommendations; and timelines for acting on and monitoring the implementation of the recommendations.

SUMMARY OF THE PERIODIC PROGRAM REVIEW OF THE RETAIL MANAGEMENT PROGRAM

The Retail Management program submitted a self-study report to the Vice-Provost Academic on April 8, 2020. The self-study presented the program description and learning outcomes, an analytical assessment of the program, and program data including the data collected from students, alumni and employers along with the standard University Planning data tables. Appended were the course outlines for all core required and elective courses in the program and the CVs for all RFA faculty members in the School of Retail Management and all other faculty who have recently taught core courses.

Two arm's-length external reviewers, Dr. Patrali Chatterjee (Mukhopadhyay), Department of Marketing, Feliciano School of Business, Montclair State University, and Dr. Robert P. Jones, Department of Hospitality and Retail Management, Texas Tech University, were appointed by the Dean of TRSM from a set of proposed reviewers. They reviewed the self-study documentation and then conducted a site visit at Ryerson University from October 23 to 25, 2019.

The visit included meetings with the Provost and Vice-President Academic; Vice-Provost Academic; Dean, TRSM; Associate Dean, Faculty and Academic; Associate Dean, Research & Graduate Studies; and the Director, School of Retail Management. The PRT also met with several other members of the School of Retail Management including staff, students, and faculty members, as well as with alumni, members of the Advisory Council, and the Associate Chief Librarian. A general tour of the campus was provided, including a tour of the Business Building,

the Library and Jorgenson Hall.

In their report, dated November 25, 2019, the Peer Review Team (PRT) provided feedback that describes how the Retail Management program meets the IQAP evaluation criteria and is consistent with the University's mission and academic priorities.

The main areas of strength identified by the PRT include the industry experience of some of the faculty; a practical industry-focused curriculum; the mandatory paid internship or optional co-op requirement; industry participation in the classroom and in extracurricular programs; and, the School's location and facilities.

The PRT also identified areas for improvement, including addressing students' poor performance in Introductory Accounting and Economics courses in first year, which impact their GPA and prevent them from applying for internships and co-ops; and, a strain on the demands of faculty and staff.

The Chair of the Retail Management program submitted a response to the PRT Report on December 20, 2019. The response to both the PRT Report and the Program's Response was submitted by the Dean of TRSM on March 12, 2020.

The Academic Standards Committee completed its assessment of the Retail Management Program Review on May 7, 2020. The Committee indicated that a thorough, analytical and self-critical program review was conducted. The School integrated into the developmental plan feedback from students, alumni, employers and peer reviewers, and outlined a comprehensive plan for program enhancements moving forward.

The Academic Standards Committee recommends that the program continue, as well as provide a one-year follow-up report by June 30, 2021, as follows:

1. Report on the status of the initiatives outlined in the Implementation Plan with a focus on the transition of the degree program to 40 credits.

Presented to Senate for Approval: June 2, 2020

Start date of next Periodic Program Review: 2024-25

SUMMARY OF THE REVIEWERS' RECOMMENDATIONS WITH THE PROGRAM'S AND DEAN'S RESPONSES

As proposed by the Reviewing Team:

RECOMMENDATION 1. Improve the student mix in the RM program through targeted efforts to increase conversion rates for first and second choice applicants with high grades. Increasing awareness of scholarships, digital retail components of the program and industry initiatives, student placements six months after graduation, vignettes of successful alumni in outreach efforts to high school students, industry, community and government will raise the profile of the program, improve the student mix with the added benefit of a stronger pool of MscM students downstream.

Department's Response: We acknowledge that we will need to develop a strategic approach that entails outcome-oriented recruitment messages including placement rates and career stories from graduates, as you noted. In the past year, the program has started this effort by recording 12 videos of alumni speaking about their careers and adding several student and alumni profiles to the school website. These types of stories and successes will become the foundation for prospective students, and in particular, it may be targeted to increase conversion rates of those who have already applied to the Retail program as their 1st or 2nd choice.

Dean's Response: See response to recommendation 6, below.

RECOMMENDATION 2. Improve accessibility of international study tours: The international study tours piloted by Drs. Hong Yu and Frances Gunn provide an immersive experience, providing students first-hand knowledge of state-of-art retail practices at leading retailers and designers. Other faculty are expanding the initiative offering more students the opportunity, however financial constraints make it out of reach for many students. The RM Program recognizes this issue and offers subsidized retail trips to Canadian retailers in other provinces (e.g., Vancouver). We request the RM Program, the Council of Advisors, TRSM and Ryerson University explore options to reduce costs and offer scholarships to make these opportunities more inclusive keeping with Ryerson University's commitment to accessibility, so more students are able to participate at least once during their program.

Department's Response: The program's history in offering multiple retail travel study opportunities for students (e.g., China, Italy, Netherlands, etc.) has been a key component of the experiential education to which prospective students may look forward. However, accessibility through funding support has been inconsistent. Recent developments suggest that students may be able to access increased funding for such trips in the future through the Ryerson International office and the Dean's office. Going forward, the upcoming trip to London, England in 2020 as part of the RMG917 course will be one of the first to benefit.

Dean's Response: Not specifically addressed.

RECOMMENDATION 3. The annual one-day internal "Retail Research Colloquium" in the winter semester is an excellent initiative to spur research activity and knowledge sharing between faculty, MScM students and research-oriented undergraduate seniors. Faculty grant writing to provide research assistantships for international students serve dual purposes – student development towards research-based careers as well much-needed research support for faculty. We recommend faculty receive grant-writing assistance, research support and travel resources for co-published research and attendance at academic and professional conferences.

Department's Response: TRSM, at the faculty level, does offer assistance with grant-writing, travel funding for conferences and peer-group support. Notably, with the PhD program on the horizon, we acknowledge that increased access to resources dedicated to research may be necessary. Within the Retail program, this year's Retail Research Colloquium will be expanded to include a larger group of participants from the faculty and graduate students in other departments for shared learning and stimulating collaboration opportunities. Undergraduate students with an interest in future graduate studies are also invited to this event.

Dean's Response: See response to recommendation 9, below.

RECOMMENDATION 4. The establishment of a clear pathway from the undergraduate program to the MScM in Retail Research to potentially a new Ph.D. program needs to be formalized. Faculty teaching loads and commitments must be commensurate with the rigor required in the graduate retail program.

Department's Response: We will consider new ways to formalize potential pathways into the graduate programs.

Dean's Response: See response to recommendation 9, below.

As proposed by the program in the self-study:

RECOMMENDATION 5. To include the "Honours" designation in the degree title.

Dean's Response: I strongly support adding the "Honours" designation to the Retail B.Comm as a 4-year degree. Given the timing of this review completion, this recommendation should be targeted for the Fall 2020.

RECOMMENDATION 6. To focus marketing of the RM program that highlights opportunities for internships, co-op, retail as a career... & unique retail curriculum.

Dean's Response: While the TRSM Marketing Communication team will consider how future Retail specific campaigns align with the broader TRSM recruitment efforts, it is encouraging to see the ongoing efforts of dissemination. I recognize that these appear in the form of student and alumni-based testimonials that highlight their experiences within and beyond the program (e.g., internships, career, etc.). In this regard, I agree with the external review team's recommendations to further increase the outreach in attracting transfer students from other university programs while motivating current students through a concerted strategy of retention.

RECOMMENDATION 7. To Discontinue the Part-time degree program offering.

Dean's Response: Given the low interest, low enrolment, and subpar retention rates (25% after 4 years) of the part-time option within the Retail program, I agree with the recommendation to discontinue the part-time degree program. In lieu of displacing the part-time pathway, I encourage the program to further promote the minor option in Retail or standalone retail certificate pathways through the Chang School of Continuing Education. This provides a ready alternative for students who seek a part-time option that includes some of the core topics in retail studies. This recommendation should be targeted for Fall 2021 including submitting calendar changes for Fall 2020.

RECOMMENDATION 8. Explore opportunities to identify and offer relevant and evolving paths of study within the curriculum through innovative teaching methods.

Dean's Response: I agree that the program should identify clear paths within the curriculum and innovative teaching strategies that will serve a dual purpose in addressing the needs of current and prospective students. The creation of pathways (e.g. formal concentrations or informal study planning guides) related to specific topics of interest and career roles will complement the degree. It will help in developing clear marketing campaigns surrounding these pathways. This will enable current students to take increased ownership in directing their education to ensure that their study plans align with the individual goals and trends of the Retail industry. Moreover, the department can increase flexibility and student success by lowering the total number of courses required for degree completion to 40 (currently 45). This will better align with other TRSM schools that already have or will all be moving forward with 40 total courses in their curriculum. This may include exploring how to support student success in quantitative courses (as identified by the external reviewers) through discussions with the School of Accounting and Finance to see if their current ACC and FIN courses are suitable for retail students, or if sector-specific content, tutorials, and other supports may be developed in lieu of creating new retail-specific Accounting and Finance courses.

As retention strategies are of paramount importance, I recognize the need for greater support for the Retail students. With this in mind, TRSM have begun to explore a centralized advising model that oversees the wider student body of the faculty, while recognizing the need for retail-specific advising as per the recommendation put forth by the external reviewers. As we are in the process of integrating and shaping a faculty-wide centralized advising unit, we hope to seamlessly integrate the Retail group to better support our retail students.

RECOMMENDATION 9. Explore opportunities for funding to support and sustain the ongoing integration of retail undergraduate students in faculty research projects.

Dean's Response: I am excited by the progress of our PhD proposal and see the final recommendation of the self-study as further strengthening the research profile of TRSM and Ryerson. Retail's interest in supporting the integration of undergraduates in research is an encouraging sign that builds on past successes with supervising students in the MScM. While the dean's office cannot promise specific dedicated funding at this time, I look forward to a proposal and needs assessment to consider how to best support this initiative.

Lastly, I recognize the academic demands on the faculty that were raised by the external reviewers. As several hold cross-appointments and/or occupies higher-level administrative roles, I further look to support the growth of the Retail program in its faculty complement (e.g., new hires), pending resource availability and budgetary approvals.

IMPLEMENTATION PLAN

Recommendation #1: To include the "Honours" designation in the degree title.
Rationale: As a four year B.Comm, the degree in Retail Management has been mapped to the OCAV table of UDLES for an Honours degree at the Bachelor's level.
Objective: The Honours designation typically helps to differentiate Bachelor's degree programs that incorporate a higher level of achievement through the completion of a 4-year academic program rather than non-honours degrees that may only require 3 years of study. While the B.Comm degree in Retail Management has always been a 4-year program, it has not included this designation. The addition of the honours designation will help position graduates from the RM program on equal footing to their peers who have completed 4-year degrees at other post secondary institutions and as a point of differentiation from shorter college diploma programs.
Implementation Actions: <ul style="list-style-type: none">Upon approval of this Program Review, the School will propose this change be made to the Ryerson Undergraduate Program Calendar for the 2021/2022 academic year.
Timeline: <ul style="list-style-type: none">Submission of proposal memo to Academic Standards Committee, May 2020Submission of calendar changes to the Registrar office by October 2020.
Responsibility for leading initiative: Program Director
Responsibility for approving recommendation, providing resources and overall monitoring: Office of the Registrar

Recommendation #2: To Discontinue the Part-time degree program offering.
Rationale: <ul style="list-style-type: none">Part-time program admissions have averaged less than 8 students annually over 7 years.Retention rates for this group are only 25% after 4 years in the program.It is sometimes viewed as a "back door" entry point for prospective students who were deemed underqualified for the full-time RM program.Timing and nature of several core courses, including 4th year capstone classes prove challenging for part-time students to attend in the day yet limited interest/ability to offer evening, online or tied sections through continuing education for these senior level courses.As a result of the above, the use of course substitutions for core retail courses had become a norm to assist part-time students complete their requirements for graduation.Students completing the more established part-time degree in Business Management now have access to the Minor in Retail Management that wasn't available prior to the previous PPR and these Retail courses are available as online offerings.

Objective:

- Having already suspended new registrations in the part-time degree in Retail Management as of Fall 2017 and pending the outcome of this review, the formal discontinuation of this offering for new students is proposed to take effect in Fall 2021. Current students will continue to be supported on an individual basis toward the successful completion of their degree as they have been to date.

Actions:

- Approval of proposal to discontinue Part-Time degree offering in Summer 2020.
- Amendment to Ryerson Undergraduate Course Calendar to be submitted by October 2020 to become effective in Fall 2021.
- Update all online (Ryerson, TRSM, Chang School) references to the Part-Time degree with directions to the Part-time degree in business management and minor in retail.

Timeline:

- Approval of proposal in Summer 2020; commences Fall 2021

Responsibility for leading initiative: Program Director**Responsibility for approving recommendation, providing resources and overall monitoring:** Faculty Dean

Recommendation #3: To focus RM program marketing messages on opportunities for internships, co-op, retail as a career (leveraging alumni, category management and sales professional certifications, advisory council, location, etc.) in relation to the RM curriculum.

Rationale:

- Student feedback suggests that internship/co-op opportunities and the unique nature of a degree specialized in retail are the most important factors for prospective applicants.
- While more active promotion of program scholarships was recommended in the previous program review, opportunities for financial aid appear to be a secondary concern for prospective students in attempting to identify the right program and may be more effectively highlighted later in the process of converting applicants to enrollments.

Objective:

- Overcoming misperceptions about retail careers have proven challenging for the industry as a whole and thus remains a priority for the RM degree program.
- The relevance of the degree and interest in specific retail careers once individuals are made aware of the opportunities (e.g., buying and merchandising, digital retailing, etc.) is illustrated in part through a high percentage of students who enroll in the RM program via direct entry (transfers from college programs) or working for a short period following high school.
- By developing consistent messaging that highlights the diversity of career possibilities and skills required for innovative retail initiatives, the school may better position the RM degree to improve conversion rates among new applicants and those considering a transfer from other university programs while also strengthening internal retention.

Actions:

- Develop a plan to highlight new retail alumni each year that match the interests stated by students and employer partners in annual surveys.
- Include focus on unique paths within the retail curriculum (i.e., buying, digital) and certifications (e.g., Professional Category Manager, Sales Professional).
- Explore the value of targeted marketing of a degree in retail beyond Ontario and opportunity to reach students considering a change in universities / programs.
- Increase focus on college diploma graduates for “direct entry” paths to the degree.
- Measure popularity of specific career roles/employer brands on social media/website.
- Survey students about top reasons for selecting the RM program and top forms of engagement they experienced prior to accepting their admission offer.

Timeline:

- Develop an initial plan in Summer 2020
- Content creation in July/August
- Begin activating content through online / print channels September through March
- Conduct new student and employer surveys in October
- Review annually in April the effectiveness of all content and plan for new examples to highlight in the following year.

Responsibility for leading initiative: Manager, Program Design.**Responsibility for approving recommendation, providing resources and overall monitoring:** Program Director**Recommendation #4:** Propose curriculum change from 45 to 40 credits while presenting suggested paths of study that align with career fields, special topics, or future graduate studies.**Rationale:**

- Updating the curriculum to 40 total credits will better align with requirements by other programs in TRSM, increasing flexibility and choice for RM students.
- Informal pathways that may be mapped to the curriculum (examples include Buying & Merchandising, Digital Retail, and Sales Leadership as identified by students and employers).
 - a) Many prospective students consider the RM program due to career aspirations in buying;
 - b) Digital innovation is an area that may be of interest yet often overlooked by prospective students as being part of a retail degree;
 - c) Sales leadership is a growing area within TRSM, and can be a great way to enhance interdisciplinary orientation within this field.
- Within an ever-changing industry, retail job functions, titles and terminology evolve and must be monitored to ensure currency and alignment with curriculum.
- Current students may benefit from clearer suggestions about how courses relate to each other and to prospective career paths or Masters programs.
- The potential to explore and identify one formal area of concentration (e.g., digital retail, sales leadership) that complements the school’s reputation for buying and merchandising may better serve prospective, current and graduating students alike.

Objective:

- Propose a revised curriculum plan that reduces total credits from 45 to 40.
- Outline paths through the RM curriculum that relate to specific career interests. This may include special notation in the Undergraduate Course Calendar to show clusters of courses (e.g. RMG302, RMG400, RMG452, RMG806, RMG909, RMG916 for Buyers and Merchants)
- Explore the opportunity to develop pathways in a field of retail with growing student interest and employer demand.

Actions:

- Submit curriculum change proposal to TRSM Undergraduate Curriculum Committee.
- Review curriculum clusters and alignment to career paths during faculty meeting.
- Conduct iterative research with students, alumni, employers about these paths.
- Actively monitor course enrolments, student interests, and industry needs.
- In addition to the informal paths, identify the potential for one specific area of concentration within the retail degree.

Timeline:

- Review curriculum with Faculty in Spring 2020
- Present revised curriculum plan to UCC in Summer then TRSM Faculty Council in Fall 2020
- Prepare proposal for course calendar submission in October that includes informal paths.
- Further explore potential for one formal concentration in Winter 2021
- Present follow up report to ASC by June 30, 2021.

Responsibility for leading initiative: Program Director & Manager, Program Design & Academic Advisor

Responsibility for approving recommendation, providing any resources made necessary by the recommendation, and overall monitoring of the implementation of the recommendation: Faculty Dean

Recommendation #5: Explore opportunities for funding to support and sustain the ongoing integration of retail undergraduate students in faculty research projects on an annual basis.

Rationale:

- Faculty in the RM program have proven adept at guiding MScM students to successful completion of a research-based degree.
- The RM Academic Plan and NSSE survey suggests opportunities for integrating more undergraduate students in the research process.
- With select examples of grants being used to hire retail research assistants, this could be expanded if more consistent funding were available.

Objective:

- To identify internal funding within the RM program to support the ongoing integration of undergraduate students in research projects.
- Support Faculty in their pursuit for grants to open opportunities for Undergraduate-based research assistants.

Actions:

- Conduct needs assessment among faculty of the type of research support that is most needed.
- Align needs with potential for undergraduate students to provide relevant support.
- Explore potential for internal funding of student research positions.
- Develop process for faculty to apply / implement retail research projects.
- Identify or create space/process for student researchers and research assistants to work on an on-going basis.
- Invite select undergraduate students to the annual Retail Research Colloquium.

Timeline:

- Needs assessment in faculty meetings Fall 2020.
- Review internal accounts, potential sources of funding – Fall 2020.
- Develop pilot project & process for undergraduate research initiatives.

Responsibility for leading initiative: Program Director

Responsibility for approving recommendation, providing resources and overall monitoring: Faculty Dean

Recommendation

Having satisfied itself of the merit of this periodic program review, the Academic Standards Committee recommends: *That Senate approve the Periodic Program Review for the School of Retail Management, Bachelor of Commerce Degree Program – Ted Rogers School of Management.*

B. TED ROGERS SCHOOL OF RETAIL MANAGEMENT – Addition of ‘Honours’ to the Bachelor of Commerce – Retail Management Degree

Upon completion of the recent Periodic Program Review for the Ted Rogers School of Retail Management, the School proposes to formally add the “Honours” designation to the degree awarded for a Bachelor of Commerce in Retail Management with corresponding updates to the Ryerson Undergraduate Program Calendar in the 2021/2022 academic year.

Rationale: The Honours designation typically helps to differentiate Bachelor’s degree programs that incorporate a higher level of achievement through the completion of a 4-year academic program rather than degrees that only require 3 years of study. While the Bachelor of Commerce in Retail Management has always been a 4-year program, it has previously not included this designation.

Based on information from the recent PPR self-study (i.e., mapping of LOs to courses/UDLES) each of the required Program Learning Outcomes has been mapped to appropriate Ontario Council of Academic Vice Presidents (OCAV) Undergraduate Degree Level Expectations for an Honours Bachelor's degree. This mapping was noted by the PPR External Review Team as follows:

“The program requirements and learning outcomes are clear, appropriate and align with the TRSM and Ontario Council of Academic Vice Presidents (OCAV) Undergraduate Degree Level Expectations for an Honours Bachelor's degree.”

- Dr. Patrali Chatterjee (Montclair State University) & Dr. Robert P. Jones (Texas Tech University)

The addition of the honours designation will help to better position graduates from the Retail Management program on equal footing to their peers who have completed 4-year degrees at other post-secondary institutions and as a point of differentiation from shorter college diploma programs.

Recommendation

Having satisfied itself of the merit of this proposal, the Academic Standards Committee recommends: *That Senate approve the addition of "Honours" to the Bachelor of Commerce – Retail Management degree designation – Ted Rogers School of Management.*

C. FACULTY OF ENGINEERING AND ARCHITECTURAL SCIENCE – Universities of Canada-Egypt Curriculum proposal

Background - Anticipating Ryerson's forthcoming 2020-2025 Academic Plan, the Faculty of Engineering and Architectural Science (FEAS) has embarked on an ambitious opportunity to immediately demonstrate Ryerson's Global Leadership and the goal of expanded Internationalization. Working with respected and trusted partners within the Middle East and North African (MENA) region, FEAS is proposing a bold initiative that would firmly establish Ryerson and FEAS experientially learning-based academic programming in engineering which is in high demand in the MENA educational market. As an anchor partner within the Universities of Canada in Egypt (UCE) campus, in the new administrative capital in New Cairo, FEAS has been invited to provide a unique experiential learning educational experience.

In 2018, the Egyptian Government ratified a new educational model that allows universities such as UCE to host key Canadian partner universities, with each Institution providing its own unique area of expertise. UCE provides the campus facilities and infrastructure, marketing and student recruitment, health, wellbeing, and student services under the guidance and direction of Canadian norms and standards, while the University partners themselves maintain total academic control of their respective program offerings, policies, and norms. Essentially allowing MENA students to work towards the completion and awarding of a Canadian degree within Egypt.

The University of Prince Edward Island has been the first Canadian partner to establish itself on the UCE campus, offering undergraduate degrees in Business, Computer Science, Sustainable Engineering and a Master's in Business Administration. Entering into UCE's second year of operation, student enrollment already exceeds 1,000 undergraduate and graduate students. The addition of Ryerson's Faculty of Communication and Design (FCAD), which was approved by Senate in April 2020, and FEAS, as outlined in this proposal, will allow for unique suite programming for Egyptian and MENA students. As such, student enrollment is targeted to quadruple in the next several years.

Accordingly, FEAS proposes to pursue a formal partnership with UCE in order to offer the following programs commencing in the Fall 2021 term, both of which have been identified as immediate growth areas within the MENA and specifically Egyptian educational market:

(1) FEAS, Department of Civil Engineering, BEng in Civil Engineering,

(2) FEAS, Department of Electrical, Computer and Biomedical Engineering, BEng in Electrical Engineering

Subsequent exploration of the possibility of programs offered through the Department of Mechanical and Industrial Engineering, again based on current student interest and need, would be conducted once the first two programs are established.

There are no proposed changes to the structure or the mode of delivery of the curriculum of the selected programs. This proposal only requests that the same program offerings be allowed to be offered in partnership with UCE and their logistical infrastructure, in Egypt. Faculty members hired in Cairo will build course material within the defined course sequence and structure, following Ryerson Engineering course outlines and Canadian Engineering Accreditation Board (CEAB) materials.

Delivery of programs and courses will run 13 weeks per semester, with new academic cohorts starting in September of every year. Semesters will include Fall, Winter and Spring/Summer. Start dates and holidays will vary from the Canadian calendar due to variance in Egyptian secular and religious holidays. However, all efforts will be made to closely align Canadian and Egyptian student and operational calendars.

In the combined FEAS @ UCE first year cohort, it is anticipated that Civil and Electrical Engineering will each have 50 students (100 students).

Academic governance, including applicable Senate Policies (see Appendix E), will remain vested to Ryerson through existing decanal structures. This will include establishing and empowering localized committees lead by the FEAS @ UCE Associate Dean/Executive Director as well as Civil and Electrical Engineering Program Directors to form when required and under the guidance of Ryerson FEAS's relevant program Chairs and Dean. Further, committees would liaise with pertinent Ryerson offices (e.g. the Office of Academic Integrity) to ensure a fully harmonized application of policies for Cairo-based students. All efforts will be made to ensure a fair, open and equitable process within Egypt, designed to mirror student experiences at Ryerson in Canada. After the proposal is approved and implemented, opportunities to engage students and student groups between the two campuses will be identified and implemented.

All classes will be taught in English and as per UCE Admissions policy, all students will require an overall IELTS Score of 6.5, or a TOEFL Score of 80+ which mirrors Ryerson's own English Proficiency requirements. Any adjustments to Ryerson's admission criteria/thresholds in Canada would be simultaneously adjusted for admission to study in Cairo.

Effect on the Undergraduate Degree Level Expectations (UDLEs) and program learning outcomes - There are no anticipated effects on UDLEs or program learning outcomes.

Changes that are the result of a previous periodic program review - The proposed changes were not generated through previous periodic program review (PPR) exercises. For future periodic program reviews, the Cairo offered programs will incorporate all program adjustments articulated through the Toronto-led PPR process, and these adjustments will be governed by the established processes and governance of the Toronto programs.

Additional resources needed - The partnership agreement will entrench clear obligations on the part of UCE in their campus development to ensure the requisite physical plant and equipment infrastructure. These expected resources include Civil and Electrical Engineering labs and information technology infrastructure. Additional support systems will include library resources (both physical and digital as well as staffing), student services, cafeteria and student government, which will be shared among the UCE Canadian University partners, such as FCAD and UPEI. The requisite partnership agreement would also outline the requirements for ongoing investment in the maintenance, updating and evolution of infrastructural support required to align with study conditions at Ryerson in Toronto.

With respect to faculty and staff required for managing programming on the UCE campus, all faculty and staff will be recruited at the discretion of hiring committees as designated under the authority of the pertinent Ryerson Dean and actioned by local and Toronto based Departmental Hiring Committees (see Appendix D). Ryerson will retain full control of both the faculty and staff profiles sought and will have authority for all hiring decisions. As per UCE hiring policy, all faculty and staff will be employed on a contract basis under Egyptian Law. There are no tenure-stream or tenured positions.

An Associate Dean/Executive Director (ED), with support from the FEAS Facilities Manager (FM), will manage the daily academic and operational needs of the programs, facilities, and partnerships (see Appendix C). The Associate Dean/ED will report directly to the Dean of FEAS in Canada and the Chairs of Civil Engineering and Electrical, Computer and Biomedical Engineering will provide consultative support to the Associate Dean/ED with respect to academic and operational management of their program offerings at FEAS @ UCE. Program Directors will coordinate the Teaching Faculty and Teaching Assistants and will also coordinate with the Chairs of Civil Engineering as well as Electrical, Computer and Biomedical Engineering, alongside the Associate Dean/ED, on the delivery of the academic programming. The facility, workshop/lab, IT Network, and administrative staff will be managed by the FEAS Facilities Manager.

As requested by our partners, a desired level of 50% or more of the faculty and staff are to be Canadian Citizens. Initial projected faculty and staff will be a complement of 15-20 Canadians, with additional increases as required. A faculty to student ratio will be negotiated with UCE as part of the future partnership agreement.

Recruitment of highly qualified educators and professionals for placement within Egypt will require specific targeting of PhD degree holding and Canadian PEng designated instructors. As with any potential international teaching assignment, these candidates will need to possess a desire to work internationally, seeking the challenges and rewards of being within a culture with which they may not be familiar.

There is no intent to acquire Lecturers from existing RFA Faculty, or Staff from existing full time Ryerson staffing positions, however if RFA or Staff express a desire to partake in short-term or limited roles within FEAS @ UCE, FEAS will address those opportunities on a case-by-case basis and within the Ryerson HR policy and procedures that allow for leave of absence or RFA member sabbaticals.

Comparison of the existing curriculum with the curriculum of the proposed program - There will be no changes to the core curriculum or program sequencing. However, the intent is to provide an abbreviated roster of offerings in the list of current popular liberal studies electives regularly taken by FEAS students (see, by example, Appendix A). If the partnership were to proceed an element of the planning will be to coordinate with the University Planning Office (UPO) on the balance of electives to be offered to optimize student experience with the efficiency of implementation.

Rationale for changes to electives, including availability of electives - Pending the outcome of this process, FEAS would design a streamlined suite of Ryerson liberal studies electives from selected Table A/B courses. Each of the programs under consideration of this proposal require a total of four liberal studies courses to be completed (in each case two Table A and two Table B).

As part of the detailed planning process, FEAS, working with FCAD, would seek consultation with additional Faculties (most notably the Faculty of Arts) in order to identify liberal studies offerings that could be included for consideration in Egypt. This would be guided by the observed top enrolments of current FEAS students at Ryerson. For example, a list of potential courses which are consistently taken by FEAS students is provided in Appendix A. This list of Table A/B liberal studies electives reflects courses typically taken by FEAS students. Where additional course offerings are identified that would involve an additional Ryerson Faculty, the associated DHC structure would adjust to include representation by the pertinent Faculty (which would be negotiated by the relevant Deans if and when agreement on course offerings would be determined). It is worthwhile to mention that FCAD currently houses 11 liberal studies courses.

Additionally, there is an opportunity in the future to share electives between other partner institutions at the UCE Campus, such as UPEI. In such a case, a bilateral credit transfer agreement would be established between Ryerson and the partner institution with course equivalencies assessed by the pertinent School.

Please note that in the first year of program offerings at FEAS @UCE, Civil and Electrical Engineering require only one lower level liberal studies elective.

Description of each new or amended course, in calendar format - There are no new or amended course requirements. All courses offered at FEAS @UCE will mirror exactly those courses offered at Ryerson in Canada.

Program balance - The program balance between core, open electives and liberal studies would remain the same as they are currently offered.

Timing, implementation and the strategy for communicating to students - No changes will be experienced by students already enrolled, save for the possibility of future optional global learning experiences.

Should this partnership model be approved, the opportunity for applying to earn a Ryerson degree in Egypt would be communicated to prospective students pre-application such that all details would be understood prior to enrollment (i.e. students offered admission to a putative Egypt-based offering would have applied with comprehensive detail as to the nature of this program relative to the Toronto-based offering).

Implications for external recognition and/or professional accreditation - Civil and Electrical Engineering programs are accredited by the Canadian Engineering Accreditation Board (CEAB). CEAB's accreditation criteria are grouped in five main areas:

- (1) Graduate Attributes (Learning Outcomes): There are no proposed changes to the curriculum and delivery of the selected programs. Therefore, there are no changes to the curriculum maps, indicators, and assessment tools of the selected programs. The organization and engagement processes will mirror that of the Toronto campus.
- (2) Continual Improvement: The continual improvement and engagement processes will mirror that of the Toronto campus.
- (3) Students: The admission, promotion, and graduation processes are the same as that of Toronto campus. Academic advising will mirror that of the Toronto campus.
- (4) Curriculum Content: There are no proposed changes to the curriculum and delivery.
- (5) Program Environment: The partners are committed to provide a program environment which mirrors that of the Toronto campus, including faculty and staff resources, professional (PEng) status of faculty members, laboratories, library, information technology infrastructure, and student counselling and guidance.

View of the Program Advisory Council - There are no new or amended course requirements. As such, this proposal has yet to be tabled at a meeting of the Program Advisory Councils (PAC) for the proposed Egypt offerings. If this committee recommends proceeding with the partnership discussion, the opportunity will be raised with the PACs for consideration at the next scheduled meeting of the Department of Civil Engineering and Department of Electrical, Computer and Biomedical Engineering respectively.

Other programs affected by the changes - Civil and Electrical Engineering programs have a number of core courses (mathematics, physics, chemistry, and computer science) offered by the Faculty of Science (FOS), one core course (engineering economics) by the Faculty of Arts (FOA), and one core course (professional communication) by FCAD. No other programs will be affected by this request. With regards to the core courses offered by FOS, FOA, and FCAD, and similar to our approach with liberal studies elective offerings, FEAS would

work with FOS, FOA, and FCAD to strike an adaptive DHC locally to support the offering of these required courses. Locally recruited faculty members would report to the FEAS leadership in place. A process for quality control and management of the courses will be developed jointly by FEAS and FOS, FOA, and FCAD. Pending approval and successful implementation of programs detailed in this proposal, Ryerson may consider future programs also being submitted to this committee for consideration.

Appendix A:

Sample list of popular table A/B courses taken by Engineering students in Fall 2018 and Winter 2019, intended as a guide in determining which potential electives to offer in Egypt when moving forward.

Table A – Lower Level Liberal Studies Courses	Table B – Upper Level Liberal Studies Courses
CRM 101 Understanding Crime in Canadian Society	ECN 722 The Economics of Sports
ECN 110 The Economy and Society	ENG 503 Science Fiction*
GEO 106 Geography of Everyday Life	GEO 702 Technology and the Contemporary Environment*
GEO 110 The Physical Environment	GEO 793 The Geography of Toronto
PHL 214 Critical Thinking I	HST 701 Scientific Technology and Modern Society*
POL 128 Politics and Film	PHL 709 Region, Science and Philosophy*
POL 203 Politics of the Environment	POL 507 Power, Change and Technology*
PSY 105 Perspectives in Psychology	SOC 808 Sociology of Food and Eating
SOC 103 How Society Works	*Impact of technology and/or engineering on society electives
SOC 202 Popular Culture	

Sample list of Faculty of Communication and Design (FCAD) Table A/B courses available

FACD Table A Lower Level Liberal Studies Courses

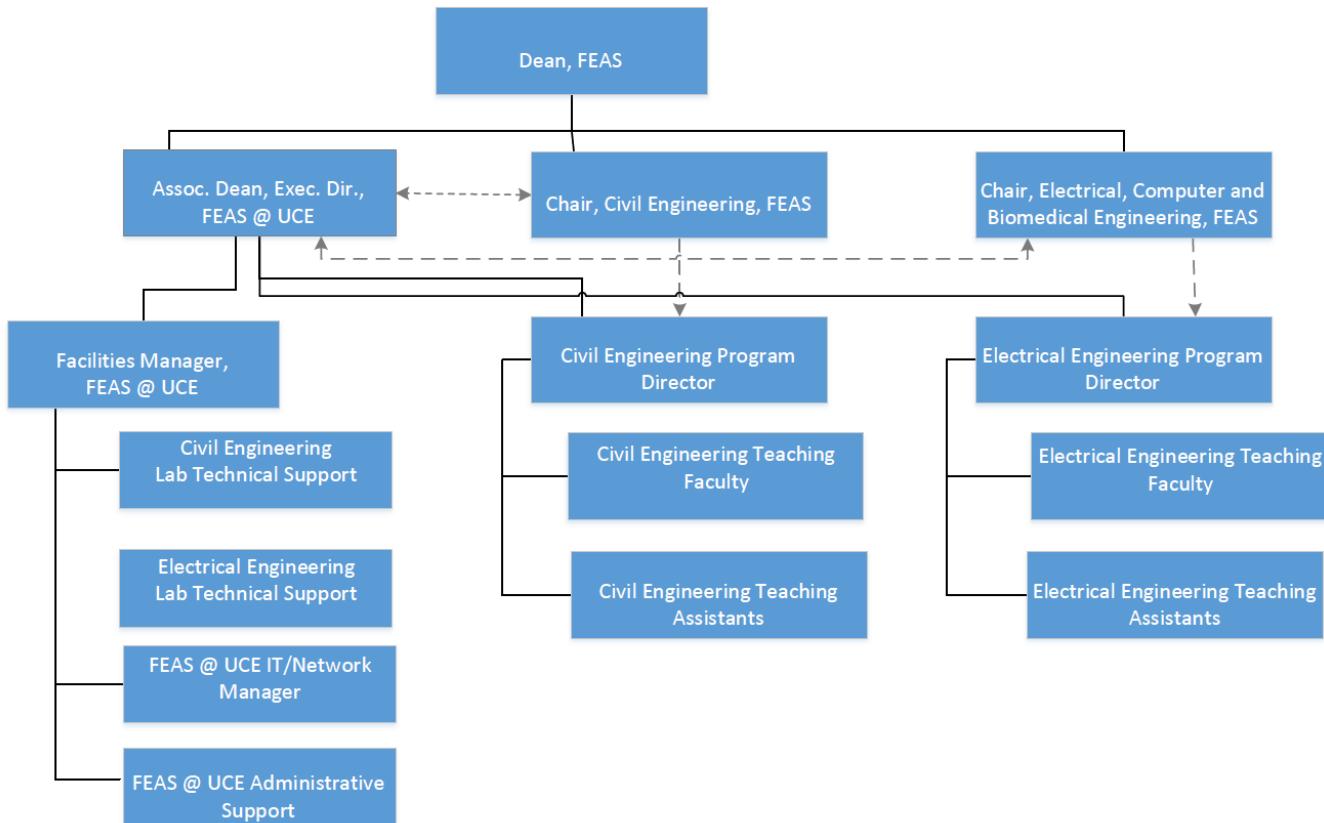
- IRL 100 Intro to World Art I: Pictorial Arts
- IRL 200 Introduction to World Textile History
- NPF 188 From Page to Screen
- RTA 180 Music and Film
- RTA 406 Chinese Instrumental Music
- RTA 441 Music of India
- RTA 474 Gospel Music: Songs for the Spirit
- RTA 484 Music of the African Diaspora
- THL 100 Theatre and the Canadian Identity

FCAD Table B Upper Level Liberal Studies Courses

- IRL 500 Modern and Contemporary Art, Design
- RTA 530 Chinese Music

Appendix B:

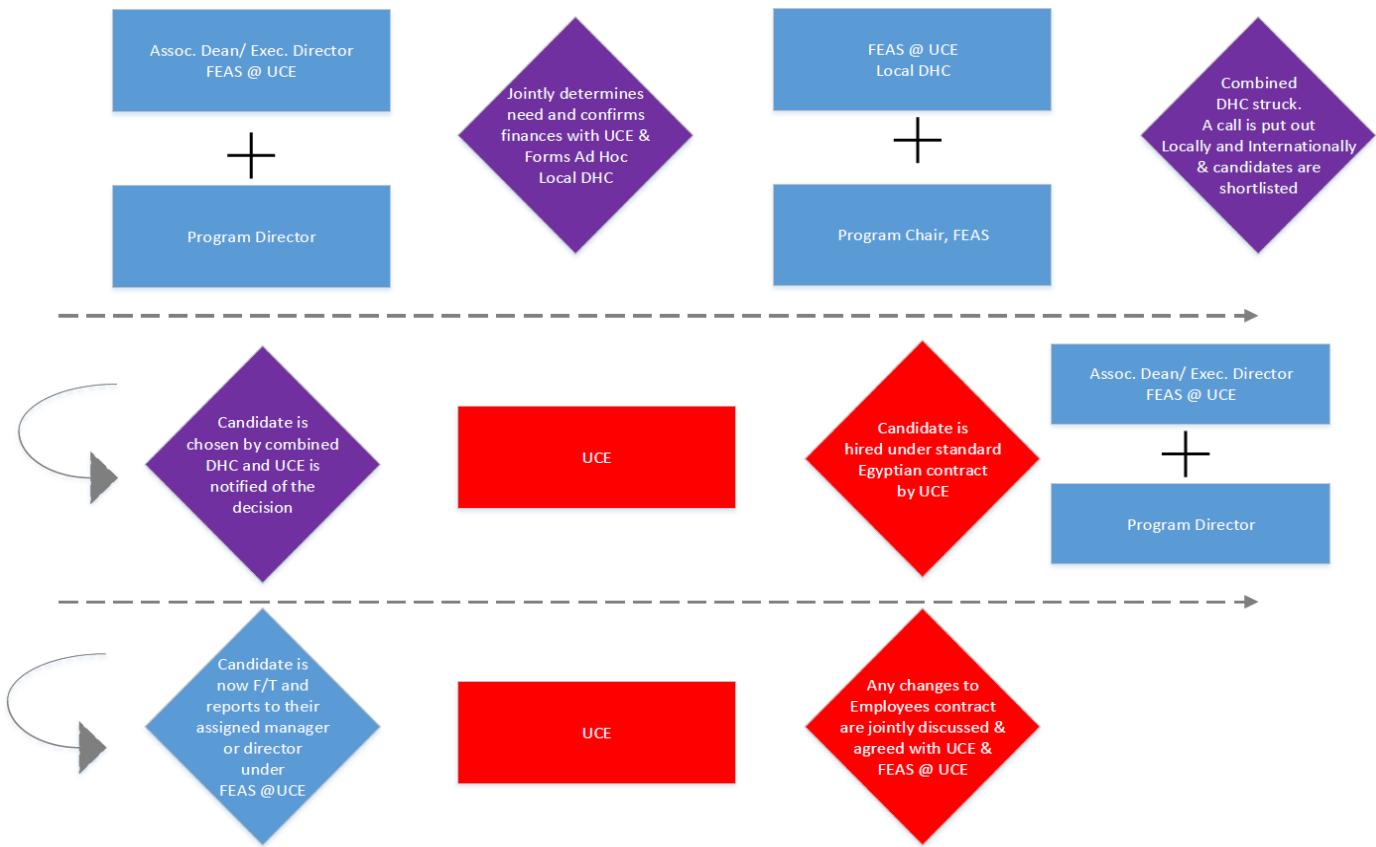
Proposed Operational Reporting Structure for FEAS @ UCE



- Operational direction at the local level will fall under the direction of the Associate Dean/Executive Director in accordance with Ryerson Senate Policies, the direction of the Dean of FEAS with guidance from Ryerson University FEAS Program Chairs.
- All academic programmatic authority still resides with the Ryerson University FEAS Program Chairs whose programs are being offered at FEAS @ UCE and the Dean of FEAS in accordance with Ryerson Senate Policies.
- For each program offered, a Program Director will coordinate daily operational and academic needs for the Teaching Faculty and Teaching Assistants.
- The Facilities Manager will manage staff associated with the operational coordination of the facilities, specialized labs, IT networks and administration.

Appendix C:

Proposed Faculty & Specialized Staff Hiring Process for FEAS @ UCE



- There is a direct UCE request that more than 50% of the staff and faculty are Canadian Citizens.
- Please note that faculty hired for FEAS @ UCE will be non-tenured, teaching stream, contract employees.
- Ryerson FEAS and associated programs will have full control over candidate selection.
- All candidates and their selection and hiring processes will be subject to Ryerson's hiring policies and procedures.
- Ad hoc joint local and Ryerson DHCs will be formed when required to review and select candidates. When a candidate is selected, they will be put forward, along with a suggested hiring remuneration level, to UCE for final contract negotiations. When there is a contract agreement, the employee will then be managed operationally by FEAS @ UCE.
- All employees will be subject to local cultural norms and values as well as Egyptian Employment Law.

Appendix D:

Ryerson Policies Applicable to UCE Egypt Partnership		
Policy #	Title	Notes
1	<u>Admission to Undergraduate Programs</u>	Egyptian students would fall under Section 3.0
45	<u>Governance Councils</u>	Department/School Councils (D/SCs) and Undergraduate Program Councils (UPCs) will be based on local norms. Chairs of FEAS @ UCE local councils will sit as members within D/SCs and UPCs of FEAS proper in Toronto.
46	<u>Policy on Undergraduate Grading, Promotion, and Academic Standing ("GPA Policy")</u>	Policy would remain the same

48	<u>Undergraduate Academic Term</u>	Policy in principle would remain the same. However local norms would change specifically around holiday/start times.
60	<u>Academic Integrity</u>	The Associate Dean/Executive Director will take on the role of Dean and the Program Director that of Chair locally. If no resolution is found then the situation is moved to the requisite FEAS Chair, then Dean, then Senate.
61	<u>Student Code of Non-academic Conduct</u>	The Associate Dean/Executive Director will take on the role of Dean and the Program Director that of Chair locally. If no resolution is found then the situation is moved to the requisite FEAS Chair, then Dean, then Senate.
96	<u>Approval of Candidates for Degrees, Diplomas and Certificates</u>	Policy would remain the same.
110, 112, 126, 127	IQAP Policy – Institutional Quality Assurance Process; Development of New Graduate and Undergraduate Programs; Periodic Program Review of Graduate and Undergraduate Programs; and Curriculum Modifications: Graduate and Undergraduate Programs	Policies would remain the same. Upcoming program reviews would include the program at the UCE campus.
134	<u>Undergraduate Academic Consideration and Appeals</u>	The Associate Dean/Executive Director will take on the role of Dean and the Program Director that of Chair locally. If no resolution is found then the situation is moved to the requisite FEAS Chair, then Dean, then Senate.
135	<u>Final Examinations</u>	Policy would remain the same.
150	<u>Accommodation of Student Religious, Aboriginal and Spiritual Observance</u>	The Associate Dean/Executive Director will take on the role of Dean and the Program Director that of Chair locally. If no resolution is found then the situation is moved to the requisite FEAS Chair, then Dean, then Senate.
159	<u>Academic Accommodation of Students with Disabilities</u>	A member of the FEAS @ UCE staff will receive proper training from the Academic Accommodation Support Department in order to provide localized accommodation approvals. Local norms will dictate that AODA requirements when not represented within Egyptian policy/law will then be adopted to support similar consideration with students in Ontario.
162	<u>Grade Reassessment and Grade Recalculation Policy</u>	The Associate Dean/Executive Director will take on the role of Dean and the Program Director that of Chair locally. If no resolution is found then the situation is moved to the requisite FEAS Chair, then Dean, then Senate.
166	<u>Course Management Policy</u>	Policy would remain the same

- In all cases, the policies as stated, with exception to local cultural norms and customs dealt with on a case-by-case basis, would remain and be exercised in the same manner as they would in Canada. An example of local cultural norms is the display of affection between non-family members within the public, such as hand holding or kissing. No matter your sexual orientation, religious denomination, or even your marriage status, outward signs of affection are considered taboo.
- The Dean of FEAS would assign the FEAS @ UCE Associate Dean/Executive Director as their proxy for all policy issues in Egypt with the exception of Senate Appeal Committee (SAC) specific cases.
- The FEAS Program Chairs would assign the FEAS Program Directors as their proxy for all policy issues in Egypt with the exception of escalation of specific cases.
- For Senate Policy 159, an FEAS @ UCE staff member(s) will require training and certification from the Ryerson Academic Accommodations Support Department to perform these services locally. However all existing Ryerson systems will be used by FEAS @ UCE students.

Recommendation

Having satisfied itself of the merit of this proposal, the Academic Standards Committee recommends: *That Senate approve the Universities of Canada-Egypt Curriculum proposal – Faculty of Engineering and Architectural Science.*

D. FACULTY OF SCIENCE – Changes to co-operative education work term requirements

Introduction and Rationale: The Faculty of Science wishes to reduce the work term (WKT) requirements across its Biology, Biomedical Science, Financial Mathematics, Mathematicss & Its Applications and Medical Physics programs, effective Fall 2021. The change would bring the programs in line with both Chemistry, and

comparator programs across the province. The proposed reduction will not impact curriculum or timetables, as students will continue to have 5 options within the course calendar in which to take a Co-op WKT.

Prompted by an average of 30% of student withdrawals from Co-op in 18/19, the WKT reduction is expected to encourage more students to consider Co-op as a valuable option, and will enable the impacted programs to continue to grow the Co-op programs, make the Co-op experience more inclusive for future students, and heighten the ability to attract the best students in comparison to other Ontario universities with Co-op programs in the Sciences.

This proposal brings its Faculty of Science counterparts in line with Chemistry's present Co-op framework, with the exception of Computer Science. In Computer Science, the industry has a common preference for offering Co-op placements which run for 12 to 16 months, in contrast to other FoS programs, where 4 to 8 month placements are the norm. Changing the requirement from 4 to 3 work terms, would both negatively impact the quantity and calibre of Co-op placements offered, as well as students' abilities to accept these roles. Due to a combination of student and labour market demand in the sector, it is advisable for Computer Science students to continue on a 4 WKT requirement.

Chemistry moved seven years ago from a 4 WKT requirement to 3 WKT, having identified all of the reasons listed below as acting as a detriment to student completion. Today, Chemistry has felt no negative impact on its employer relationships as a result of the reduction in WKT offerings, and maintains a consistent graduation rate among its Co-op cohort.

A shorter length to graduation will improve the accessibility of Co-op across the Faculty, encouraging more students in the Faculty, many of whom are first generation and / or new to Canada, to utilize Co-op to get their foot in the employment door ahead of graduation, earning a salary while doing so.

With the Faculty expected to increase substantially its international student population over the coming three to five years, reducing the WKT requirement will also make the program more appealing to international students, many of whom wish to continue in Canada beyond their degree and are in critical need of Canadian work experience.

A reduced WKT requirement is expected to assist in reducing program attrition levels. Data from 18/19 Co-op program withdrawals, revealed that 80% of students leaving the program were doing so either because they wanted to graduate in a closer timeline to peers, or had lost interest in pursuing a Co-op offering, due to the perceived lengthy completion time.

The proposed WKT reduction means no change to any program's course calendar, as options to complete a fourth, or even fifth WKT remain. Chemistry retained its fourth and fifth WKT options, thereby ensuring further access to students. Retaining these options, enables students to still be on track, should unforeseen circumstances prevent them from completing a WKT at the first calendar opportunity. Further, students are able to pursue more than the minimum three WKT, should they wish to do so. All Departments confirm that students able to complete 3 WKT early in their program, will be able to complete their academic program in a timely manner by taking classes during the extra work term semesters.

With the largest proportion of students pursuing a graduate degree of any Faculty (Graduate Destinations Survey, Class of 2018, 2019), reducing the number of WKT to complete Co-op, acknowledges that many students are choosing further study ahead of moving into the labour market, and therefore, can still be encouraged to gain industry exposure to inform their graduate path, in a more digestible format.

Moving to a 3 WKT model is in line with CEWIL, the national Co-operative education body's guidelines, which mandate a minimum of 3 WKT's be completed in order for Co-op to appear on a student's transcript and diploma.

Program Description Summary: Ryerson's Faculty of Science is the only one in the country to offer Co-op across all programs. Moving to a 3 WKT format, will give the Faculty a further advantage in attracting prospective students to make the Faculty's programs their first choice.

Students alternate 4-month work terms with academic study. However, students are able to undertake longer, 8-month work terms. In certain sectors, such as in Biomedical Science, Financial Maths, and Maths & Its Applications, there has been a greater interest among employers for students to undertake all three WKT as a 12-month work term.

Students apply following their first year of study and admission is competitive, dependent on CGPA standards being met, which vary according to the program. Prior to commencing their first WKT, all students must complete a D2L course that introduces them to initial concepts of Co-op and a creation of a standard resume. They must also attend a mandatory full day Symposium, run by the Faculty's Co-op team, as part of preparing them for the job search. Depending on the program, students also attend mandated preparation sessions run by their Co-op Program Specialist (CPS), to best set them up for success on their Co-op work term. To receive an academic credit for their WKT, students must submit a WKT report, marked as pass/fail, to their Co-op Faculty Advisor, together with an employer evaluation.

Enrolment & Enrolment Projections: Currently, there are 1,777 students enrolled across the four programs subject to this proposal, with 115 enrolled in Co-op. There is an increasing appetite among prospective students to select programs based on a Co-op offering, combined with a thriving labour market in particular sectors (Financial Maths, Maths and Its Applications). For all programs related to this proposal, the Co-op team is consistently advertising more jobs than students (on average 3 job postings to 1 student, to as high as 12 postings per Co-op student in Maths & Its Applications). In lowering the WKT threshold, the programs will increase their appeal to students, and enable the Co-op offering to focus on sustained, multi-year growth and deepening employer relationships.

Table 1: Overview of projected Co-op growth based on labour market insight and eligible student populations:

PROGRAM	19/20 Program Class Size	2019/20 Co-op Class Size as of April 2020 # (%)	2020/21 TARGETS Co-op Class Size # (%)	2021/22 TARGETS Co-op Class Size # (%)	2022/23 TARGETS Co-op Class Size # (%)
Biology	613	16 (3%)	18 (3%)	21 (3%)	24 (4%)
Biomedical Science	630	48 (7%)	60 (10%)	75 (12%)	85 (13%)
Financial Math	177	25 (14%)	35 (20%)	50 (28%)	60 (34%)
Math and its Applications	134	12 (9%)	20 (15%)	30 (22%)	40 (30%)

Medical Physics	223	14 (6%)	17 (8%)	20 (9%)	23 (10%)
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N.B.: All future growth estimates are conservative and can be reconsidered to ensure expansion is in line with Faculty ambitions.

Current Co-op Calendar - Impacted Programs: Please note that Medical Physics has historically provided students with three calendar options, all of which are outlined below.

Biology, Biomedical Science, Financial Math, Math and Its Applications, Medical Physics	Fall Term	Winter Term	Spring/Summer Term
Year 1	1st Semester	2nd Semester	Off
Year 2	3rd Semester	4th Semester	WKT 1-405
Year 3	5th Semester	WKT 2-505	WKT 3 - 506
Year 4	WKT 4 - 605	6th Semester	WKT 5 - 606
Year 5	7th Semester	8th Semester	

Medical Physics Option 2	Fall Term	Winter Term	Spring/Summer Term
Year 1	1st Semester	2nd Semester	Off
Year 2	3rd Semester	4th Semester	WKT 1-405
Year 3	5th Semester	6th Semester	WKT 2 - 505
Year 4	WKT 3 - 505	WKT 4 - 605	WKT 5 - 606
Year 5	7th Semester	8th Semester	

Medical Physics Option 3	Fall Term	Winter Term	Spring/Summer Term
Year 1	1st Semester	2nd Semester	Off
Year 2	3rd Semester	4th Semester	WKT 1-405
Year 3	5th Semester	6th Semester	WKT 2 - 505
Year 4	7th Semester	WKT 3 - 506	WKT 4 - 605
Year 5	WKT 5 - 606	8th Semester	

Amended Co-op Calendar: Under the amended Co-op calendar, with only 3 work terms now required, students would be able to return to semester 6 study in the Fall of their 4th year¹. As with Chemistry, there is no change to the course calendar sequencing. Students are now able to already complete Co-op by the Summer ahead of Year 4. For those who, due to individual circumstances, or a particular employer offer, need to delay the final work term, WKT's 4 and 5 remain on the calendar as optional times to complete their Co-op requirements.

As with Chemistry, what appears in the calendar is a recommended 'suggested' pattern for students to follow. A key factor in Co-op is that job offers can range from 4 month to 16 month contracts, and all parties historically work with students to ensure they are able to accept the job offer best for them, and integrate this into their academic calendar. It's also important to bear in mind that Co-op students are on a different study track to their peers, and hence are always 'out of sync' with those choosing a purely academic path.

Biology, Biomedical Science, Financial Math, Math and Its Applications, Medical Physics	Fall Term	Winter Term	Spring/Summer Term
Year 1	1st Semester	2nd Semester	Off
Year 2	3rd Semester	4th Semester	WKT 1-405
Year 3	5th Semester	WKT 2-505	WKT 3-506
Year 4	6th Semester / (Optional) WKT 4-605	6th Semester or 7th Semester	WKT 5-606
Year 5	7th Semester or 8th Semester	8th Semester or Completion of Credits	

Medical Physics Option 2	Fall Term	Winter Term	Spring/Summer Term
Year 1	1st Semester	2nd Semester	Off
Year 2	3rd Semester	4th Semester	WKT 1-405
Year 3	5th Semester	6th Semester	WKT 2-505
Year 4	WKT 3 - 505	7th Semester / (Optional) WKT 4-605	WKT 5-606
Year 5	7th Semester	8th Semester	

¹ For Medical Physics, students will continue to have three calendars to select from, meaning that Semester 6 can take place in either in Year 4 in any of the Fall, Winter or Spring semesters.

Medical Physics Option 3	Fall Term	Winter Term	Spring/Summer Term
Year 1	1st Semester	2nd Semester	
Year 2	3rd Semester	4th Semester	WKT 1-405
Year 3	5th Semester	6th Semester	WKT 2-505
Year 4	7th Semester	WKT 3 - 506	WKT 4-605
Year 5	8th Semester / (Optional) WKT 5-606	8th Semester	

Modifications to the Calendars: Year 4 will now have two optional WKT in the Fall and Spring/Summer semesters (WKT 4 & 5) where students can do study terms or can undertake additional WKT if needed. Years 1, 2, 3 and 5 will remain unchanged for all programs except for:

Medical Physics Option 3 - there will now be an optional WKT in year 4 Spring/Summer and Year 5 Fall (WKT 4 & 5) where students can either do study terms, or undertake an additional WKT if needed.

Departments reiterate that students completing 3 WKT on schedule, will not have their studies interrupted and will be able to complete their degree in a timely manner. Specifically:

Biology: The optional 4th WKT sits in the Year 4/Fall term. If students choose not to pursue Co-op in this semester and /or have already completed their 3 required work terms, students can continue their studies by taking professionally related courses and one liberal study (intended for semester 7). They would then complete semester 6 courses in Year 4/Winter, as scheduled, together with CMN 600 in this particular semester. Examples of courses available to students include: BLG600, BLG411, BLG402, BLG340

Biomedical Science: There is a single required course that students are meant to take during their 6th semester. This is substantially fewer required courses than were affected in the previous four-work term schedule. Co-op students can take this one course (BMS 650) in their 8th term (i.e. Winter term of their 4th year).

Mathematics & Its Applications; Financial Mathematics: With the exception of one required course in 6th semester (MTH 719), Co-op students can take all other required courses that they may not have taken in their 5th term (CMTH 501 and MTH 640) during their 7th term (i.e. Fall term of their 4th year). MTH 719 would be taken alternatively in a student's 4th or 8th term.

Medical Physics: Students are able to swap some courses between semesters, moving around liberal electives and PR courses. Suggested curriculum options exist for Co-op students to guarantee their graduation in a timely manner.

Co-operative Education & Program Learning Outcomes: The WKT requirement reduction will have no impact on students' achievements of the learning outcomes. CEWIL, the national body overseeing Co-op, mandates a minimum of three work terms only is required to ensure the student is able to gain a full experiential learning opportunity, bridging academic with professional experience. Overall, the Co-op student experience will continue to support those learning outcomes which focus on the following:

- The application of theoretical knowledge to practical and professional contexts;
- Communication of ideas to a range of audiences;
- Working collaboratively as part of a team and building working relationships.

Additional Resources Required: The Faculty of Science does not anticipate requiring additional faculty resources to accommodate the proposed change. There are no changes to the placement of the work terms to the current calendar, meaning the pathway for students remains the same throughout years 1, 2 and 3. In year 4 onwards, students will continue to have the ability to complete their degree on track within a 5 year period, as is the norm for those taking a Co-op route. Based on the seven years experience with a similar change for Chemistry, programs do not envision course offerings and / or teaching loads being negatively impacted, due to the ability for students to move through the existing curriculum on track to a timely completion.

This curriculum modification will lead to a reduction in resource requirements for Faculty Advisors and will enable Co-op to devote its resources to further expanding employer relationships and ensuring student growth and success. In anticipation of any growth that will result in Co-op enrollment as a result of the reduced work term requirements, the Faculty has recently agreed on a transfer of ownership to the Co-op team of steps related to Co-op application and approvals, to be effective from Summer 2020.

Comparator Programs: When evaluating the work term (WKT) requirements of comparator schools in Ontario, it is evident that the average requirement is the CEWIL minimum of 3 work terms. Only the University of Waterloo mandates 4 out of 5 WKT be completed.

Communication of WKT changes: We are requesting that the reduction to required WKT be effective from the 21/22 academic year, to allow a full academic year for Faculty and Co-op to communicate the updated requirements to current and prospective students. Co-op and the Faculty have a number of communication methods by which students and employers will be made aware of the change to WKT requirements:

- Student and employer emails via contact data from our Orbis and Salesforce platforms.
- Co-op Program Specialists who work closely with Co-op students and employers.
- Career & Co-op website, Program websites.
- Notifications during key Co-op events, including the annual Co-op Preparatory Symposium occurring annually in September.
- Notification during key events for prospective candidates / Co-op applicants, including: Co-op Discovery Session programs, Open Houses and Ontario Universities Fair.
- Faculty of Science Career & Co-op weekly e-newsletter to students.
- Email announcements and social media channels commonly used to reach students, including Career & Co-op's Facebook, Twitter, Instagram and LinkedIn groups.

Implications for Current Co-op Students: The modification to WKT requirements across the concerned programs is proposed to be made retroactive, thereby ensuring that students enrolled in their first year in 20/21 who are eligible to apply to Co-op as well as those currently enrolled in Co-op and have completed up to their first three work terms, would benefit from the WKT change. Therefore, students who have already completed three work terms would be informed that they have finished the required number and will be on track to graduate with Co-op listed on their transcript and on their degree. For students who have only completed two WKT's, Co-op Program Specialists will inform them that they now have three options to complete the final WKT (where WKT's 3, 4 and 5 will continue to sit in the program calendar).

Recommendation

Having satisfied itself of the merit of this proposal, the Academic Standards Committee recommends: *That Senate approve the changes to co-operative education work term requirements in Biology, Biomedical Sciences, Financial Mathematics, Medical Physics, and Mathematics and its Applications – Faculty of Science.*

E. For Information: CHANG SCHOOL CERTIFICATES - REVISIONS (March/April 2020)

- i. Certificate in Social Sciences and Humanities Foundations: Course additions – Elective
- ii. Certificate in Strategic Marketing: Course Addition - Elective
- iii. Certificate in Lighting Design: Course Deletions and Additions - Required

Respectfully Submitted,

Kelly MacKay, Chair for the Committee

ASC Members:

Charmaine Hack, Registrar

Donna Bell, Secretary of Senate

Kelly MacKay, Chair and Vice-Provost Academic

Anita Jack-Davies, Office of the Vice President, Equity and Community Inclusion

Bettina West, Director, Curriculum Quality Assurance

Ann Marie Singh, Faculty of Arts, Criminology

Dale Smith, Faculty of Arts, English

Gavin Adamson, Faculty of Communication and Design, Journalism

Robert Clapperton, Faculty of Communication and Design, Professional Communication

Thomas Tenkate, Faculty of Community Services, Occupational & Public Health

Ian Young, Faculty of Community Services, Occupational & Public Health

Jurij Leshchyshyn, Faculty of Engineering & Architectural Science, Architectural Science

Donatus Oguamanam, Faculty of Engineering & Architectural Science, Mechanical & Industrial Engineering

Miranda Kirby, Faculty of Science, Physics

Farid Shirazi, Ted Rogers School of Management, Information Technology Management

Mary Han, Ted Rogers School of Management, Entrepreneurship and Strategy

May Yan, Library

Linda Koechli, Chang School of Continuing Education

Dalia Hanna, Chang School of Continuing Education

Jacob Circo, Student

Karlee Reece, Student



Academic Governance and Policy Committee (AGPC)
Report #W2020-5 to Senate

Academic Governance and Policy Committee Report - M. Benarroch

1. Provost's Update

2. Policy Revisions:

2.1 Revisions to Policy 164: Graduate Status, Enrolment and Evaluation

Motion: *That Senate approve the revisions to Policy 164: Graduate Status, Enrolment and Evaluation*

2.2 Policy 169: Experiential Learning

Motion: *That Senate approve Policy 169: Experiential Learning.*

2.3 Retirement of Policy 146: Laptop Policy

Motion: *That Senate approve the retirement of Policy 146: Laptop Policy.*

2.4 Amendment to Policies 60, 61, 118, 157, 159, 161, 162 and 166 to include law students where policies list out students that the policy applies to

Motion: *That Senate approve the amendment to Policies 60, 61, 118, 157, 159, 161, 162, and 166 to include law students where policies list out students that the policy applies to.*

2.5 Amendment to Policy 168: Grade and Standing Appeals – Glossary definition of advocate

Motion: *That Senate approve the amendment to Policy 168: Grade and Standing Appeals – Glossary definition of advocate.*

2.6 For information: Policy 167 - Academic Consideration:

Procedures to include: **Other Extenuating Circumstances:**

(IV) Assigned Duties within the Canadian Armed Forces (documentation required, e.g., signed letter from the Officer Commanding or higher with the dates of required service)

Respectfully submitted,

M. Benaroch, Chair,
Provost and Vice-President, Academic

On behalf of the Committee:

K. MacKay, Vice-Provost, Academic
J. McMillen, Vice-Provost, Students
C. Hack, Registrar
D. Bell, Secretary of Senate
P. Moore, Faculty Senator, Faculty of Arts
R. Meldrum, Faculty Senator, Faculty of Community Services
N. Walton, Faculty Senator, Faculty of Community Services
S. Sabatinos, Faculty Senator, Faculty of Science
K. Kumar, Faculty Senator, Faculty of Engineering & Architectural Science
R. Hudyma, Faculty Senator, Ted Rogers School of Management
A. Mc.Williams, Vice Chair, Senate
A.M. Brinsmead, Program Director, G. Raymond Chang School of Continuing Education
J. Spagnuolo, Undergraduate Student Senator
K. Nguyen, Undergraduate Student Senator
K. Park, Yeates School of Graduate Studies Student Senator

YSGS report to AGPC

May 19, 2020

In this report the Yeates School of Graduate Studies Council (YSGS Council) brings to AGPC its evaluation and recommendation on the following item:

Policy 164 Changes

Policy 164: Graduate status, enrolment and evaluation became effective in September 2018. Following consultation with all the original policy committee, graduate program administrators, graduate program directors, Program and Planning Committee and YSGS Council, the following changes have been recommended changes to section 6.5 to improve the process of setting expectations for non-course requirements and evaluating a student's performance in a timely fashion.

These policy revisions will result in changes to the procedures that are being finalized at this time.

Current section:

6.5. Progress report designation

Once students have begun SRC requirements, they will be assigned a performance designation by their supervisor/Supervisory Committee based on their annual progress reports.

- 6.5.1.1. INP (in progress) is granted for satisfactory progress; or
- 6.5.1.2. UNS (unsatisfactory) is granted for unsatisfactory progress.

Proposed:

6.5 Evaluation of non-course program requirement progress

6.5.1 Once a student begins working on their non-course program requirements, their supervisor/Supervisory Committee they will assign a performance designation of:

- 6.5.1.1. INP (in progress) is granted for satisfactory progress; or
- 6.5.1.2. UNS (unsatisfactory) is granted for unsatisfactory progress.

6.5.2 Performance designations will be submitted each term in alignment with grade submission deadlines.

X.X Progress Reviews (New Section-numbering will be adjusted)

X.x.x Students will be required to submit progress reviews in accordance with YSGS, Faculty and program requirements.

X.X Plan of study (New Section-numbering will be adjusted)

X.x.x Students and supervisors/supervisory committees will be required to complete and submit to their GPD a plan of study that outlines what courses the students will enroll in and the non-course expectations for each term in their program.

X.x.x The plan of study must be completed in the student's first term and may be amended at any point with the agreement of both parties and the GPD.

Motion for Senate: That Senate approves the proposed changes to the Policy 164: Graduate status, enrolment and evaluation.

DRAFT EXPERIENTIAL LEARNING POLICY

RYERSON UNIVERSITY

POLICY OF SENATE

EXPERIENTIAL LEARNING

Policy Number: 169

Approval Date: June 2020

Review Date: Fall 2023

Responsible Office: Provost and Vice President Academic

Approval: Senate

1. Purpose of Policy

This policy governs authority and responsibility for experiential learning (“EL”) activities related to currently enrolled Ryerson University (“Ryerson”) students recognizing that Ryerson desires students to have meaningful, relevant, and safe experiences that provide a nexus to their career and academic goals.

2. Application and Scope

Experiential learning at Ryerson includes a wide range of opportunities inside and outside the classroom context. The scope of this policy covers:

- 2.1 all academically relevant experiential learning, as defined in Section 3.0, that is related to full and part-time studies, offered solely by Ryerson or in partnership with any other post-secondary institutions.
- 2.2 In some academic programs, students may be required to abide by the standards of a professional code of ethics or code of conduct as a condition of successful completion of an EL opportunity. Violations of such codes are outside the scope of this policy and cannot be pursued under this policy.

DRAFT EXPERIENTIAL LEARNING POLICY

3. Definitions

3.1 - Core Defining Aspects of Experiential Learning

It is important that Ryerson continues to offer multiple expressions of EL to ensure that we offer our students creative and valuable learning opportunities. As a way to encourage that creativity, the University has identified core defining aspects for all academically relevant experiential learning opportunities at Ryerson. With these core defining aspects, EL opportunities can take many forms, while still maintaining academic excellence and alignment with students' academic goals.

3.1.1. Clear Learning Outcomes - demonstrable and measurable statements that identify the intended knowledge, skills, values, and competency outcomes of EL ;

3.1.2. Curated Experience - Intentionally selected experience that involves active engagement in learning by doing, hands-on involvement, and application of theory and practice;

3.1.3. Intentional Integration- For EL to be effective, each core aspect needs to be intentional and integrated. This means the experience, the prompts to facilitate reflection, and the method and logistics of assessment are aligned to the learning outcomes and each other, throughout;

3.1.4. Ongoing Reflection - Ongoing, and meaningful sense-making, directly connecting the students' experience to personal and academic learning. There is a focus on what learning has occurred, and what that changes in the future; and

3.1.5. Constructive Assessment The assessment of the EL opportunity provides generative feedback that evaluates students' achievement of the intended learning outcomes to enhance learning and improve future performance. Constructive assessment may contribute toward the student's grade in the course or may be done to facilitate student learning where a grade is not assigned.

Within this policy

3.2. Academically relevant means EL opportunities that are initiated and/or supported by a Faculty and which show clear learning objectives and direct connection to the program, department, school and/or Faculty mission. Such EL opportunities may be

DRAFT EXPERIENTIAL LEARNING POLICY

credit or non-credit bearing.

3.3. Academic Misconduct means behaviours that are identified by Ryerson's Senate Policy 60 [Academic Integrity](#) as constituting academic misconduct.

3.3 Functional area means a non-Faculty unit within the University that supports academically relevant experiential learning opportunities.

3.4 Ryerson student means a currently enrolled undergraduate, graduate, law, and continuing education student.

4. Values and Principles

4.1. The values stipulated in the University's *Senate Policy Framework* are applicable and fundamental to this policy.

4.2. Safety In Experiential Learning Opportunities

Ryerson is committed to the wellbeing, health, and safety of its faculty, staff, and students and expects stakeholders, internal and external to Ryerson, to comply with applicable laws, regulations, in the development and implementation of its workplace health and safety rules, policies, and procedures.

5. Policy

Each Faculty and Functional Area has the authority and responsibility to outline a process applicable to them to identify academically relevant EL. All such processes must include the following requirements for an EL opportunity:

- 5.1. Be a recognized opportunity within Ryerson through the Procedures under this policy;
- 5.2. Have documentation, (e.g. letter, contract, placement agreement, MOU, partnership agreement) with EL providers external to Ryerson;
- 5.3. Identify a Ryerson faculty or staff member liaison as the key contact for the student and/or the EL provider;
- 5.4. Have clear integrated learning outcomes that reflect the EL values and principles set out above;

DRAFT EXPERIENTIAL LEARNING POLICY

- 5.5. Undertake required risk-management protocols outlined in the Procedures under this policy to ensure the health and safety of students and employees.

Ryerson reserves the right, at any point, to remove a student from and/or terminate an EL opportunity where there is reasonable basis that the student presents a risk to themselves or others and/or engages in persistent or significant unprofessional behaviour in accordance with the Procedures under this policy.

6.0. Roles and responsibilities

Office of Vice-Provost Academic: is responsible to ensure compliance with this policy.

Experiential Learning Hub: is responsible for the functional oversight of EL in compliance with this Policy.

Faculties are responsible to:

- Designate and submit all academically relevant EL as outlined in section 3.0 for the purpose of this policy and the Procedures (Section 7.0) under this policy.
- Ensure appropriate documentation and indication of where it will be kept and who is responsible for the information therein.
- Appoint a designated liaison to the Experiential Learning Hub.

Functional areas are responsible to:

- Designate and submit all academically relevant EL as outlined in section 3.0 for the purpose of this policy and the Procedures (Section 7.0) under this policy.
- Ensure appropriate documentation and indication of where it will be kept and who is responsible for the information therein.
- Appoint a designated liaison to the Experiential Learning Hub.

Ryerson International is responsible to:

- Ensure risk management and institutional agreements for international EL opportunities and activities adhere to the processes and procedures outlined in this policy.
- Maintain communication with EL hub and assign a designated liaison.
- Manage risk management for international EL activities, including pre-departure training and emergency support throughout.
- Ensure any changes or updates to Policy 95 are in alignment with the EL Policy.

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Office of the General Counsel and Board Secretariat: undertakes legal review of EL related agreements and provides legal advice on risk management issues as appropriate.

Academic Integrity Office (AIO): is responsible for providing faculty, staff, and students with resources, guidance, and support related to academic integrity and misconduct under the provisions of policy 60, as related to this policy.

Environmental Health and Safety: is responsible for supporting faculty and staff in the assessment and investigation of risks to health and safety, provides resources, and supports the development of tailored training to ensure student safety as relevant to this policy.

Student Conduct Officer: is responsible for supporting students, staff, and faculty in addressing issues related to non-academic misconduct that falls under this policy through education, consultation, and conflict resolution.

Human Rights Services: as relevant to this policy, Human Rights Services administers and oversees the application of Ryerson's Discrimination and Harassment Prevention Policy and the Sexual Violence Policy, provides resources, guidance, and resolution services for students, staff, faculty in the delivery and receipt of education and related services.

Risk & Insurance Officer (RIO): The RIO manages the university's insurance policies and consults with faculty and staff on matters related to risks incurred by the university in the facilitation of EL, and student participation in related activities. This includes the assessment of risks, and the development and provision of required risk management documentation and processes as required by this policy.

7.0 Relevant University Policies

Senate Policies:

- Policy 51 - Ethical Conduct for Research Involving Human Participants
- Policy 63 - Policy on Ownership of Student Work in Research
- Policy 60 - Academic Integrity
- Policy 61 - Student Code of Non-academic Conduct
- Policy 95 - [Development & Approval of Int'l. Partnerships and Int'l. \(and National\)](#)

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Mobility Programs

- Policy 110 - Institutional Quality Assurance Process
- Policy 112 - Development of New Graduate and Undergraduate Programs
- Policy 126 - Periodic Program Review of Graduate and Undergraduate Programs
- Policy 127 - Curriculum Modifications: Graduate and Undergraduate Programs
- Policy 159 - Academic Accommodation of Students with Disabilities

Administrative Policies:

- [Conflict of Interest](#)
- [Discrimination and Harassment Prevention](#)
- [Sexual Violence](#)
- [Execution of Contracts](#)

8.0 Rescinded University Policy

- Policy 156- Removal of Students from Field Placements Practicums

DRAFT EXPERIENTIAL LEARNING POLICY

PROCEDURES

Purpose of these Procedures is to outline instructions for Faculties and functional areas offering EL, and students engaged in those offerings.

1. All academically relevant EL must be documented at the Faculty or Functional area level and shared with the EL Hub as described herein
2. International EL
 - 2.1. All academically relevant EL that takes place outside of Canada, is required to comply with the University's international risk management protocols, including the mandatory international travel risk management steps for students ([online](#)) and faculty and staff accompanying students abroad ([online](#)).
 - 2.2. Agreements governing academically relevant EL that takes place outside of Canada must be reviewed and approved by Ryerson International prior to signing.
3. SRC activity
Any EL that involves primary research must follow all relevant SRC ethics and related policies under the guidance of the responsible faculty member
4. The EL Risk Management Chart (Appendix A):
 - 4.1. provides guidance on the type of documentation that is appropriate for different types of EL opportunities. These documents include, but are not limited to, a Placement Agreement, non-standard agreement, memorandum of understanding, employment contract, WSIB form, student liability waiver, Police Records Check, one-way letter, etc.
 - 4.2. The nature and formality of the documentation required for an EL opportunity is proportionate to the risks associated with the EL opportunity. For example, where the EL opportunity will involve interactions with children, patients, or other vulnerable populations, a formal agreement is required. At a minimum, a one-way letter (Appendix B) should be used.

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- 4.3. For each type of documentation, there is indication of where it will be kept and who is responsible for the information therein.

5. The Office of the General Counsel and Board Secretariat (GCBS) will assist Faculties with reviewing legal agreements relating to EL. Faculties are encouraged to use the standard placement agreement where appropriate that is posted to the GCBS website [here](#). Non-standard agreements must be reviewed in advance by the University's legal counsel.
6. The authority to sign EL related agreements is determined in accordance with the applicable policies of the University including the Execution of Contracts Policy

7. Experiential Learning Hub

- 7.1. The Experiential Learning Hub ("EL Hub") will provide an online submission mechanism to coordinate the collection of necessary information on a semesterly basis. This online submission will act as a one-stop coordinated mechanism to integrate the information required through this policy.
- 7.2. Once EL opportunities are submitted to the system, Faculty or Functional areas are not required to provide a full submission each year, unless there have been notable changes. A simple renewal mechanism will be in place to indicate recurring EL opportunities. Upload functions will allow for individual level information to be maintained.
- 7.3. If additional information is required, it is the responsibility of the EL Hub to follow up to ensure clarity and alignment with the policy
- 7.4. The EL Hub will maintain privacy, confidentiality and records management protocols for the EL information submitted in accordance with [Ryerson policy](#).

8. Risk Management

- 8.1. All students, faculty and staff who are participating in academically relevant EL will be required to participate in a Ryerson risk management training specific to their type of opportunity outlining rights and responsibilities of relevant stakeholders. Additional training may be offered as needed for specialized EL opportunities .

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- 8.2. Students, staff and faculty are responsible for complying with any additional and/or specific risk management training required to engage in the academically relevant EL opportunity.
- 8.3. Issues related to academic misconduct related to an EL opportunity should be referred to the Academic Integrity Office. Issues relating to non-academic misconduct should be referred to the Student Conduct Officer. Issues related to discrimination, harassment and sexual violence should be referred to Human Rights Services.
- 8.4. If there is a reasonable basis to believe that a student is at risk in an EL opportunity, the student should notify the responsible Faculty or Functional Area for support.
- 8.5. In the case of university-wide suspension or cancellation of normal academic and/or operational activities, decisions regarding the continuing of experiential learning opportunities will be made by the Office of the Provost, in consultation with Faculties.

9. Removal of a Student and Termination of EL Opportunity

Pursuant to section 5 of the Experiential Learning policy, a student may be removed from an EL opportunity and/or the EL opportunity may be terminated. If Ryerson is a party to the agreement governing the EL opportunity, the EL opportunity will be terminated in accordance with the relevant agreement in place between the parties, if any.

In the event that an EL opportunity is terminated, the responsible Faculty and/or Function Area must complete the Record of Termination in Appendix C.

RYERSON UNIVERSITY
ACADEMIC POLICIES AND PROCEDURES

**STUDENT ACQUISITION OF LAPTOP COMPUTERS AS A MANDATORY
ACADEMIC PROGRAM REQUIREMENT**

Senate Approval Date: **May 1, 2001**

Policy Number: **146**

Introduction

In the University and in the future workplaces of our graduates, computer technology and computer applications are pervasive and constantly changing. In this environment, the benefits of computer applications to a university program's curriculum and pedagogy may be more effectively realized if all students in a program have access to common hardware and software for scheduled instructional activities and for learning outside the classroom. Therefore, academic programs may adopt mandatory student acquisition of laptop computers as a program requirement.

Purpose

This policy guides academic program decisions regarding mandatory acquisition of laptop computers by students. The purpose of the policy is to provide a framework of common understanding concerning the process and criteria for such decisions, in order to ensure that the primary rationale for requiring laptops is the enhancement of teaching and learning within the program.

Principles

- The most important consideration in any educational decision is the effect of the decision on the learning process and learning outcomes. A requirement for student laptop acquisition should be introduced only after it has been demonstrated that substantial enhancement of these processes and outcomes would be achieved.
- The adoption of laptops will change the physical environment in which students work. Consideration must be given to the positive (or negative impacts) this may have on students, including those with disabilities.
- A mandatory laptop requirement should be accompanied by review and potential revision of the program curriculum, to ensure that the value of laptops to students is maximized.
- The direct and indirect costs to students and to faculty should be evaluated and weighed in relation to educational benefits. Since much of the direct cost of the adoption of laptops is borne by the student, this cost must be justifiable, by positive educational processes and outcomes and the commitment of the program's faculty to effective use of the technology, in order to produce these outcomes.

Policy

Adoption of a mandatory laptop provision for an existing Ryerson program is regarded as a significant academic revision which must be brought to Senate for approval, following a review by the Academic Standards Committee. In addition, the resource and technical considerations must be reviewed by the Office of the Vice President, Academic. The Senate will consider the case brought before it in the general context of the academic and resource issues raised by the proposal, with specific attention to the criteria set out in the attached Guidelines, which will be maintained by the Vice President, Academic.

Authority

The Vice President Academic is responsible for administration of this policy and may update or revise the guidelines as required.

Revised: 10 May 2001

Student Acquisition of Laptop¹ Computers as a Mandatory Academic Program Requirement

Guidelines

Adoption of a mandatory laptop provision for an existing Ryerson program is regarded as a significant academic revision which must be brought to Senate for approval. The Academic Standards Committee will assess the academic merit of the proposal. Technical and resource issues will be reviewed by the Office of the Vice President, Academic. The rationale for the proposed change should be based on the following criteria:

Academic Issues

1. Evidence that laptops will contribute to the desired educational outcomes for the program:

For a variety of reasons, evaluating educational outcomes is not a clear-cut process, and programs need not have rigorous data on outcomes before being allowed to proceed. However, demonstrating that consideration has been given to such issues is a central element of the approval process.

The following questions should be considered:

¹ A laptop or notebook computer is a portable personal computer that can easily be transported and conveniently used in temporary spaces such as in classrooms, libraries and at meetings. A laptop computer has similar functionality to a standard desktop personal computer, typically including processor, display, large volume data storage, use of standard software packages and network connectivity.

- a. What are the current outcomes? How will laptops affect these? What additional outcomes are expected from adoption of a laptop program? Why are these not achievable in the current environment?
- b. How will the use of laptops in a program provide students with skills demonstrated to be relevant to their careers.

2. Evidence of positive effects on the learning process:

Any proposal for laptop adoption must identify and assess appropriate and/or desired changes in the learning process that will be facilitated by laptop computer use by all students.

The following questions should be considered:

- a. How will the educational process change?
- b. What aspects of the curriculum and learning process will change, and in what ways?
- c. Will students have more class time or less? More assignments and other work, or less?
- d. How will class activities change? Will student interactions (in and out of class) change significantly?
- e. Will laptop computer use enhance contacts with faculty or limit them? Will electronic communication count as office hours?

3. An evaluation of the impact of laptops on physical accessibility:

The adoption of laptops will change the physical environment in which students work. Consideration must be given to the impact (positive or negative) this may have on students.

The following questions should be considered:

- a. How will the change to laptops change the physical environment of students? How will these changes affect learning?
- b. What positive or negative impacts will this have on students with disabilities?

4. Integration of laptops into the program curriculum:

The curriculum for the program as a whole should be reviewed with the objective of maximizing the value of laptops to the students.

The following questions should be considered:

- a. Can the student follow courses of study that make use of the laptop throughout?
- b. Will the courses be developed using common software so that students don't have to learn different use/search interfaces for each course?
- c. Will the use of the laptop in a program provide the student with a continuity of learning experience from course to course?
- d. Which courses in the program will use the laptop to some advantage?

5. Identification of modes of delivery suitable to laptops:

Each course should be reviewed with respect to appropriate modes of delivery and the implications of laptop use.

The following questions should be considered:

- a. In which courses is the mode of delivery enhanced by the use of laptops?
- b. What uses will be made of the lap tops in each course, and how will these uses differ from use of desk-top systems?

6. Implications of use of laptops in evaluation:

If evaluation using the computer is proposed, many issues related to methods of evaluation arise.

The following questions should be considered:

- a. How may the student practice and perform the assignments on the laptop?
- b. How may the student submit their individual or team results?
- c. Will the laptop be used for in-class quizzes and tests?
- d. How are results, comments, and feedback to be communicated to the student?

7. Commitment of faculty to use of the technology:

In order to fully realize enhanced learning outcomes, there needs to be a commitment by the program faculty to use the technology.

The following questions should be considered:

- a. How is the benefit to students tied to faculty commitment to use the new medium?

- b. Is the benefit worth the costs, both to the students and the program?

Technical and Resource Issues

1. Marketing and cost implications of laptop adoption:

The laptop requirement's positive and negative effects on marketing of the program should be carefully evaluated.

Costs to prospective students and to the university must be detailed in a business plan.

The following questions should be considered:

- a. What is the motivation for this move to laptops? What is the likelihood of continued benefit from laptops during the next five years?
- b. Will the University encounter difficulty in meeting its target for entering students in the program if laptops become mandatory?
- c. Is there a complete academic plan outlining the rationale, purpose and costs and benefits to the students and to the program?
- d. How will the move to laptops affect the students in the program? What financial support will be provided to students who cannot afford the laptop program?

2. Security implications re: use of laptops in evaluation:

If evaluation using the computer is proposed, issues related to security arise.

The following questions should be considered:

- a. How is confidentiality assured when students submit assignments using the laptop?
- b. How is confidentiality assured when results, comments, and feedback are to be communicated to the student on the laptop?
- c. What security measures are required for use of the laptop for in-class quizzes and tests?
- d. What mechanism will be in place for dealing with computer failure in test situations?

3. Incentives for faculty to use the technology:

Given that much of the direct cost of the adoption of laptops is borne by the student, there needs to be a commitment by the program faculty to use the technology, in order to fully realize the enhanced learning outcomes that justify this cost.

The following questions should be considered:

- a. What supports will be in place for faculty who want to incorporate laptops in their teaching?
- b. What training and support will be required for faculty members in the program?

4. Computing Infrastructure and Support:

There are both central and school computing infrastructure and support issues related to students using laptops. The following questions should be considered:

- a. What impact will there be on Ryerson's Internet connection and the RIN?
- b. What level of central support (repairs) must be available?
- c. What level of school support (orientation, software refreshment, batteries, loaners) must be available?
- d. What computing infrastructure (servers, software and wireless) and support must be available?

5. Digital Information Content:

There are several issues related to licensing of digital content and Library access and resources. The following questions should be considered:

- a. Are plans in place to work through the University Library to ensure that appropriate copyright obligations are fulfilled in the licensing and use of digital content?
- b. Are plans in place to arrange coordinated acquisitions, involving site licensing and/or consortia based licensing where appropriate?
- c. Has consideration been given to impact on overall University Library collection strategies?

Amendment to Policy 60, 61, 118, 157, 159, 161, 162 and 166 to include law students where policies list out students that the policy applies to:

Policy 60: Academic Integrity

In Section 2.1, add “law”:

“This policy applies to all current and former University students (undergraduate, graduate, law, and continuing education) and applies to all academic activities, whether on or off campuses, whether within or outside of a course.”

Policy 61: Student Code of Non-Academic Conduct

In Section 4a, add “law”:

“Currently enrolled students: Special, graduate, undergraduate, law, exchange, audit and continuing education students enrolled either full-time or part-time in classes, either credit or non-credit, of the University, including collaborative programs and when on placements that are part of their academic program.”

Policy 118: SRC Integrity Policy

In Section 3.0, add “law students” and “law”

“This policy applies to all individuals undertaking SRC activity under the auspices of the University no matter where the research is undertaken, including, but not limited to, faculty, undergraduate students, graduate students, law students, postdoctoral fellows, research assistants and associates, technical staff, adjunct professors, librarians, professors of distinction, distinguished visiting professors, visiting scholars and students, and institutional administrators and officials representing the University.”

“This policy does not apply to students (undergraduate, graduate, law, continuing education, or exchange) who are alleged to have committed a breach of SRC integrity in the course of their academic work for credit. Those allegations will be dealt with in accordance with the procedures set out in the appropriate policy. Where it is unclear whether the breach was committed in the course of academic work, the Vice-President, Research and Innovation (VPRI) or designate will determine if the case will be adjudicated under this policy and/or under the appropriate policy.”

Policy 157: Establishment and Use of Ryerson E-mail Accounts for Official University

Communication In Section 1, add “law”:

“All students in full and part-time graduate, and undergraduate, and law degree programs and all continuing education students are required to activate and maintain their Ryerson online identity in order to regularly access Ryerson’s E-mail (Rmail), RAMSS, my.ryerson.ca portal and learning system, and other systems by which they will receive official University communications.”

Policy 159: Academic Accommodations for Students with Disabilities

In Definitions, add “law”:

“- ‘student’ means a student at Ryerson University registered in continuing education, undergraduate, and graduate and law full-time or part-time programs, certificates, and continuing education courses;”

Policy 161: Student Awards Policy

Section 1, add “law”:

“Awards, bursaries and scholarships (See section IV for definitions) are provided exclusively for students entering, registered in, or graduating from graduate, law, undergraduate, or continuing education programs at the University.”

Policy 162: Grade Reassessment and Grade Recalculation Policy

In Section 2, add “law”:

“This policy applies to all full-time and part-time undergraduate, law, graduate, and Chang School of Continuing Education students who are enrolled in a course at Ryerson University (the ‘University’).”

Policy 166: Course Management Policy

In Section 1, add “law”.

“The central purpose of the course management policy is to provide a framework of common understanding for students and faculty concerning the structures, processes, objectives, and requirements pertaining to the delivery of undergraduate, law, graduate, and continuing education (CE) courses at Ryerson University (the “University”).”

Policy 168: Grade and Academic Standing Appeals

GLOSSARY/APPENDICES

Advocate	<p>A University approved individual acting on behalf of a student in assisting with appeals submissions and representation at meetings or appeal hearings.</p> <p><u>Advocate: An individual sanctioned by one of the recognized Ryerson student bodies (eg. the Ryerson Students' Union [RSU], Continuing Education Students' Association of Ryerson [CESAR], or any other arm's length group sanctioned by Ryerson University. An advocate is available at the request of a student to advise and assist with submissions, appeals, and to act as a resource for the student at meetings/formal discussions and appeal hearings. Policy 168 Procedures includes a list of authorized advocates.</u></p>
Academic Accommodation	A pre-planned variation in the way a student with a disability receives course curriculum and materials, participates in course activities, or demonstrates mastery of course content and skills through evaluation and assessment (see Policy 159: Academic Accommodation of Students with Disabilities).
Faculty (capitalized)	Refers to the administrative unit (see Policy 2: Undergraduate Curriculum Structure) and the 2 nd Level of the appeal process.
faculty (non-capitalized)	The term “faculty,” for the purpose of this policy, refers to the academic teaching staff of the University.
Grade – Final	A final grade is awarded upon completion of all required components of a course and is issued by the Registrar’s Office through RAMSS.
Grade Reassessment	A review and re-evaluation of a graded course component when a student disagrees with their grade based on the merit of their work (see Policy 162: <u>Grade Reassessment and Grade Recalculation Policy</u>).
Instructor	The person responsible for the course and includes all those represented by the Ryerson Faculty Association as well as part-time, sessional, and Continuing Education

	contract lecturers who are represented by Unit 1 or Unit 2 of CUPE Local 3904.
Teaching Department	The academic unit that is responsible for the development, delivery, and administration of a course (see Policy 2: Undergraduate Curriculum Structure).

YSGS report to Senate

May report for June 2020 Senate

In this report the Yeates School of Graduate Studies Council (YSGS Council) brings to Senate its evaluation and recommendation on the following items:

New Program Proposal

Scriptwriting and story design (MFA)

The MFA in Scriptwriting & Story Design is a new, interdisciplinary two-year graduate program proposed by the School of Performance, the School of Image Arts, and the RTA School of Media. The program grows out of the need to incubate emerging creative voices across media, venues and platforms and a desire for greater interdisciplinary learning and teaching across the University. The new MFA program would build upon Ryerson's outstanding reputation in film, television, theatre and digital media and further enhance Ryerson's growing role within the Canadian and International creative industries.

The MFA proposal was reviewed by the Program and Planning Committee on November 13, 2019 and it was recommended that it move forward with a Peer Review Team. The peer review site visits was completed February 11th and 12th, 2020. Following the review and report, the program and YSGS responded to the comments and recommendations and those were moved through the Program and Planning committee May 11th and were approved at YSGS Council on May 14th, 2020 to move forward to the Senate.

Motion: That Senate approve the new Masters of Fine Arts program in Scriptwriting and Story Design – Faculty of Communication and Design.



Cory Searcy, Vice-Provost & Dean, YSGS



**MFA in Scriptwriting & Story Design
Senate Proposal**

Executive Summary
Letters of Support
Peer Review Team (PRT) Report
PRT Response
Program Proposal

May 19, 2020

EXECUTIVE SUMMARY

The MFA in Scriptwriting & Story Design is a new, interdisciplinary two-year graduate program proposed by the School of Performance, the School of Image Arts, and the RTA School of Media. The program grows out of the need to incubate emerging creative voices across media, venues and platforms and a desire for greater interdisciplinary learning and teaching across the University. The new MFA program would build upon Ryerson's outstanding reputation in film, television, theatre and digital media and further enhance Ryerson's growing role within the Canadian and International creative industries.

The MFA will be unique and innovative: the first of its kind in Canada, and only one of among a handful graduate programs globally that teaches writing for dramatic forms spanning stage, television, film and various forms of new and expanding media. The exponential growth in visual media in the late 20th and early 21st centuries has meant a concomitant explosion in the need for dramatic content and, more specifically, a growing need for writers who create work across media. Writers are being asked to develop new forms amid the accelerating expansion of the Internet and social media, while continuing to serve the still-thriving appetite for live events, screens and interactive experiences. The nature of the dramatic storytelling industry is in a process of profound transformation.

All three contributing undergraduate programs — the schools of Image Arts, Performance and RTA Media — are recognized as national (and international) leaders in their fields. Each of these schools provides expertise to this new, shared graduate program in Scriptwriting & Story Design.

Administration

In keeping with this collaborative, interdisciplinary approach, representatives from all three Schools will be involved in major decisions regarding the MFA's curriculum and administration. A program director from one of the three schools will be appointed and will work with a program administrator to coordinate the day-to-day management of the MFA. The proposed Master of Fine Arts in Scriptwriting & Story Design is under the administration of the Associate Dean, Graduate Education, FCAD.

Approvals

The Letter of Intent for the MFA in Scriptwriting & Story Design is supported by the Dean, FCAD and had been approved by the Provost and VP Academic. The University Planning Office has costed the program and approved its feasibility.

Graduate Degree Learning Expectations (GDLEs) and Learning Outcomes (LOs) have been vetted by the Office of the VP Academic to meet the standards of graduate education. The MFA Scriptwriting & Story Design is on track to start accepting students in Fall 2021.

In summary, the MFA in Scriptwriting & Story Design will allow Ryerson to:

- attract top-master's level students
- cultivate a rich pool of talented and well-qualified research and graduate assistants who can develop in vital sectors of economic and creative activity
- deepen and enrich the societal impact of research through increased research-creation and SRC outputs and industry value creation
- produce high-achieving graduates who are ready for advanced positions in the Canadian and international creative industries or academia
- elevate Ryerson's reputation as a premiere destination for creative innovation in the study and production of film, television, theatre and emerging media

Letters of Support



Office of the Dean
Faculty of Communication and Design

October 11, 2019

Dr. Cory Searcy
Interim Vice-Provost and Dean, Yeates School of Graduate Studies
350 Victoria Street
Toronto, ON M5B 2K3

Dear Interim Dean Searcy

I am writing in support of the proposed MFA in Dramatic Writing, a joint initiative among the following FCAD Schools: Image Arts, RTA Media and Performance.

This program has tremendous potential to be the first of its kind in Canada. Our nation's focus on the generation of creative content highlights the growing importance of modern dramatic narratives that can cross media. The MFA in Dramatic Writing has a visionary platform that will offer rare opportunities for interdisciplinary collaboration. The success of the program rests with: the unique synergy of faculty who are leaders in their respective fields; its location in the creative hub of Toronto; and engaged students eager to develop critical and creative skills in contemporary forms of storytelling.

Resources such as student meeting rooms and appropriate writing software to support the program will be provided by FCAD. We have taken advantage of recent retirements by hiring three tenure-track faculty that will support dramatic writing, and have allocated one new position in this subject area. We are reorganizing the administration of our graduate programs so that new programs can be well-supported. I understand that the approval of the program is contingent upon reallocating unused existing masters' student funded FTE spaces.

I stand strongly in support of this proposal, which has been embraced by the Schools involved in its creation and enthusiastically recommended by all three School Councils. The MFA in Dramatic Writing would enhance Ryerson's already leading reputation in film, theatre, television and digital media, and strengthen FCAD's role as the hub of creative industries in Toronto and Canada.

Sincerely,

A handwritten signature in black ink, appearing to read "Charles Falzon".

Charles Falzon
Dean, Faculty of Communication & Design

350 Victoria Street
Office: RCC 320
Toronto, ON, Canada M5B 2K3

t: 416.979.5000, ext. 5348

ryerson.ca/FCAD



Michael Benarroch
Provost and Vice-President, Academic

May 29, 2018

Dr. Jean Bruce
Associate Dean, Graduate Education
Faculty of Communication & Design

Re: Proposed MFA in Dramatic Writing

Dear Dr. Bruce:

By this letter, you and your colleagues are authorized to proceed towards the development of a full proposal for a Master of Fine Arts (MFA) in Dramatic Writing. In developing this proposal, your reference point is Senate Policy #112 *Development of New Graduate and Undergraduate Programs*.

The expansion of our graduate programming is an important step in Ryerson's continuing academic evolution. Further, I think that a MFA in Dramatic Writing will align well with our academic plan. In crafting the Letter of Intent (LOI), the Program Committee has demonstrated commendable creativity, diligence and foresight.

Work remains to be done on the proposal, as is customary in this process. Below I outline two key issues to be addressed as next steps, before the proposal can be finalized and the program started. Please consider each issue carefully, and note that these include comments based on community feedback.

- **Consider a more explicit focus on diversity and ethics:** I encourage you to consider a more explicit focus on diversity and ethics in the program.
- **University Degree Level Expectations:** I remind you of the obligation to ensure that the proposal expresses clearly defined learning objectives as they relate to program goals and the University's graduate degree level expectations. For assistance in developing your own program-specific graduate degree level expectations, please contact Paola Borin or Carolyn Hoessler, Curriculum Development Consultants, Office of the Vice Provost Academic.

I also note the invitation to develop the full proposal does not imply that approval of the program is guaranteed. Any potential approval will be contingent on the availability of funded Master's spaces.

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This is an important initiative for Ryerson, and I offer you every encouragement in bringing it to the implementation stage. If you have questions or concerns about developing the proposal, please contact Cory Searcy, Associate Dean, Programs, in the Yeates School of Graduate Studies. I will arrange for periodic updates, as I am most interested in seeing this venture move forward smoothly as rapidly as is reasonably possible.

Please extend my thanks and congratulations to the Program Committee for the excellent work to date.

Yours sincerely,



Michael Benarroch, PhD

- c. G. Craney, Deputy Provost and Vice Provost University Planning
- M. Moshé, Interim Vice Provost Academic
- J. Mactavish, Vice Provost and Dean, Yeates School of Graduate Studies
- C. Falzon, Dean, Faculty of Communication & Design
- C. Searcy, Associate Dean, Programs, Yeates School of Graduate Studies

PEER REVIEW TEAM
MFA IN DRAMATIC WRITING

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Peer Reviewers' Report
Proposed MFA in Dramatic Writing
Ryerson University

1. OUTLINE OF THE REVIEW

Provide an outline of the site visit. **Site Visit Dates: February 11 and 12, 2020**

- Who was interviewed?

During the site visit, the PRT met with the following administrators, staff, faculty, and students:

Dr. Cory Searcy, Dean and Vice Provost, Yeates School of Graduate Studies (YSGS); Carl Kumaradas, Interim Associate Dean of Programs, YSGS; Charles Falzon, Dean, and Dr. Jean Bruce, Associate Dean, Graduate Education, Faculty of Communication & Design (FCAD); Daniel Garcia, Graduate Program Manager (FCAD); Natalie Alvarez, School of Performance; Michal Conford, School of Image Arts; Michael Coutanche, RTA Media; Charles Davis, Associate Dean, SRC, FCAD; Ira Levine, Professor, School of Performance; Kristopher Alexander, Assistant Professor, RTA School of Media; Lia Langworthy, School of Image Arts; Natalie Ramtahal, Manager, The Catalyst; Caroline O'Brien, Chair, School of Performance; Carol Shepstone, Chief Librarian; Don Kinder, Library Teaching Chair at Ryerson and the Head of Library Learning Services; Ann Ludbrook, (MFA Library Report) Copyright and Engagement Librarian; Sarah Shelson, Manager, CIS; Janice Carbert, Operations Manager, IMA; Marie Crosta, Director of Academic Planning and Student Affairs; and FCAD students and alumni.

- What facilities were seen?

The PRT visited the following facilities:

The FCAD administrative offices; The Catalyst and Studio A/B; School of Performance SLC Space and Audible Studio; the Library and Student Learning Centre; and the Creative Innovation Studio, Open Space and School of Image Arts sound stage.

2. EVALUATION CRITERIA

Reviewers are asked to provide feedback on each of the following evaluation criteria.

2.1 Objectives

- Consistency and alignment of the program's learning outcomes with the institution's mission and academic plans.

The proposal for the MFA in Dramatic Writing makes clear that the program, as an interdisciplinary degree within the Faculty of Communication & Design involving the schools of Image Arts, Performance and RTA Media, is unique in Canada. The proposal provides detailed evidence that its overall aims and objectives align with Ryerson's academic goals and values, as registered in the university's Academic Plan, "Our Time to Lead."

As the proposal explains, "Ryerson University describes its mission in terms of 'high-quality, professional, and career-related education,' and 'the provision of programs of study that provide experiential education.' As a professional, production-based program with a carefully established balance of applied learning and historical/critical studies, this proposal was designed to be congruent with Ryerson's approach to education – one that combines 'theory and application and that prepares students for careers in professional fields'" (p. 7). Additionally, given the interdisciplinary nature of the degree, the proposal testifies to how the program meets the goals of the Academic Plan related to fostering an "innovation ecosystem" powered by "creative thinking across disciplines." The MFA in Dramatic Writing is well positioned to enhance Ryerson's reputation "as a creative incubator of new writing talent across all media forms" in national and international contexts (p. 7).

- Clarity and appropriateness of the program's learning outcomes in addressing the Graduate Degree Level Expectations.

The unique objectives of the program are described accordingly: "The Graduate Program in Dramatic Writing seeks to graduate writers who have a mastery of the legacy fundamentals and future possibilities of dramatic writing and who have a respect and concern for their art and the audiences who will experience it. The program's overall aim is to foster an environment where students are well-rounded and possess an agility as writers who can create in all forms of dramatic presentation" (p. 8). The proposal helpfully divides the program's objectives into nine learning outcomes: Create a dramatic piece of writing to a professional standard; Translate storytelling skills between and across a variety of media (film, television, stage, online) by developing a written dramatic form for a medium in another dramatic form; Describe, formulate and analyze key narrative structures, histories and stylistic concepts across a variety of dramaturgical and cultural contexts; Demonstrate a variety of research competencies to help guide creative practices in dramatic writing; Generate innovative methods to solve dramatic writing problems; Acknowledge the complexity of ideas, experiences and potential contribution of other approaches by respectfully listening to and responding to the critical positions of others; Embrace non-normative narratives and be willing to give voice to silenced or alternative story-telling modes; Identify forms of dramatic writing and communities of practice across media; and Articulate dramatic writing as a means of self-expression and a tool to enlighten, inform and entertain (p. 8-9).

- Appropriateness of degree nomenclature.

Given the interdisciplinary nature of the degree, and the rigorous breadth of learning outcomes as highlighted above, the PRT notes that the degree nomenclature might be revisited or revised. Specifically, while the proposed degree designation is Master of Fine Arts (MFA) in Dramatic Writing, the PRT's own assessment, coupled with input from FCAD students and alumni, suggest that "Dramatic Writing" might not appropriately convey the interdisciplinary breadth of the program. Additionally, some discussion was raised indicating that "Dramatic Writing" was confusing—for example, one student thought the title meant that Comedy would not be included, while another student thought the program was focused on playwriting (see Recommendation #3).

2.2 Admission requirements

- The alignment of the program's learning outcomes with the admission requirements.

The admission requirements, consistent with those of other MFA programs, include the following criteria:

- Demonstrated capacity to undertake advanced research and practice through completion of a Bachelor of Arts (BA) or Bachelor of Fine Arts (BFA) in a related discipline;
- Prospective students must have an overall GPA of 3.0/4.33 (B or equivalent) in the last two years of study within a four-year undergraduate (or equivalent) bachelor's degree (p. 21).

Prospective students will also submit the following documents as part of their application package: a statement of interest (500-1000 words); Curriculum Vitae; two letters of recommendation; transcripts; and examples of work. The PRT acknowledges that the requirements as laid out in the proposal "adequately prepare incoming students to achieve the learning outcomes for the MFA degree upon graduation" (21). The PRT notes, however, that the requirements regarding the writing sample should be amended. As described in the proposal, "The admissions committee requires the submission of creative work in the form of at least one (1) script in theatre, film or video/television or equivalent digital media format (web series, etc.) to assist in evaluating the student's background" (21). However, the PRT queries if this request privileges students from particular undergraduate programs who received some training in script writing over those who did not, and further, limits the potential for applications from a more diverse group of students. For instance, students from English BA programs—an obvious pool that would be drawn to this MFA--would not likely come out of their programs with a script in hand (see Recommendation #5).

2.3 Structure

- The appropriateness of the program's structure and regulations to meet specified program learning outcomes and degree level expectations.

The program's structure and regulations are appropriate to meeting the program learning outcomes and degree level expectations. The degree is "a two-year, interdisciplinary

practice-based program of study"; the curricular structure is "comprised of nine courses, plus thesis project development and completion." Specifically, "Students would spend their first year taking courses across various forms, writing a number of scripts and plays and dramatic pieces of various lengths, and then concentrating on one form for their thesis project. The project would consist of one full-length screenplay or stage play, television script, or other dramatic script-based media iteration" (23). Adequately addressing the issue of Graduate Degree Level Expectations (GDLEs) and Learning Outcomes, the proposal affirms, "The program has three central component groups: courses, research and thesis project. As shown in Table 1 above [pp. 9-11] and Table 6 below [pp. 27-28], the program is structured in a manner that the program learning outcomes meet the master's level GDLEs and the curriculum components work together to meet the program learning outcomes. Table 5 above [pp. 23-24] presents the breakdown of these components in the curriculum" (26).

The PRT accepts that the Tables underscore how the program learning outcomes meet the master's level GDLEs. The PRT notes, however, that more emphasis should be placed on illuminating where in the course descriptions students will develop and hone their writing projects (see Recommendation #6).

- For graduate programs, a clear rationale for program length that ensures that the program requirements can be reasonably completed within the proposed time period.

The proposed program length is two years of full-time study. The program structure, well supported with GDLEs and Learning Outcomes Tables, indicates that indeed the program can be completed within the two-year model, as typical of many MFAs.

2.4 Program Curriculum and Content

- The effectiveness of the curriculum in reflecting the current state of the discipline or area of study.

Once confined to traditional forms of film, television, radio drama and stage, thanks to new and emerging technologies, the discipline of dramatic writing can now be applied and adapted to a rapidly growing range of new dramatic forms and modes of transmission.

The design of this curriculum, with its foundation in the classical elements of dramatic writing and its requirement to apply these elements across a range of traditional and emerging modes, reflects the state of the discipline and the area of study required to find a place within it very effectively.

- Identification of any unique curriculum or program innovations or creative components.

The most unique element in this program is its overall interdisciplinary design which combines traditional forms and techniques of dramatic writing and new and emerging forms of dramatic writing and draws from the expertise of three different and respected schools at Ryerson – Image Arts, Performance and Radio and Television Arts. The program also has unique opportunities for innovation and exploration structured into several of the courses,

in particular a course where students work with directors and actors to develop their writing, and a course where students work with emerging technologies to explore new applications for dramatic writing.

This combination should be excellent for preparing writers to find careers in dramatic writing, and to innovate new modes and applications for dramatic writing themselves.

- For research-focused graduate programs, clear indication of the nature and suitability of the major research (scholarly, research and creative) requirements for degree completion.

The major research requirement of this degree is the writing and completion of a full-length, original dramatic work as the thesis. Each of the courses also require creative research work and a component of scholarly research. These requirements are usual and suitable for a program of this nature.

- Evidence that each graduate student in the program is required to take a minimum of two-thirds of the course requirements from among graduate level courses.

All of the courses in the curriculum are at the graduate level. The final thesis project is a major research paper in the form of a completed, full length work of dramatic writing.

2.5 Mode of delivery

- Comment on the appropriateness of the proposed mode(s) of delivery to meet the intended program learning outcomes and Graduate Degree Level Expectations.

The program will be delivered through lectures and seminars with a small cohort (11-14) of students who will take all of the main courses together. The courses will present a foundation in the creative and theoretical aspects of the discipline and the coursework has students applying this knowledge through individual and group assignments as well as through their own dramatic writing and project development across different platforms.

In the program design there is a strong emphasis on individual mentoring by faculty of each student both in coursework and with their thesis project and there is encouragement within the structure (through a special projects credit course) to explore and develop innovative interdisciplinary work.

These are very suitable modes of delivery for graduate learning and should guarantee positive learning outcomes and more than meet Graduate Degree Level Expectations.

2.6 Assessment of Teaching and Learning

- The appropriateness of methods used to assess, document and demonstrate student achievement of the program's defined learning outcomes and Graduate Degree Level Expectations.

For assessment of teaching and learning, the program utilizes traditional academic individual

and group assignments including formal essays, presentations and analyses. However, as highly appropriate for a writing program focused on developing writers who will create original dramatic work, there is also an emphasis on assignments focused on the students' dramatic writing throughout. The combination of these two paths for assessing, documenting and demonstrating student learning will be very strong.

2.7 Resources

- The appropriateness and effectiveness of the use of human, physical and financial resources, and any institutional commitment to supplement those resources, to support the program.
- Evidence that there are adequate resources to sustain quality of scholarship, research, and creative activities.
- Evidence of sufficient student financial assistance to ensure quality and numbers of students.

In this category the PRT finds that sufficient resources are for the most part in place to support the proposed program, with some concerns as noted here and in the Recommendations below.

Human resources: resources for administrative support for the proposed program seem adequate, though it is unclear which school support staff for the program will be housed in. The PRT commends the desire to create social supports (such as a lounge space) for the cohort of the proposed program, and was impressed with the counselling and student support services centre that will serve the program.

Physical resources: the PRT heard from many regarding the space crunch at Ryerson given the limited physical footprint of the university. It is also clear that there is not yet a concrete plan for what physical space(s) will be used for the program in terms of classroom and seminar room space for courses. However, given the relatively small number of students in the program and the limited demand on space for its primarily writing-centred classes, the PRT expects that an acceptable solution to meet space demands can be found. Aside from classrooms, the proposed program has more than adequate resources to draw on in terms of rehearsal rooms and studios for performance-based class components, and well-equipped technical studios and production space for the film, tv, and media components of the courses.

Financial resources: the university has made a strong commitment to the program for the financial support needed in terms of new hires and retirement replacements for faculty needed to staff courses, and the enthusiastic support the PRT heard from the Provost and Deans for the program are hopeful indicators that it will continue to be allocated financial resources as needed.

Library: one significant concern the PRT found is whether adequate library resources will be available to support the new program. Librarians cited Ryerson's low ranking in terms of overall library funding relative to similar institutions. They also noted that to support the program many new expenditures in terms of monographs, journals, DVDs, and online resources (including streaming services and databases) would ideally be made, but that currently a budget for such new expenditures is not extant. Further to this point and to

address this shortfall, see Recommendation #1. Otherwise, the PRT is confident there is evidence of sufficient resources to sustain quality of scholarship, research, and creative activities.

Student financial assistance: A significant area of concern for the PRT is the very high proposed annual tuition for the program of \$14,651.07 (as compared to the typical Ryerson graduate rate of \$9,200.00). At this rate, it is likely that without funding, only students from very privileged backgrounds would be able to attend the program, leading to concerns about diversity of the student cohort. While the program proposal states that students will be expected to apply for scholarships such as the Ontario Graduate Scholarship, Ontario Graduate Fellowship, and SSHRC Master's scholarships, and that funding for students will also be available in the form of graduate assistantships and research assistantships, not all students will secure scholarships, and as the PRT heard, funding for assistantships can vary considerably from year to year and is subject to other factors likely to cause varying rates of success for students in securing them. It was also noted in discussions that RA funding is often not highly lucrative in terms of dollar amounts. The PRT therefore recommends (see Recommendation #4) that the proposed tuition fee be reduced, that other forms of financial support for students be investigated or devised, and that the university commit itself to related measures for ensuring diversity of the student body for the program, including students from traditionally underrepresented and underprivileged communities.

The PRT also hopes the program committee has considered the likely effect on completion time and completion rates for the program for unfunded students who may have to work part-time jobs in order to pay their bills, and even for those working as GAs or RAs. Will students be able to complete program requirements in the desired two years while employed as assistants?

2.8 Faculty

- The qualifications, appointment status and recent research (scholarly, research and creative) or professional/clinical expertise of faculty.
- The evidence of adequate numbers and quality of faculty and staff to achieve the learning outcomes of the program, of planned/anticipated class sizes, of supervision for experiential learning opportunities (if required) and of adjunct and part-time faculty;
- Evidence of participation of a sufficient number and quality of faculty to teach and/or supervise in the program.

The program proposal names and lists seven full time faculty members in the participating schools who would be available to teach courses in the program (along with several associated faculty members). The proposal states that there have been three new hires in recent years who have been strategically considered for their suitability to support the new program, and of plans for an additional tenure-track hiring specifically for the program. Current faculty members slated to teach in the program have impressive qualifications, teaching experience, and research/funding records, particularly in the areas of screenwriting for tv and film, with several faculty members from these fields well qualified to teach the new courses in the program. However, the PRT noted an absence of faculty members with considerable experience as playwrights or in the teaching of playwriting, and the lack currently of any playwriting courses in the School of Performance. For this reason, the PRT recommends (see Recommendation #3) that the priority for the upcoming tenure-track

hiring for the program be for a faculty member in the School of Performance in the area of playwriting. The new faculty member would be able to fill this gap, perhaps additionally supplemented by adjunct/contract instructors who are professional playwrights.

A related concern for the PRT, however, is that the core writing courses in this program will be interdisciplinary, covering principles of both screenwriting (and writing for digital media) and playwriting in the same course, with the same being true for the courses that cover the “business” side of screenwriting and playwriting. Given that there are marked differences in the skillsets required of a successful screenwriter and playwright owing to differences in genre, production conditions, and conventions, as well as very different realities in terms of how the professional business worlds of film/tv and theatre operate, is it feasible to expect that a specialist in either screenwriting or playwriting could teach these courses solo? The PRT queries this and encourages those who will be designing and working in the program to perhaps look to team teaching as a solution to this possible problem.

Given the relatively small size of the program, with the proposed annual cohort of 11-14, the proposed number of faculty members should be sufficient for the program. Since every student in the program will complete a thesis, requiring a supervisor and a thesis committee, the program will unavoidably add considerably to supervisory loads for faculty in these departments. However, the PRT accepts the program proposal’s statement that there will be sufficient faculty members to accommodate the needed number of supervisions. Diversity in interests among students admitted to the program will, of course, be key to avoiding certain faculty members becoming overburdened by supervisions.

2.9 Quality and other indicators

- Indicators of quality including faculty, program structure and faculty research faculty (e.g., qualifications, research, innovation and scholarly record; appropriateness of collective faculty expertise to contribute substantively to the proposed program)
- Evidence of a program structure and faculty research that will ensure the intellectual quality of the student experience.

NOTE: Reviewers are urged to avoid using references to individuals. Rather, they are asked to assess the ability of the faculty as a whole to deliver the program and to comment on the appropriateness of each of the areas of the program (fields) that the university has chosen to emphasize, in view of the expertise and scholarly productivity of the faculty.

Other than any issues or concerns noted above, the PRT has no concerns about quality relating to faculty or program structure. As noted in the previous section, faculty members who will be working in the program collectively have a very impressive research record. The PRT accepts that, as noted in the program proposal, “The SRC output of RFA members does provide evidence of a Faculty that has the capacity to ensure the intellectual quality of the student experience” (p. 41). Apart from the concern over playwriting noted in the previous section, faculty will be well-equipped to deliver the program’s courses and guide students in prospective careers. The courses and program structure are well designed to achieve the learning goals and outcomes of the program, and facilities and resources also are all more than sufficient to deliver quality results.

3. ANY OTHER ISSUES OR COMMENTS

N/A

4. SUMMARY TABLE OF RECOMMENDATIONS

- The PRT should also provide a summary of its recommendations for action to improve the quality of the proposed program.
- Any of the PRT's further recommendations for actions to improve the quality of the program, if any, distinguishing between those that the program can itself take and those that would require external action, where possible.

PRT RECOMMENDATIONS	Rationale
<p>Recommendation 1:</p> <p>The PRT wholly supports the Recommendations outlined by Ryerson's Library Report (Appendix V), as part of the MFA program proposal.</p>	<p>As stated in the Library Report (Appendix V), "Sustained financial commitment from the University is necessary to maintain the current quality of Library resources and services" (p.2).</p>
<p>Recommendation 2:</p> <p>The PRT encourages the new program to make a full-time, tenure-stream faculty hire in the School of Performance in the area of Playwriting.</p>	<p>At present, the School lacks a playwriting specialist to teach in the new program. Ideally, to teach the program's interdisciplinary courses, the new hire would also have some experience in screenwriting and familiarity with the business of both theatre and film/tv.</p>
<p>Recommendation 3:</p> <p>Consider changing the name of the program.</p>	<p>Some students in the focus group, as well as faculty on the PRT, queried whether the proposed "Dramatic Writing" appropriately conveys the interdisciplinary breadth of the program. Additionally, some discussion was raised indicating that "Dramatic Writing" was confusing—for example, one student thought the title meant that Comedy would not be included, while another student thought the program was focused on playwriting.</p>
<p>Recommendation 4:</p> <p>Consider reducing the cost of tuition to encourage economic diversity.</p>	<p>The PRT has some concerns that the high cost of tuition would prevent a diverse range of applicants.</p>

<p>Recommendation 5:</p> <p>Broaden the description of materials that can be considered for the application's required Writing Sample. Allow candidates to submit work that demonstrates their writing abilities in more diverse forms, including, but not limited to, a short story, a synopsis, a collection of poems, or a more traditional scholarly essay.</p>	<p>As it stands, applicants are asked to submit a script as a Writing Sample. The PRT feels that this request privileges students from particular undergraduate programs who received some training in script writing over those who did not, and further, limits the potential for applications from a more diverse group of students. For instance, students from English BA programs—an obvious pool that would be drawn to this MFA--would not likely come out of their programs with a script in hand.</p>
<p>Recommendation 6:</p> <p>Expand the description of the courses to underscore the writing component in the assignments.</p>	<p>While the program proposal emphasizes that writing forms a core component of student engagement, the course descriptions are vague and do not make it clear that assignments will be driven by writing opportunities.</p>

NOTE: The responsibility for arriving at a recommendation on the final classification of the program belongs to the Appraisal Committee. Individual reviewers are asked to refrain from making recommendations in this respect.

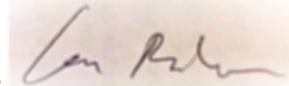
Reviewer 1 Name: Elizabeth Podnieks



Signature:

Date: February 24, 2020

Reviewer 2 Name: Len Falkenstein



Signature:

Date: Feb. 24, 2020

Reviewer 3 Name: Sharon McGowan

Signature:

Date: February 24, 2020



Response from YSGS on the PRT Report for the Proposed MFA in Scriptwriting and Story Design

Dr. Carl Kumaradas, Associate Dean, Programs
May 11, 2020

The Peer Review Team (PRT) for the proposed MFA in Scriptwriting & Story Design consisted of Dr. Sharon McGown, Associate Professor, University of British Columbia; Dr. Len Falkenstein, Professor, University of New Brunswick; and Dr. Elizabeth Podnieks, Professor, Ryerson University.

The PRT site visit was conducted on February 11 and 12, 2020. The PRT report was communicated to the Vice Provost and Dean, Yeates School of Graduate Studies (YSGS) on February 26, 2020, and the response to the report from the graduate program and Faculty was communicated on April 6, 2020.

The PRT cited several strengths of the proposed MFA in their report, including the uniqueness of the interdisciplinary design combining traditional forms and techniques with new and emerging forms, as well as unique opportunities for innovation and exploration structured into several of the courses. The PRT report includes several recommendations, which are discussed below.

As mandated by Ryerson Senate Policy 112, what follows is the YSGS-level response to both the PRT report, and the FCAD responses to the report. We summarize the recommendations and responses below.

The role of YSGS is to provide direct commentary on academic matters, while making suggestions for administrative or financial matters. For simplicity, we supply our responses (as well as a recap of the PRT recommendations and program responses) in the form of a table.

PRT RECOMMENDATIONS

PRT Recommendation	PRT Rationale	FCAD Response	YSGS Response
Recommendation 1: The PRT wholly supports the Recommendations outlined by Ryerson's Library Report (Appendix V), as part of the MFA program proposal.	As stated in the Library Report (Appendix V), "Sustained financial commitment from the University is necessary to maintain the current quality of Library resources and services" (p.2).	We encourage the continued expansion of library materials relevant to the MFA in Scriptwriting & Story Design including scholarly texts and periodicals, databases and audio-visual resources.	YSGS supports the program response and supports its advocacy for additional library resources. YSGS notes that the university has made significant investments in the library over the last few years. YSGS further notes, however, that decisions related to library support and acquisitions are beyond its purview. YSGS encourages the program to work with the Dean of FCAD and the Chief Librarian to ensure adequate library resources are available to support the program.
Recommendation 2: The PRT encourages the new program to make a full-time, tenure-stream faculty hire in the School of Performance in the area of Playwriting.	At present, the School lacks a playwriting specialist to teach in the new program. Ideally, to teach the program's interdisciplinary courses, the new hire would also have some experience in screenwriting and familiarity with the business of both theatre and film/tv.	The new program is not responsible for hiring faculty members in a school or department in the university. The school or department Chair in consultation with faculty members requests new faculty hires from the Dean following retirements and expansions within a given subject area. We have discussed the possibility of a faculty position in the School of Performance in the area of playwriting and are confident this decision will be prioritized.	YSGS supports the program response. YSGS notes, however, that the allocation of faculty positions is outside its purview.

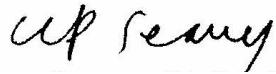
PRT Recommendation	PRT Rationale	FCAD Response	YSGS Response
Recommendation 3: Consider changing the name of the program.	<p>Some students in the focus group, as well as faculty on the PRT, queried whether the proposed “Dramatic Writing” appropriately conveys the interdisciplinary breadth of the program. Additionally, some discussion was raised indicating that “Dramatic Writing” was confusing—for example, one student thought the title meant that Comedy would not be included, while another student thought the program was focused on playwriting.</p>	<p>The name of the program has been discussed at length and we appreciate the input of the PRT. We have revised the name to Scriptwriting & Story Design, which covers a broad range of possibilities that we invite in the area of fiction writing intended to be performed.</p>	<p>YSGS supports the decision to change the proposed name of the program to Scriptwriting and Story Design, recognizing that this name better represents the nature of the program.</p>
Recommendation 4: Consider reducing the cost of tuition to encourage economic diversity.	<p>The PRT has some concerns that the high cost of tuition would prevent a diverse range of applicants.</p>	<p>The tuition is set by the University Planning Office (UPO). We have had numerous discussions concerning the high cost of tuition for the program and this issue has been happily resolved: tuition for the program has been reduced</p>	<p>YSGS, after consultation with the UPO, supports the reduced fee structure for the program since it brings it in line with the fees of similar program at Ryerson and it will increase the diversity of the applicant pool to the program.</p>

PRT Recommendation	PRT Rationale	FCAD Response	YSGS Response
Recommendation 5: Broaden the description of materials that can be considered for the application's required Writing Sample. Allow candidates to submit work that demonstrates their writing abilities in more diverse forms, including, but not limited to, a short story, a synopsis, a collection of poems, or a more traditional scholarly essay.	As it stands, applicants are asked to submit a script as a Writing Sample. The PRT feels that this request privileges students from particular undergraduate programs who received some training in script writing over those who did not, and further, limits the potential for applications from a more diverse group of students. For instance, students from English BA programs—an obvious pool that would be drawn to this MFA--would not likely come out of their programs with a script in hand.	We have amended the writing requirement to also include the following written work: 1 Script OR 1-2 Story outlines 1-2 Treatments ¹ OR 1 each of story outline or treatment and 1 critical examination of a character or narrative.	YSGS fully supports this change and is able to accommodate it in the admissions process.
Recommendation 6: Expand the description of the courses to underscore the writing component in the assignments.	While the program proposal emphasizes that writing forms a core component of student engagement, the course descriptions are vague and do not make it clear that assignments will be driven by writing opportunities.	The proposal committee agrees that at this stage of development the course outlines should be fleshed out.	YSGS supports the program response.

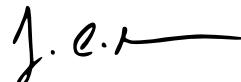
¹ A treatment is a detailed outline written in anticipation of a full script for a motion picture, radio or stage play, web or television program.

In addition to the formal recommendations above, the PRT included an additional comment on the proposal that the core writing courses will be interdisciplinary, requiring a broad skillset that will result in a challenge in finding one instructor to teach the whole course. The program responded that they will consider splitting the courses into two 6-week segments with a separate instructor in each segment, who will be an RFA member teaching it as overload or by a contract lecturer. YSGS is in full agreement with this approach.

In conclusion, we thank the external reviewers and colleagues in FCAD for a very thorough assessment of the strengths and challenges of the proposed MFA in Scriptwriting and Story Design. The PRT recommendations and Faculty responses raise important points regarding the program, and the discussion of these will only have a positive development in the evolution of the program.



Dr. Cory Searcy
Vice Provost & Dean
Yeates School of Graduate Studies



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**MFA in Scriptwriting & Story Design
Proposal**

Submitted by
The Faculty of Communication & Design

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1.0 LETTER OF INTENT

1.1 Degree Name and Description

This document proposes to add a master's degree within the Faculty of Communication & Design involving the schools of Image Arts, Performance and RTA Media. The proposed degree designation is Master of Fine Arts (MFA) in Scriptwriting & Story Design.

Identification of Designated Academic Unit

MFA in Scriptwriting & Story Design
Faculty of Communication & Design

Program Governance Structure

The MFA in Scriptwriting & Story Design is a Faculty of Communication & Design program. The dean of record is the Dean, Faculty of Communication and Design. As is the case with existing FCAD Master's programs, a Graduate Program Director will be appointed by the Dean, FCAD.

Principal Faculty Involved in the Proposal Development

The Faculty Committee responsible for this proposal was constructed to represent the FCAD schools of Image Arts, Performance and RTA. Three committee members hold the rank of Associate Professor and one holds a PhD. All would be potential professors, supervisors or advisors within the proposed MFA program.

The Proposal Development Committee includes:

- Dr. Jean Bruce, Associate Dean of Graduate Education, FCAD
- Michal Conford, School of Image Arts
- Michael Coutanche, RTA School of Media
- Sheldon Rosen, School of Performance
- Dr. Natalie Alvarez, School of Performance

1.2 Overlap/Integration with other Programs

The MFA in Scriptwriting & Story Design is a stand-alone program and is the first of its kind at Ryerson. The courses, research and practice expertise will be enriched by intersecting and collaborating with graduate students and faculty members across FCAD programs. Although the MFA in Scriptwriting & Story Design is interdisciplinary in nature, no significant overlap with other programs is anticipated.

The new two-year Master of Fine Arts in Scriptwriting & Story Design will be shared jointly by the Schools of Performance, Image Arts, and the RTA Media. Additionally, Ryerson's preeminence in the digital media arena, specifically the Digital Media Zone, The Catalyst and the Transmedia Zone, will be essential points of contact for new models of development and distribution of dramatic content.

A shared MFA in Scriptwriting & Story Design would create many possibilities for innovative intersections among the Performance, Film and RTA programs such as, staged screenplay readings; opportunities for theatre actors to work in film, and for filmmakers to work with theatre actors; new media portals for distribution and exhibition. The program will actively seek ways to present scripted, creative work through emerging technologies and new audience interfaces.

The proposed curriculum will also offer the possibility for students to take one of several cross-listed graduate elective courses from existing FCAD graduate programs. Electives are entirely optional.

Graduate students in the new MFA program will work as GAs for existing writing courses in the undergraduate curriculum. The schools of Performance, Image Arts and RTA Media have identified the need to strengthen the quality of writing in undergraduate courses as a core component in need of such additional support.

Similarity to Other Graduate Programs

We recognize that there may appear to be some similarities between the MFA in Scriptwriting & Story Design, the MFA in Documentary Media and the Master of Arts in Media Production programs within FCAD. We believe these are better identified as synergies that exist among the three FCAD schools, which will be further facilitated by sharing the proposed MFA program. The resulting student experience cannot be offered by any other Faculty within the university.

We note that the MFA in Documentary Media offered by the School of Image Arts is distinct from the MFA in Scriptwriting & Story Design by the very nature of its focus on bringing “together students working in film, photography and new media to explore documentary forms and strategies in the making of new documentary work.”¹ Both programs are about storytelling, however, Documentary Media focuses on capturing image-based non-fiction and fact-based forms whereas Scriptwriting & Story Design focusses on the writing of fictional forms.

Similarly, we acknowledge that the Master of Arts in Media Production offered by the RTA School of Media has the comparable goal of challenging “students to explore traditional and innovative media forms, outlets, technologies and creative productions designed to tell compelling stories and reach diverse audiences.”² While the MA has seen students create dramatic writing thesis projects, there are two key characteristics that distinguish the MA from the MFA in Scriptwriting & Story Design. First, the MA is only one calendar year in length and, as such, any script-based thesis projects undertaken are of a format that must conform to abbreviated timelines (e.g., web series pilot). The MA in Media Production’s fundamental focus is on the methods and study of media production whereas the proposed MFA is wholly focused on the researching and creating script-based writing. Indeed, we believe that the demand for script-based thesis projects in the MA in Media Production is a clear indication of the need for a fuller MFA dedicated to producing in-depth scripts.

1.3 Program Details

The MFA in Scriptwriting & Story Design is a new, interdisciplinary two-year graduate program proposed by the School of Performance, the School of Image Arts, and the RTA School of Media. The program grows out of a desire for greater interdisciplinary learning and teaching across the University, and out of the need to incubate emerging, creative voices in the art of script-based creative writing.

The exponential growth in visual media in the late 20th and early 21st centuries has meant a concomitant explosion in the need for dramatic content and, more specifically, a growing need for writers who create work across a variety of media. Writers are being asked to develop new forms amid the accelerating expansion of the Internet and social media, while continuing to serve the still-thriving appetite for media of stage and screen. The nature of storytelling industries is in a process of profound transformation, yet for all modern media the script is still the foundation for all that follows, and the core principles of creative writing remain.

¹ <https://www.ryerson.ca/documentarymedia/>

² <https://www.ryersonta.ca/programs/ma-media-production/program-overview>

The program will be unique and innovative in Canada, and one of only a handful in all of North America that teaches writing for dramatic forms spanning stage, television, film and various forms of new and expanding media. A low-cost start-up program and powerful cross-disciplinary magnet, it could attract world-class visiting artists and quickly generate both intriguing creative content and significant new publicity for the university.

The program would build upon Ryerson's outstanding reputation in film, television, theatre and digital media and further enhance Ryerson's growing role within the Canadian and international creative industries.

1.3.1 Alignment with University's Plan

The overall aims and objectives of the MFA in Scriptwriting & Story Design program are consistent with the academic goals and values set out in Ryerson University's Academic Plan, "Our Time to Lead."³

Ryerson University describes its mission in terms of "high-quality, professional, and career-related education," and "the provision of programs of study that provide experiential education." As a professional, production-based program with a carefully established balance of applied learning and historical/critical studies, this proposal was designed to be congruent with Ryerson's approach to education – one that combines "theory and application and that prepares students for careers in professional fields."

The proposal also is consistent with goals set forth in the current Academic Plan, particularly its focus on overall commitment to excellence, and its priority on creating an "innovation ecosystem" powered by "creative thinking across disciplines." The MFA in Scriptwriting & Story Design, rooted in three different Schools all within the Faculty of Communication and Design (FCAD), clearly embodies these principles. It has the potential to play a significant role in the reputation enhancement of Ryerson University both nationally and internationally as a creative incubator of new writing talent across all media forms.

Commitment to Excellence

Ryerson University "strives for the highest standards in its programs, teaching and learning, SRC activity, administration and governance." The proposed MFA in Scriptwriting & Story Design aligns with several values expressed in the university's mandate:

- **Academic Freedom:** Through its core focus on storytelling, the proposed MFA engages with and embraces freedom of thought and expression. The course sequence provides both breadth and currency to the program, enabling students to gain familiarity with critical issues in media other than their area of specialization, and the advanced theory electives ensure that students deal with contemporary theoretical and critical issues in a way that encourages them to examine and challenge traditional assumptions about writing, visual media, communication, and their relation to ideas of nationhood or culture.
- **Enterprising:** As outlined in **Proposed Curriculum**, the 'ideas' courses ensure that graduates are thoroughly experienced with the context for modern dramatic storytelling, as well as their relation to newer, interactive media hybrids. Students will explore innovative ways to develop scripts for the stage and so-called traditional media, as well as experiment with the continuing proliferation of emerging digital storytelling arenas.

Commitment to the Whole Person

³ <http://www.ryerson.ca/provost/academic-plan/>

- **Collegiality:** A shared MFA in Scriptwriting & Story Design would open up interesting collaborative intersections for students, faculty and staff between the Performance, Image Arts and RTA schools. Opportunities for staged screenplay readings; for theatre actors to work in film and television; and for the writers to work with theatre actors in a studio environment are some of the immediate benefits of the program.
- **Lifelong Learning:** In this historical moment when forms of drama are extending their reach into new media, and when writers are called upon throughout their careers to cross traditional media boundaries, learning opportunities in the proposed MFA's interdisciplinary approach will both break new ground and help prepare our students to meet current and future growth projections in the creative industries.

Commitment to Community & Inclusion

- **Community:** The furthering of professional knowledge and working skills, the creation of a supportive and participatory learning environment, and the corresponding opportunities for faculty development and curriculum enhancement are all implicit goals in every aspect of the program.

A significant factor in the development of this new program is Ryerson's location in the core of downtown Toronto. The MFA in Scriptwriting & Story Design would not only build upon Ryerson's excellent academic tradition in film and theatre and television, but also upon its physical location in the midst of Canada's largest media hub.

Consistency with the Academic Plans of the University

The proposed MFA program in Scriptwriting & Story Design aligns closely with the aims of major university plans, including: Our Time to Lead (2014-2019), Striving for Excellence (2015-2020) and the Faculty of Communication & Design's Academic Plan (2014-2019). The proposed curricular structure also aligns with the GDLEs for graduate programs as shown through the learning outcomes in Table 1. Through course work, experiential learning activities and the development of a major dramatic thesis project, the proposed program's learning outcomes are achieved as outlined in Table 6.

1.3.2 Learning Outcomes and GDLEs

The Graduate Program in Scriptwriting & Story Design seeks to graduate writers who have a mastery of the legacy fundamentals and possibilities of dramatic writing and who have a respect and concern for their art and the audiences who will experience it.

The program's overall aim is to foster an environment where students are well-rounded and possess an agility as writers who can create in all forms of dramatic presentation.

Upon completion of this program, graduates will be able to:

1. Create a script to a professional standard.
2. Translate storytelling skills between and across a variety of media (film, television, stage, online) by developing a script for another medium or form.
3. Describe, formulate and analyze key narrative structures, histories and stylistic concepts across a variety of dramaturgical and cultural contexts.

4. Demonstrate a variety of research competencies to help guide creative practices in scriptwriting and story design.
5. Generate innovative methods to solve scriptwriting and story design problems.
6. Acknowledge the complexity of ideas, experiences and potential contribution of other approaches by respectfully listening to and responding to the critical positions of others.
7. Embrace non-normative narratives and be willing to give voice to silenced or alternative story-telling modes.
8. Identify forms of scriptwriting and communities of practice across media.
9. Articulate scriptwriting as a means of self-expression and a tool to enlighten, inform and entertain.

Mapping the Program Learning Outcomes Against the Masters GDLEs

Table 1: Comparison of Learning Outcomes to Graduate Degree-Level Expectations

GDLEs	Master of Fine Arts Degree <i>This degree is awarded to students who have demonstrated:</i>	MFA in Scriptwriting & Story Design: Program Learning Outcomes addressing each GDLE	Evidence confirming the expectation has been achieved:
1. Depth and breadth of knowledge	A systematic understanding of knowledge, including, where appropriate, relevant knowledge outside the field and/or discipline, and a critical awareness of current problems and/or new insights, much of which are at, or informed by, the forefront of their academic discipline, field of study, or area of professional practice.	LO3, LO5, LO6, LO8	Specific Course(s): Script Analysis; Elements of Dramatic Storytelling Activities: Presentations, papers, practice-based projects
2. Research and scholarship	A conceptual understanding and methodological competence that: enables a working comprehension of how established techniques of research and inquiry are used to create and interpret knowledge in the discipline;	LO3, LO4	Specific Course: Research Methods for Dramatic Writing Activities: Papers, critical analysis methodologies, presentations
	enables a critical evaluation of current research and advanced research and scholarship in the discipline or area of professional competence;	LO3, LO4, LO5	Specific Course(s): Script Analysis; Research Methods for Dramatic Writing Activities: Review journal papers, conferences and articles

GDLEs	Master of Fine Arts Degree <i>This degree is awarded to students who have demonstrated:</i>	MFA in Scriptwriting & Story Design: Program Learning Outcomes addressing each GDLE	Evidence confirming the expectation has been achieved:
	enables a treatment of complex issues and judgments based on established principles and techniques; and,	LO6	<p>Specific Course(s): Script Analysis; Contemporary Practices in Dramatic Writing</p> <p>Activities: Review and analysis of current creative works</p>
	on the basis of that competence, has shown at least one of the following: development and support of a sustained argument in written form; OR originality in the application of knowledge.	LO1, LO3	<p>Specific Course(s): Graduate Writing Seminar 1&2</p> <p>Activities: Thesis project development</p>
3. Level of Application of knowledge	Competence in the research process by applying an existing body of knowledge in the critical analysis of a new question or of a specific problem or issue in a new setting.	LO4, LO8	<p>Specific Course(s): Thesis Project Development</p> <p>Activities: Development of research methodologies; Thesis proposal</p>
4. Professional Capacity /Autonomy	<p>The qualities and transferable skills necessary for employment requiring:</p> <p>The exercise of initiative and of personal responsibility and accountability; and</p> <p>Decision-making in complex situations; and</p>	LO5, LO6, LO7, LO8	<p>Specific Course(s): Thesis Project Completion</p> <p>Activities: Presentations</p>
	The intellectual independence required for continuing professional development;	LO3, LO8, LO9	<p>Specific Course(s): Research Methods; Thesis Development and Completion</p> <p>Activities: Independent study; Critical analysis of methodologies and creative approaches</p>

GDLEs	Master of Fine Arts Degree <i>This degree is awarded to students who have demonstrated:</i>	MFA in Scriptwriting & Story Design: Program Learning Outcomes addressing each GDLE	Evidence confirming the expectation has been achieved:
	The ethical behaviour consistent with academic integrity and the use of appropriate guidelines and procedures for responsible conduct of research; and	LO4, LO6	<p>Specific Course(s): Graduate Writing Seminar; Research Methods; Thesis Development and Completion</p> <p>Activities: Research methods papers, critical analysis of methodologies</p>
	The ability to appreciate the broader implications of applying knowledge to particular contexts.	LO5, LO7, LO9	<p>Specific Course(s): Contemporary Practices in Dramatic Writing; Business of Dramatic Writing</p> <p>Activities: Analysis of best professional practices; Papers and presentations</p>
5. Communication skills	The ability to communicate ideas, issues and conclusions clearly.	LO1, LO2	<p>Specific Course(s): Writing for Visual Media; Graduate Writing Seminar</p> <p>Activities: Projects, thesis project development</p>
6. Awareness of limits of knowledge	Cognizance of the complexity of knowledge and of the potential contributions of other interpretations, methods, and disciplines.	LO3, LO6, LO7, LO9	<p>Specific Course(s): Contemporary Practices in Dramatic Writing; Thesis Project Completion</p> <p>Activities: Completion of Thesis</p>

1.4 Societal Need

As indicated by the program's learning outcomes, we firmly believe that the MFA in Scriptwriting & Story Design will serve an important societal need in the Canadian creative community and well beyond. As the global demand for storytelling across venues has never been greater, so too is the need for a program that will foster and strengthen creative voices from our rich and diverse society. In addition, the MFA has the potential to be an extraordinarily high-impact/high-visibility Master's program for Ryerson — unique in Canada and rare internationally — that will further cement the university's reputation as a preeminent center of practical creative arts education.

1.4.1 Labour Market

Toronto is one of the world's leading media industry centres, as well as the most active theatre city in the country. In consulting professionals in all of these fields, we discovered a passionate interest for developing writers, especially those who would expand the skill and range of Canadian content. Even games are evolving towards more complex storylines and depth of character. Aunim Hossain, the head of Tista Games, has claimed that the future of games will be assured when "games will have a depth of storytelling surpassing television and movies."⁴ We anticipate forming partnerships with a number of production companies and theatres to provide both internships and bridges to the marketplace.

For writers today, the job is to tell the best possible stories in the best possible medium. The MFA program in Scriptwriting & Story Design will explore the foundations of dramatic structure and storytelling and encourage students to develop new creative forms. The program will begin by establishing common pillars of writing: the ability to structure a story, build dramatic tension, and craft powerful and moving characters. Writing is the foundation for dramatic storytelling in all media, but it has often been the weakest link in the chain of production because these non-visual structural elements are often difficult to learn. We believe this new MFA program has the potential to make a powerful and profound mark on the Canadian and international creative industries.

1.4.2 Student Demand

In a Council of Ontario Universities (COU) report titled Advancing Ontario's Future Through Advanced Degrees (2012), a task force established that the projected demand for graduate student [positions] in the province will double to more than 64,000 full-time equivalent students by the next decade. The report maintains that the productivity gap between Canada and the United States — an estimated 15% — is partly a function of lower access to graduate programs.

All of the Canadian comparator programs we examined have limited spaces for large numbers of applicants, indicating a high level of demand and none have programs that explore dramatic writing across the disciplines of film, theatre, television, and emerging media. These features assure the demand for and uniqueness of the program.

Information from recent graduates pursuing MFA degrees in the visual arts supports the observation that Canadian universities cannot meet demand for places at the present time: as a result, many qualified Ryerson students have undertaken the considerable expense of study in the United States (Syracuse University, UCLA, RIT, the School of the Art Institute of Chicago, the School of the Museum of Fine Arts, Boston, and Savannah College of Art & Design, among others) the United Kingdom (Goldsmiths College, London) and France (Le Fresnoy).

Recent inquiries to several MFA programs in Canada and Ontario produced the following data on admissions and intake:

University of Calgary	35 applicants	7 accepted
Nova Scotia College of Art & Design	177 applicants	8 accepted
University of Guelph	104 applicants	6 accepted
University of Waterloo	20-30 applicants	4 accepted + 2 part-time
University of Western Ontario	49 applicants	6 accepted
York University (Studio MFA Programs)	127 applicants	9 accepted
York University (Film Studies MFA)	120 applicants	15-18 accepted

⁴ <https://www.youtube.com/watch?v=S5yPSkIG9pI>

Totals from available data**632-642 applicants 55-58 accepted**

It is evident from the information above that student demand for this program would be quite strong.

Anticipated Enrolment

The anticipated enrollment for the MFA in Scriptwriting & Story Design will be 11 – 14 Full-time equivalents (FTEs)

incoming students per year, with an estimated 22 – 28 MFA students at the steady state.

A highly functional, high-calibre program only works if there is a commitment to keep class size small. Such programs rely on intense mentorship between faculty and students. In a writing-intensive program optimal class size would be no larger than 12. While societal need indicators and applications data quoted above might suggest that the program would be viable with a larger intake, the ideal for intensive, small mentorship-style classes indicates projected enrolments should remain within a modest range, as follows:

Start-up:

Year 1 - 11-14 Full-time equivalents (FTEs)

Year 2 - Intake: 11-14 FTEs & 11-14 FTEs in second year

Steady state:

22-28 FTEs (over 2-year degree)

11-14 FTEs (in each year) *

** Normal attrition predictions could suggest a slightly lower figure for the second year of the program, yet, it is anticipated that high demand for positions would still maintain the steady-state enrolment at 11-14 per year.*

1.4.3 Comparator Programs

Findings indicate that there are **no programs in Canada** that offer an MFA in Scriptwriting & Story Design across the disciplines of film, theatre and television. For example, UBC offers only an option for either playwriting or screenwriting – but not both. Ryerson would be leading the way in Canada with this interdisciplinary program.

In North America, the program at the Tisch School of the Arts at NYU and the program at Northwestern are probably the most eminent models in combining writing for both Theater and Film. The program at Syracuse offers a degree that combines Television, Radio and Film. Otherwise there are some recently developed programs – in New Mexico, at Cal State, LA, Carnegie-Mellon, USC, and at the Michener Center in Texas that suggest the trend is toward greater intermedial writing programs. The comparative information assembled here provides useful specifics relative to the options the School was considering as the proposal took shape (Tables 2 and 3 below).

Comparators were used for research about course descriptions, common features of programs and specializations, language of admissions requirements, senior project criteria, and general features associated with MFA programs in writing for film, stage and television. Information from these sources has been used throughout the proposal, particularly with reference to program structure, sequence of courses, and balance of critical and theoretical elements with production course requirements.

Examples of programs that were studied in detail for information, including indicators of program emphasis can be found on the following web sites:

- Northwestern University: <https://write.northwestern.edu/>
- New York University: <https://tisch.nyu.edu/dramatic-writing>
- UBC:
 - <https://www.grad.ubc.ca/prospective-students/graduate-degree-programs/master-of-fine-arts-film-production-creative-writing>
 - <https://www.grad.ubc.ca/prospective-students/graduate-degree-programs/master-of-fine-arts-creative-writing-theatre>
- Michener Center: <https://michener.utexas.edu/>
- York University: <https://futurestudents.yorku.ca/graduate/programs/film>

In North America as a whole, only Northwestern, New York University and the Michener Center at the University of Texas have respected unified programs in writing for stage and screen, and they each take only a handful of students (see below). In Canada, there is currently no such unified program and as such we would expect strong student interest both nationally and internationally.

Canadian universities award master's degrees at less than half the rate of U.S. universities. More than a decade ago, the COU recommended that Ontario universities double enrolments in graduate programs (Nov. 2003). In the specific case of MFA programs in the visual arts and in dramatic writing, the situation was even more pronounced and neither existing nor new programs have kept pace with demand. A search of MFA programs in Canada by province yields the following information:

Comparison to Other Graduate Programs: Canada

Table 2: Comparison Programs: Canada

University	Program	Required Courses	Thesis Project	Years	Comments
Simon Fraser University	MFA in Interdisciplinary Arts	Minimum 35 units, including 25 of course work, and a project which is the equivalent of 10 units. CA 811 – Interdisciplinary Graduate Seminar I (5) (Contemporary issues in the fine and performing arts) CA 812 – Interdisciplinary Graduate Seminar II (5) CA 813 – Interdisciplinary Graduate Studio (5) (A studio course with emphasis on interdisciplinary artistic projects.) CA 883 – Studio in Fine and Performing Arts I (5) CA 898 – Master of Arts Graduating Project (10) And One of: CA 885 – Studio in Fine and Performing Arts II (5) CA 887 – Selected Topics in Fine and Performing Arts (5) CA 889 – Directed Study in Fine and Performing Arts (5)	Art Presentation	2	Students can focus on film production. There is no mention of drama or writing as a focus.
The University of British Columbia	MFA in Creative Writing and Theatre	THTR 500 -- Research Methods and Bibliography (3) THTR 562 -- Studies in Dramatic Theory and Criticism (3) FIPR 533 -- Advanced Problems in Directing (6) CRWR --Advanced Writing for Television (6) CRWR 514 Advanced Writing for Screen (6)	THTR 549 A and B (MA Thesis—Independent research project)	2	A joint program with Theatre and Creative Writing
	MFA in Film Production and Creative Writing		Professionally finished 20-minute film.		The MFA is primarily a film production degree with an additional focus on screenwriting.

University	Program	Required Courses	Thesis Project	Years	Comments
University of Alberta	MFA in Drama	n/a	n/a	2	There is no writing option.
University of Calgary	MFA in Drama	n/a	n/a	2	There's only a specialization in Playwriting.
University of Regina	Interdisciplinary MA and a practice-based MFA in Fine Arts	n/a	n/a	2	In the areas of media production and studies, music, theatre and visual arts. There is no mention or focus on writing
University of Western Ontario	MA in Film Studies	n/a	n/a	2	No mention or focus on writing. It is a studies degree with no emphasis on practice.
University of Guelph	MFA in Creative writing	n/a	n/a	2	Included in three semester long workshops that address the following genres: fiction, poetry, drama, and creative non-fiction. The MFA culminates in a thesis project with a full-length play or screenplay as an option, but the program's primary focus is on poetry and prose
University of Ottawa	MA in Theatre and an MFA in directing for theatre	n/a	n/a	2	No mention of writing
University of Windsor	MFA in Film and Media Arts	VSAR-8650 Studio Production: Through discussion, exercises and hands-on work, students explore the concepts, technologies, theories and production techniques of film and video creation and cinematic storytelling.	VSAR-8970 Thesis: The thesis consists of an exhibition of a body of original creative works within the MFA candidate's area of	2	There is no focus on writing

University	Program	Required Courses	Thesis Project	Years	Comments
			studio research. The thesis is planned and executed in conjunction with the candidate's advisory committee. This final exhibition is regarded as the equivalent of the scholarly thesis of an academic discipline and is examined by an oral defense conducted through a committee of internal and external examiners. The MFA candidate will also prepare a substantial research paper that acts as a support document for the thesis exhibition.		
York University	MFA in Film	n/a	A screenplay	2	There are courses in screenwriting and writing for television.
	MFA in Performance/Creation	n/a	Presenting a creative performance		There does not seem to be any focus on writing in Performance/Creation
Concordia University	MFA in Cinematic Arts	n/a	n/a	2	There is no focus on writing or drama. Concordia also offers a general MA in Film Studies
Université du Québec à Montréal	MA in Visual and Media Arts	AVM8101—Creative Seminar: Reports from Practice to Theory	Public presentation of created work	2	A graduate degree in digital media and video, but no emphasis on drama or

University	Program	Required Courses	Thesis Project	Years	Comments
	Theatre	AVM8111 – Creative Workshop I EST8000 -- Methodology of Research and Experimental Creation EST8100 – Reading Seminar EST840X – Thematic Seminar I EST850X – Workshop-creation I	One option is to write a fictional text for the stage		writing Dramatic Writing is an option
Nova Scotia College of Art & Design	MFA in Media Arts	n/a	n/a	2	Allows students to focus on fine arts or media arts but no focus on dramatic writing (or any writing)

Comparison to Other Graduate Programs: International

Table 3: Comparison Programs: International

University	Program	Required Courses	Thesis Project	Years	Comments
Northwestern	MFA in Writing for Screen and Stage	18 Units. MFA students will be allowed to take a maximum of 20 credits. 6 Core Courses; 4 Topics Courses; 2 Electives; 4 Theory/ History/Culture Courses; Internship.	Feature Thesis (writing project)	2 years	Firsthand look at the "real world" by participating in an internship at a film, stage, or TV production company in Chicago, LA, or New York or by participating in an independent study (in the event you cannot be placed in an internship).
Tish School of the Arts NYU	Goldberg Dept of Dramatic Writing MFA	70 Units. A minimum of 60 points in writing and text analysis. A minimum of 10 points in production and performance.	Full-length piece of work through at least two revisions of the first draft for stage or screen.	2 years	Acceptance into the Department enrolls all students in the Division of Playwriting and the Division of Film and TV Writing. Students study in both divisions, concentrating in at least one medium as their studies advance.
Michener Center	MFA in Writing	54 semester-hour degree, typically for three classes each in the fall and spring semesters. There are no summer classes.	Thesis will chiefly be a project in your primary field of writing but will also include representative work in your secondary field.	3 years	Those who hold an MFA or PhD degree in creative writing, in any genre from any institution, or an MA in creative writing from UT Austin are not eligible for our MFA program.

University	Program	Required Courses	Thesis Project	Years	Comments
University of New Mexico	MFA in Dramatic Writing	60 hours/60 credits	Full-length work (play or screenplay) written in the final year of the Candidate's program. Must be accompanied by a substantial essay (typically, 30-50 pages). 3 full-length plays, 1 screen play, 1 short screen or stage piece.	3 years	There are additional requirements for Applicants who are not U.S. Citizens or Permanent. After successfully completing 30 hours (i.e. at the end of the second year) of graduate work, all MFA students must pass a Comprehensive Examination.
CAL State University, Los Angeles	MFA in Theatres Arts	60 units total including: 4 Writing Core courses; Dramatic Writing (12 units); History, Theory, Criticism, Production and Writing (9 units)	Thesis may be an original play, screenplay, choreography, storyboard, or other form of "play", or may be an original work for a print medium -- such as a novel or graphic novel or poetry.	3 years (2 years under special circumstance)	The MFA in Theatre Arts, Option in Dramatic Writing, is offered by the Department of Theatre Arts with primary support from the Department of Film and Electronic Arts, and additional support from the Department of Comparative Literature and Classics, and the Department of Communication Studies

1.5 Admission Requirements

The Master of Fine Arts program in Scriptwriting & Story Design will follow the admission requirements of other MFA programs. They are:

- Demonstrated capacity to undertake advanced research and practice through completion of a Bachelor of Arts (BA) or Bachelor of Fine Arts (BFA) in a related discipline;
- Prospective students must have an overall GPA of 3.0/4.33 (B or equivalent) in the last two years of study within a four-year undergraduate (or equivalent) bachelor's degree.

English Language Requirements

Applicants who did not complete their Bachelor's or Master's degree in the English Language will be required to submit an English Language Proficiency Test Score. The minimum required scores are as per the general requirement for all other graduate programs at Ryerson:⁵

Table 4: English Language Requirements

TOEFL (BIT)	IELTS --- Academic	MELAB	CAEL	PTE
93	7.0	85	70	63

For exemption from this requirement, applicants are required to provide an official statement from their institution confirming that English is the language of instruction and examination for the duration of study. Other exceptions may also be considered, as approved by the FCAD Associate Dean, Graduate Education and the Vice-Provost and Dean of Yeates School of Graduate Studies.

Program Specific Documents Required for Admissions

Statement of Interest

- A statement of 500 - 1000 words should address the following:
- Applicant's reasons for pursuing graduate studies in Scriptwriting & Story Design.
- A description of the major writing project the student wishes to pursue.
- How their previous studies and experience have prepared them for this program.
- Their career objectives and how this degree program relates to them.

Curriculum Vitae

This will include all applicable work experience and publications.

Letters of Recommendation (2)

All letters of recommendation must come directly from the referee. At least one recommendation letter must be from a professor familiar with the student's work. Student submitted copies will not be accepted.

Transcripts

Transcripts are required from every degree granting institution the student has attended.

Examples of Work

The interdisciplinary admissions committee requires documentation of creative written work as follows:

1. one (1) script in theatre, film or video/television or equivalent digital media format (web series, etc.),

OR

⁵ <http://www.ryerson.ca/graduate/admissions/requirements/>

2. 2 samples of story outlines or treatments (or one of each for a total of 2),
OR
3. 1 sample of a story outline or treatment plus a critical exploration of a character or narrative style

The examples of work submitted should be related to the intended thesis project identified in the statement of interest.”

The admission requirements outlined above adequately prepare incoming students to achieve the learning outcomes for the MFA degree upon graduation.

Calendar Admission Requirements

The following text is taken from: <https://www.ryerson.ca/graduate/future-students/apply/requirements/>

“The minimum grade requirement for admission consideration to a master’s program is a 3.0/4.33 (B or equivalent) in the last two years of study within a four--year undergraduate (or equivalent) bachelor’s degree.

For doctoral studies, you must have achieved a minimum of 3.33/4.33 (B+ or equivalent) in your master’s program.

The Yeates School of Graduate Studies is committed to maintaining high quality graduate and professional programs and to offering admission to those applicants that are best qualified and most likely to succeed in these programs. Due to the competitive nature of our programs, it is not possible to offer admission to everyone who applies that meets the minimum entrance requirements for the program. All applications will be considered on an individual basis and subject to competition.

Please review the specific program requirements that you are applying for carefully. If you have studied outside of Canada, we will use your institution’s grading scale to calculate your GPA.”

1.5.1 Program Learning Outcomes

The admission requirements are appropriate for the learning outcomes as they ensure that potential students will have the academic, research and creative/experiential background needed to integrate and apply the knowledge and skills delivered in the program. The B average minimum offers evidence that candidates are competent academically.

The CV and transcripts will allow the admissions committee to assess applicants' prior experience in the academic and/or professional field. The applicants' Bachelor's degree will demonstrate the basic knowledge associated with the ability to achieve the proposed learning outcomes.

The statement of interest and samples of work will allow the admissions committee to assess applicants' ability to achieve learning outcomes 1, 5 and 9 as they relate to the ability to formulate complex and strategic forms of written and verbal expression.

Meeting with the potential supervisor prior to admission can further add to this assessment. A list of supervisors with bios and identified research interests will be made available to the all applicants via a program website.

Applicants who lack pertinent skills may be asked to take appropriate additional courses dependent on their academic background.

1.5.2 Alternative Requirements

There are no alternative requirements for this program.

1.6 Structure

1.6.1 Curriculum

The proposed MFA in Scriptwriting & Story Design is a two-year, interdisciplinary practice-based program of study that will lead to or enhance careers as screenwriters, media industry executives, teachers, commissioning editors, producers and PhD candidates.

The curricular structure listed reflects the intention to offer this two-year program of study, comprised of nine courses, plus thesis project development and completion. Students would spend their first year taking courses across various forms, writing a number of scripts and plays and dramatic pieces of various lengths, and then concentrating on one form for their thesis project. The project would consist of one full-length screenplay or stage play, television script, or other dramatic script-based media iteration.

To prepare students for these outcomes, a rigorous program of study has been developed based on the field of the core elements of dramatic writing. This program will contextualize the production of practice-led research creation projects. Each student will be expected to individually develop a thesis, constituting an original contribution to knowledge, which will be demonstrated through script-based dramatic projects.

The program of study combines required course work with controlled access to electives from interdisciplinary offerings drawn from shared graduate electives in existing FCAD Master's-level programs.

Year One

Our pedagogy is designed to encourage creating with technology rather than for technology. To that end, we will begin in the first year with the **Elements of Dramatic Storytelling** as the key foundational plank for all forms of dramatic writing. The course in **Writing for Visual Media** will be an encounter with the full range of emerging digital linear and nonlinear forms current in the early 21st century, including traditional and fractured narratives.

Year Two

In the second year of the program, each student will concentrate on individual writing projects in the medium of their choice. Extensive workshopping will be part of the process. We will draw on the combined resources of the three schools to create a "repertory" company (a group of graduate and upper-level undergraduate students who can act and direct for the projects, as well as videotape readings and performances). These ventures will provide opportunities for undergraduate students to participate in the work of the program and, where applicable, earn course credit (for example, through the RTA School of Media's creative community service hours incentive). There will be a graduate faculty advisor attached to each project. By the time of graduation, each student will have completed a full draft of a dramatic writing project.

Thesis Supervision

Each student will receive both a primary thesis supervisor and a secondary advisor. These faculty members, conversant in the field of dramatic writing that the student is engaged in, will help the student shape the final thesis project and guide them throughout to its completion.

Oral Defense Committee

Committee membership is recommended to the GPD by the student's supervisory committee in consultation with the student.

The examining committee will normally be composed of: the supervisor(s); two faculty members from the student's program who are members of YSGS; and a non-voting Chair, appointed by the program director.

Curriculum Structure

Table 5: Curriculum Structure: Required Courses

Year One					
Fall Term	Cr.	Winter term		Spring term	Cr.
Elements of Dramatic Storytelling	1	Writing for Visual Media	1	Thesis Project Development	0
Script Analysis	1	Acting and Directing for Writers	1		
Researching and Developing the Dramatic Project	1				
SUBTOTAL	3		2		0

Year Two					
Fall Term		Winter Term		Spring Term	
Graduate Writing Seminar – Thesis Project 1	1	Graduate Writing Seminar – Thesis Project 2	1	Thesis Project Completion	0
Contemporary Practices in Dramatic Writing	1	Business of Dramatic Writing	1		
SUBTOTAL	2		2		0
TOTAL	5		4		9

This curriculum follows the general model of MFA programs in Canada, North America, and the Commonwealth (see Comparison to Other Programs) in its balance of writing/production requirements, historical, critical and research studies, and a defined field of emphasis.

The courses in the table above and listed below for first and second year of the program are new core offerings designed for the MFA in Scriptwriting & Story Design. We are confident that, between the three schools, we have the capacity to offer all new courses. We acknowledge the demands associated with course development, faculty workloads, and sabbaticals and feel that, as noted below in section b.vii, the strong

contingent of faculty associated with the program have the capacity to deliver these new courses at an advanced level. Development of these courses will be taken on by representatives from all three schools.

Course Descriptions: Required Courses

First Year

Elements of Dramatic Storytelling

This course will investigate the intrinsic nature of storytelling—a beginning, a middle and an end—and how it is animated and driven by emotional connection and specificity of description through character, theme and dramatic structure.

Script Analysis

Students will examine scripts from the standpoint of the text with the aim to explore how decisions are made from the writer's point of view. Students learn key elements of dramaturgical analysis and understand the nature of the choices and decisions that take a script from the page to the stage or screens.

Research Methods for Dramatic Writing

Using research methods optimized for dramatic writing includes those based in humanities, social sciences and creative disciplines. The course will familiarize students with a variety of research methods and information-gathering processes.

Writing for Visual Media

Students will explore commonalities and differences in the dramatic forms of a screenplay, teleplay, stage play and a full panoply of emerging digital media. Storytelling approaches include shifting POV, fractured narrative, episodic and layered content.

Acting and Directing for Writers

Hands-on participation in acting and directing exercises with scene study and use of acting techniques (Stanislavsky, etc.) are the means by which this course invites students to develop characters.

Thesis Project Development (compulsory, non-credit)

In the spring term of Year 1, students will work with their thesis supervisor to begin developing the Scriptwriting & Story Design thesis project. Students will explore dramatic context, research themes and develop characterization. By the end of this term, students will have chosen the subject of their final thesis project.

Second Year

Graduate Writing Seminar – Thesis Project 1

In this seminar students develop their Scriptwriting & Story Design thesis project. This will involve feedback from the supervisor, course instructor and other students. By the end of this seminar, students will have a solid outline of their chosen subject and a second reader for their final thesis project.

Graduate Writing Seminar – Thesis Project 2

With the support of the thesis supervisor, and feedback from the course instructor and other students, the writer will present ongoing drafts of their thesis culminating in a feature-length screenplay, stage play or television script/pilot.

Contemporary Practice in Dramatic Writing

Students will examine contemporary practices by viewing and analyzing current film, theatre, television and emerging media productions. Guest artists will contribute their unique expertise to helping students articulate the effects of differing creative choices on the dramatic piece.

Business of Dramatic Writing (Guest Speakers and field trips)

Students will explore the challenges and opportunities of bringing their dramatic works to audiences from a business vantage point. Guest speakers, from industry and the creative community, will lend their expertise in areas such as creative development, financing, production, talent representation and presentation platforms. Thesis Project Completion (compulsory, non-credit)

Students work with supervisors to complete their thesis projects.

Existing Elective Courses (optional)

Permission for 2-4 MFA in Scriptwriting & Story Design students in each graduate course has been granted by the FCAD Graduate Program Directors. Students may select a single course from the following list during their first and second years of the program.

The Culture of the Avant-Garde: Modernity's Discontents

This course explores the discontent that members of vanguard artistic movements of the 20th century harbored relative to the culture of modernity and examines the different forms that this discontent (or protest) assumed in Futurism, Dada, Surrealism, Lettrism and Situationism. The course examines both key documents in cultural theory and the manifestos issued by various groups and is concerned particularly with artists who attempted to forge a link between political revolution and a revolution in consciousness. The role the cinema played in all these artistic movements is given special consideration.

Topics in Cross-Cultural Communication

A vogue term that has emerged in recent years in cross-cultural competence. In fact, the term denotes a vast complex of competencies, which educators, politicians and business leaders around the world have identified as one of the most crucial of the 21st century. The purpose of this course will be to foster such "competence" through a wide-ranging examination of the major social issues that affect communication across national and cultural boundaries.

Media Languages: Forms and Approaches

This shared, interdisciplinary course will investigate both common elements (visual and auditory narratives, methods of presentation/distribution, cultural roles) and specific attributes (individual characteristics and technologies) of contemporary media forms. Key developments in the evolution of media types and media languages will be explored in the larger context of understanding critical and theoretical issues associated with these forms and languages.

Audiences and the Public

One might begin with the work of Jürgen Habermas and his influential notion that "the public" is not something that can be taken for granted, but a very specific historical development that first emerged in the 16th and 17th centuries in the bourgeois societies of western Europe. There is a rich body of literature that examines how the idea of "the public" or "the audience" has taken shape at different times; the "imagined communities" that are the foundations of modern nations could not have taken shape in the absence of mass media. This course will examine the development of these ideas in the context of the varying disciplines offered across the faculty.

1.6.2 GDLEs and Learning Outcomes

The program has three central component groups: courses, research and thesis project. As shown in Table 1 above and Table 6 below, the program is structured in a manner that the program learning outcomes meet the master's level GDLEs and the curriculum components work together to meet the program learning outcomes. Table 5 above presents the breakdown of these components in the curriculum.

Table 6: Proposed Curricular Structure with Teaching and Assessment Methods Mapped Against Program Learning Outcomes

CORE	Teaching	Assessment	LO1		LO2		LO3		LO4		LO5		LO6		LO7		LO8		LO9	
			F	P	F	P	F	P	F	P	F	P	F	P	F	P	F	P	F	P
Elements of Dramatic Storytelling	Lecture, assigned readings	Presentations, papers, discussion	F		F		F				F				F				F	
Script Analysis	Lecture, workshops	Presentations, case studies	F		F		F				F		F		F		F			
Research Methods for Dramatic Writing	Lecture, assigned readings	Papers, case studies	F				F				P	F		F		F		F		
Writing for Visual Media	Lecture, workshop	Presentations, papers, case studies			F		F				F						F			
Acting and Directing for Writers	Workshop, demonstrations	Presentations, in-class projects							F		F		F							
Thesis Project Development	Consultations	Written proposal, project milestones	F						F		F		F							
Graduate Writing Seminar – Thesis Project 1	Group work, feedback sessions, discussion	Seminars, small project demonstration	F				F		F		F								F	
Contemporary Practices in Dramatic Writing	Lectures, guest speakers	Papers, case studies			F		F				F		F		F		F			
Graduate Writing Seminar – Thesis Project 2	Group work, feedback sessions, discussion	Seminars, small project demonstration		P							P								P	
Business of Dramatic Writing	Lectures, guest speakers	Papers, case studies									F		F				F			
Thesis Project Completion	Consultations	Written proposal, project milestones		P					P				P					P		
Core Totals			5	2	4	0	5	0	3	2	9	1	6	1	4	0	5	0	2	2
Supervision	Consultations	Documentation of progress					F													

⁶ As no electives are required, this section is deliberately left blank.

1.6.3 Program Length

The program of study is offered on a full-time basis. The program length is two years of full-time study.

1.7 Mode of Delivery

The MFA program is delivered through a combination of lectures, seminars, and experiential learning components. Heavily emphasized in the learning process is the detailed mentoring of the student's own writing and research.

The experiential learning component of the program has structured opportunities within courses that require collaboration and experimentation, as well as a more flexible approach that requires student initiative to find opportunities to complete their activities (e.g. collaborative activity, research centres, innovation hubs, learning zones and industry liaison opportunities).

Table 6 provides a summary of the program in which the relationship between the required courses, experiential learning activities, and thesis development with the LOs for the proposed program and the graduate degree GDLEs.

Depth and breadth of knowledge encompasses program LOs 3, 6 and 8 in which a thorough understanding of substantial knowledge related to theories, research methods, and data analysis is demonstrated through discussion and debate within the classroom. Group work activities and classroom discussions further nurture the evolution of this depth and breadth of knowledge throughout the required courses Script Analysis and Elements of Dramatic Storytelling. As well, course-based assignments that focus on review and critical analysis of methodology, theory and application further demonstrate this depth and breadth of knowledge.

Research and scholarship incorporate program LO's 1, 3, 4, 6 and 8 in which the ability to conduct and implement research for the generation of knowledge and to optimize research methodologies towards enriching the dramatic writing development process is demonstrated through in-class discussion, group activities, workshops and assignments.

Level of application of knowledge encompasses the program LOs 4 and 8 in that all students are expected to create, implement, and evaluate a script-based project at an advanced level. In doing so, they enhance their overall academic skills and practice related to the goal of applying bodies of knowledge in creative and self-expressive pursuits.

Professional capacity and autonomy embed program LOs 3, 4, 6, 7, 8, 9 in which intellectual independence and the performance of ethical behaviors consistent with academic integrity is most evident through written assignments and oral presentations. Specifically, students will be expected to engage in active leadership through the experiential learning activities and in courses through group activities, workshops and discussions.

Communication skills are represented in LOs 1 and 2 and evident through individual and group presentations; experiential learning activities; interactions with the supervisor, supervisory committee, and story teams.

Awareness of Limits of Knowledge is covered in program LOs 3, 4, 6, 7, 8, 9. This is presented as foundational content through the courses and is developed through the experiential learning activities. Proficiency in this area is achieved through the dissertation activities including the project.

1.8 Resources

1.8.1 Human, Physical, and Financial Resources

Number of Faculty and Support Staff

There are three full-time faculty members from the School of Image Arts (Michal Conford, Lia Langworthy and Alireza Khatami), two full-time Performance faculty members (Cynthia Ashperger and Natalie Alvarez), and two full-time faculty members in RTA (Michael Coutanche and James Nadler) who are able to teach the core courses in Screenwriting & Story Design. There are also numerous associated faculty members (listed below with CVs in Appendix VI) who are able to deliver specific course content for the program. Among all there are no faculty members who are over-committed to other graduate programs.

Once the MFA is underway, we would anticipate the need to hire one new faculty member primarily associated with the graduate program for one of the three schools contributing to the program. Three new tenure-track faculty members with a focus in writing for screen and stage have been hired in the last year to replace retirements. A fourth tenure-track faculty member position has been recently posted.

Coordination among the three FCAD Schools will be crucial for the MFA in Scriptwriting & Story Design's success. Additionally, with a two-year cohort, it is important to have dedicated support staff to oversee and administer the program. In regard to staffing, the program will require:

A Graduate Program Director (ideally a faculty member teaching in one of the three Schools)
A Program Administrator (to coordinate among the three Schools)⁷

Specialized Space Required

While equipment is already available through the Film, Performance, and RTA programs and at the Rogers Communication Centre, these resources are already thinly stretched. For the goals of the proposed program to be fully realized, additional equipment and interfaces will be needed for students to visualize their projects as they develop. Studio space will be needed for some of the workshop-intensive courses. With the renovation of the RCC spaces, we see no problem for supporting this need, which has been confirmed by the FCAD Manager of Operations.⁸

The program will require two classrooms and a lounge that can be used for studying and project work, but also for teaching. For teaching, appropriate presentation technology is necessary. Ideally, the program would supply educational licenses for software such as Final Draft™ for screenwriting.

Preliminary Budget Information

The MFA in Scriptwriting & Story Design has the potential to play a very significant role in the reputation enhancement of Ryerson University both nationally and internationally and the resources required to achieve these goals are quite modest in scope. Because this is a writing program rather than a production program, it will have significantly lower costs than any of the other production-based MFA programs currently housed in

⁷ As of this writing, we are reorganizing our support staff for graduate programs. A MAC hire at the level of a Program Manager (upgrade for one graduate program administrator (GPA)) is being posted. The remaining GPAs will be managed by the MAC Program Manager.

⁸ See attached letter of support from dean of FCAD.

FCAD.

Table 7: Preliminary Budget Information

Item	Budget
Number of courses	9 courses
Additional RFA faculty member	currently being posted
Graduate program staffing	see above restructuring
Writers in Residence	\$ CUPE course rate <\$12K
Advertising and recruitment	\$To be costed
Additional space	TBA in RCC
Additional equipment	\$10K non-salary general (Final Draft software 10@\$790.00)
Student activities (projects, travel)	\$ Ancillary fees

RGF/RGS

\$3400 per FTE master's student

Students are expected to apply for competitively adjudicated scholarships and awards such as the OGS, OGF and SSHRC awards. These awards are listed below:

Ontario Graduate Scholarship (OGS):	\$ 15,000
Ontario Graduate Fellowship (OGF):	\$ 9,000
Canada Graduate Scholarships – Master's Program	\$ 17,500

Tuition

Tuition for the MFA in Scriptwriting & Story Design program will be based on comparable MFA programs' annual domestic full-time fee of **\$9,220.12** per year. Students pay tuition fees per term, as per Ryerson University policy, which is equal to 1/3 of the annual amount.

1.8.2 Faculty

The following lists are proposed participating faculty for the MFA program. They include core teaching faculty from the Film program in Image Arts, the School of Performance, the RTA School of Media, as well as other tenured or tenure-track faculty. These listings are subject to adjustment.⁹

Tenured or tenure-track core faculty members whose graduate involvement will be exclusively in the graduate program under review.

- M. Conford, School of Image Arts
- M. Coutanche, RTA School of Media
- Khatami, School of Image Arts
- L. Langworthy, School of Image Arts

⁹ See Appendix for faculty bios.

Tenured or tenure-track core faculty members who are involved in teaching and/or supervision in other graduate program(s) in addition to being a member of the program under review.

- N. Alvarez, School of Performance
- L. Petrou, RTA School of Media
- C. Ashberger, School of Performance
- R. Lachman, RTA School of Media
- K. Al-Solaylee, School of Journalism
- Levine, School of Performance
- J. Nadler, RTA School of Media

Non-tenured or tenure-track core faculty members who are involved in teaching and/or supervision in other undergraduate program(s) in addition to being a core member of the program under review.

- T. Cates, School of Image Arts
- Till, School of Image Arts
- J. Warrack, School of Image Arts

1.8.3 Program Type

The MFA in Scriptwriting & Story Design is a practice-based program leading to a terminal degree.

2.0 PROGRAM CONTENT

2.1 Current State of Discipline

The proposed curriculum addresses the current state of the discipline through its core courses. This is to be confirmed during the program's upcoming site visit. The proposed MFA in Scriptwriting & Story Design will continue to address the current state of discipline-based and interdisciplinary practices through the project and dissertation components of the degree while being supported by all core and elective courses.

2.2 Professional Licensing/Accreditation

There is no professional licensing or accreditation associated with this program.

2.3 Unique Features and Experiential Learning

This proposal for a practice-based program in Scriptwriting & Story Design leading to the Master of Fine Arts Degree (MFA) is firmly grounded in the traditions of dramatic writing for the stage and screen yet fully adaptive to new and emergent media forms. The program is both pragmatic and experimental: it looks to the future of new narratives while embracing media convergences. In our inherently multidisciplinary, multi-media world, writers today are often called upon to develop dramatic content that migrates between stage play, screenplay, television script, interactive, and transmedia narrative. FCAD's MFA in Scriptwriting & Story Design is aimed at developing well-rounded, agile writers who can work in a multitude of forms.

To facilitate these goals, a distinguished contingent of faculty members with a wide expertise has expressed interest in teaching in the program (see below). Faculty in the School of Performance, Image Arts and the RTA Media are writers actively involved in the arts, entertainment and professional fields associated with dramatic writing. These subject experts have well-established connections and we intend to utilize these resources to enhance student experiences. We plan to draw on these connections in a number of ways including exploring the possibility for internships to augment other learning when the opportunity arises. Internships are not a requirement of the MFA, but we will encourage their development and will consider their potential on a case-by-case basis as the program evolves.

The proposed program could also be used to attract world-class writers-in-residence associated with the program. This could be of immense value to the university in further cementing its role as a key institution responsive to the expansion of creative industries in Canada and abroad.

2.4 Degree Completion

All courses offered within program of study are at the graduate level.

In the two years of the program students will take the nine required courses of the program along with the intensive Thesis Development and Completion segments in the Spring of each year.

The Master's Thesis is dedicated to the research and production of the final thesis project. Documentation of the practice component of the thesis is required and will take a form that is appropriate to the work.

The thesis will be completed within two years of full-time study.

3.0 ASSESSMENT OF TEACHING AND LEARNING

3.1 Learning Outcomes and GDLEs

The Graduate Program in Scriptwriting & Story Design seeks to graduate writers who have a mastery of the legacy fundamentals and future possibilities of dramatic writing and who have a respect and concern for their art and the audiences who will experience it.

The program's overall aim is to foster an environment where students are well-rounded and possess an agility as writers who can create in multiple forms of dramatic presentation.

Learning Outcomes:

Upon completion of this program, graduates will be able to:

1. Create a dramatic piece of writing to a professional standard.
2. Translate storytelling skills between and across a variety of media (film, television, stage, online) by developing a written dramatic form for a medium in another dramatic form.
3. Describe, formulate and analyze key narrative structures, histories and stylistic concepts across a variety of dramaturgical and cultural contexts.
4. Demonstrate a variety of research competencies to help guide creative practices in dramatic writing.
5. Generate innovative methods to solve dramatic writing problems.
6. Acknowledge the complexity of ideas and experiences and potential contribution of other approaches by respectfully listening to and responding to the critical positions of others.
7. Embrace non-normative narratives and be willing to give voice to silenced or alternative story-telling modes.
8. Identify forms of dramatic writing and communities of practice across media.
9. Articulate dramatic writing as a means of self-expression and a tool to enlighten, inform and entertain.

The Graduate Degree Level Expectations (GDLEs) for this Master's program are listed in Table 1.

Table 1 above shows how the proposed program learning outcomes satisfy the graduate level GDLEs.

Table 6 above shows how students will be graded on course deliverables reflecting several program LO's and GDLE's in both written (assignments, quizzes, projects, exams, etc.) and oral (presentations, informal discussion, etc.) forms.

The proposed methods for the assessment of student achievement of the learning outcomes and the Graduate Degree Level Expectations vary with each course.

The courses will have a mix of individual and group assessments. The individual assessments are necessary as a type of quality control, to ensure students have the requisite knowledge at an individual level, developing professional capacity and autonomy. The group assessments encourage collaboration between students and offer an interdisciplinary approach to knowledge production.

Research and scholarly capabilities are developed through all the core courses, as well as the Master's project and thesis.

Students must complete all courses with a grade of B or higher, consistent with the existing Yeates School of Graduate Studies policies on grading, promotion and academic standing. Milestone experiential learning elements will be pass/fail and assessed by a student's supervisor and the GPD. The Master's Thesis (and any associated project components) will be a pass/fail milestone graded by the Thesis supervisory committee.

All Master's students will be required to submit academic progress reports each semester in accordance with Ryerson Policy 164. Under Policy 164 a minimum of 1 progress report to be commented upon and signed by the student's supervisor is required per year.

All academic standing, promotion and graduation requirements for this program will conform to the most recent policies approved by Senate. There are no variations planned for this program.

3.2 Student Performance and GDLEs

All course work will utilize the same framework of assessment of student performance. The framework is based on a common rubric (below) developed by mapping the GDLEs against the program's learning outcomes.

Table 8: GDLEs and Elements as Common Assessment Rubric

Graduate Degree Level Expectations (GDLEs)	Element Expectations
1. Depth and Breadth of Knowledge	Advanced principles are presented coherently and critically, using peer reviewed literature that addresses the complex problem.
2. Research and Scholarship	Use of relevant literature that supports generation of new knowledge and original research.
3. Level of Application of Knowledge	Competence in applying an existing body of tools, techniques and theories.
4. Professional Capacity/Autonomy	Application of organizational, professional and social ethics in academic and professional decision making.

5. Level of Communication Skills	Coherence, clarity, persuasiveness in written, oral and presentation formats.
6. Awareness of Limits of Knowledge	Articulation of limitations and implications of approach; Cognizance of alternative solutions and perspectives.

3.3 Variation from GPA policy

None.

4.0 ADDITIONAL RESOURCES

4.1 Library Report

The current library resources are sufficient to support the proposed Master's in Scriptwriting & Story Design at this time. The Library Report is included in Appendix V.

4.2 Students

4.2.1 Student Resources and Quality

Students in this Master's program will have a dedicated space (see letter of support, Dean, Charles Falzon, Appendix III).

The formal experiential learning activities will allow students to explore writing across platforms and beyond traditional venues. Supervisors will also support students in order to promote pathways to further their academic and/or professional direction. The potential for industry placements in film, television, theatre, web-based and installation work for students in the MFA in Scriptwriting & Story Design will expose them to a variety of opportunities that will support them in choosing their careers beyond the Master's degree.

It is anticipated that GA roles will be available in undergraduate core, professional and professionally related electives and that dedicated funded positions for students in the MFA program will be made available. These opportunities will aid in attracting applicants and further enhance the pedigree of the MFA. The number of positions available will depend on demand and resources, however, given the expertise of the students enrolled in the MFA, the undergraduate programs in Performance, Image Arts and RTA have already acknowledged the value in hiring these GAs specifically, but not exclusively, for their writing courses or courses with written assignments such as essays.

4.2.2 Student Funding

As noted above, students will be eligible for RGS/RGF funding support. As noted in Table 9, research funding for FCAD faculty members has increased significantly over the past eight years. A large portion of this research funding is allocated for graduate assistantships as well as stipends for research assistants (RAs). These funds are from a combination of sources including support from faculty research stipends, FCAD, and YSGS.

As the program is Faculty-wide it is expected that there will be many opportunities for Graduate Assistantships. There are several undergraduate writing courses where GAs will provide support including:

- RTA 212 Media Writing
- RTA 941 Dramatic Writing
- RTA 703 Thesis: Media Writing Project I
- RTA 705 Thesis: Media Writing Project II
- FPN 503 Scriptwriting & Story DesignI
- FPN 603 Scriptwriting & Story DesignII
- THF 417 - Advanced Playwriting
- THF 402 - Text Examination: Dramaturgy and Direction

Students are expected to apply for competitively adjudicated scholarships and awards such as the OGS/RGS, OGF and CGS M awards. These awards are listed below:

Ontario Graduate Scholarship (OGS)/Ryerson Graduate Scholarship (RGS):	\$ 15,000
Ontario Graduate Fellowship (OGF):	\$ 12,000
Canada Graduate Scholarships – Master's	\$ 17,500

4.3 Faculty

4.3.1 Faculty SRC and Quality Indicators

Ten highly qualified faculty members form the core that will deliver and support the program. Additional supervisory/advisory support drawn from across the FCAD faculty will add to the intellectual and practice-based expertise available to students. In addition, guest speakers and mentors from the creative industries, cultural institutions, as well as independent artists will be invited into the program to provide additional mentorship opportunities to sustain the program and enhance the student experience.

RFA faculty contribute significantly to FCAD graduate teaching, supervision and research. All faculty members involved in the proposed program are experts in their field. The Faculty of Communication and Design covers television, radio, online media, journalism, film, photography, cultural studies, and theatre among other subject areas. No single program can offer the range of teaching and subject area expertise in within the field of Scriptwriting & Story Design. Our combined strength is unmatched in North America. In addition, the group has redundancy in order to cover sabbatical terms and administrative secondment (i.e. course release associated with administrative positions).

The Curriculum Vitae of program faculty are listed in Appendix IV.

Core Faculty with Master's Supervision Capability

Kamal Al-Solaylee, School of Journalism

Kamal Al-Solaylee, a professor of journalism at Ryerson University, is the author of the national bestselling memoir *Intolerable: A Memoir of Extremes* which won the 2013 Toronto Book Award and was a finalist for the CBC's Canada Reads, the Hilary Weston Writers' Trust Prize for Nonfiction and the Edna Staebler Award for Creative Nonfiction. His latest book, *Brown: What Being Brown in the World Today Means (to Everyone)*, was hailed as "brilliant" by *The Walrus* magazine and "essential reading" by the *Globe and Mail*. It was a finalist for the Governor General's Literary Awards for Nonfiction, the Trillium Book Award and won the Shaughnessy Cohen Prize for Political Writing. He was previously a theatre critic at the *Globe and Mail* and has written reviews and features on arts and politics for all major Canadian publications, including *Toronto Star*, *National*

Post, *The Walrus*, *Toronto Life*, *Quill & Quire* and *Literary Review of Canada*. In 2019, he won Gold at the National Magazine Awards for best column and was a finalist for the Allan Slaight Prize for Journalism. He's the co-creator (with David Weaver) of the procedural *Injustice*, currently in development at the CBC, and the creator of the family TV drama *Father Figures*, which has been optioned by eOne Entertainment for development. He's currently working on his third book of creative nonfiction, titled *Return*.

[R. Natalie Alvarez, School of Performance](#)

Natalie Alvarez is Professor of Theatre and Performance Studies and teaches courses in performance history and theory. Her research focuses on immersive performance in the public sphere, performance and scenario-based pedagogy, contemporary political performance, Latina/o-Canadian theatre and performance, performance activism, and performance theory. She is the author of *Immersions in Cultural Difference: Tourism, War, Performance* (University of Michigan Press, 2018), winner of the 2019 Ann Saddlemeyer Book Prize awarded by the Canadian Association for Theatre Research (CATR). Natalie is the Principal Investigator of a four-year SSHRC Insight Grant, "Scenario Training to Improve Interactions Between Police and Individuals in Mental Health Crisis: Impacts and Efficacy", which uses performance as a nexus for multidisciplinary research across the humanities and social sciences. Natalie's prior experience as a screenwriter and story editor for film and television, theatre director, actor, and dramaturg informs her teaching, which fosters a movement between theory and creative practice.

[Cynthia Ashperger, School of Performance](#)

Cynthia has been teaching at Ryerson since 1995 and was recently appointed Head of International and Special Projects for School of Performance. A master teacher of Chekhov Technique, she has lectured and directed nationally and internationally in Australia, Croatia, England, Finland, Germany, Holland, Japan, Korea and Serbia. Cynthia holds a PhD from University of Toronto's Drama Center. She has over thirty-five years of professional experience as an actor, director, producer and playwright. In 2013 she was nominated for a Dora award, Outstanding Performance for her role in *Feral Child*, and in 2016 for Canadian Screen Award, Best Performance by an actor in a supporting role. Her musical *Foreign Tongue*, supported by FCAD, premiered to critical acclaim in 2019 at The Next Stage Festival. The work has been published by Playwrights Canada Press in Theatre: *an (Im)migration*. *Foreign Tongue* is also being optioned for film development. Cynthia works as a director, actor, producer and writer. Most recently she acted in leading roles in *Foreign Tongue*, *Who Killed Snow White* by Judith Thompson 4th Line Theatre (development with Nightwood Theatre's Groundswell) and *Nashville Stories* (Summerworks). She is a well-known teacher of Chekhov acting technique and is researching methods in overcoming creative blocks as well as developing new methods within the rehearsal process.

[Tara Cates, School of Image Arts](#)

Tara Cates has built a career as a writer, story editor, director, creative producer working in prime-time series, daytime strip serial, documentary, sketch comedy, short and feature length drama, animation and award show variety. She has been involved on over 1000 union, non-union, co-op and student film, video, television, theatre and literary projects. As creative consultant and story editor, Tara owns and operates Zydeco Creative Consulting and HERetic Films & Productions and is on the Harold Greenberg Foundation's list of recommended story editors. Tara is a former screenwriting mentor for the Toronto International Film Festival, alumna of the Canadian Film Centre (CFTPA Award recipient), CTV Producer Fellow and MFA graduate (York University- screenwriting). She was a media literacy consultant and field producer with the Women's Television Network Foundation and has been a jury member and panelist for the National Student Short Film Festival. Tara has also served as a speaker on Women in the Media for professional women's organizations and was involved in the creation of arts collectives in both Toronto and Winnipeg, among them: The Gas Station Performing & Visual Arts School, Women in Film and Television's The Studio, WTN Foundation TV Camp for Girls and The Association of Canadian Librettists, Composers and Lyricists. In addition to her media work, Tara is an abstract artist who works in mixed media.

[Michal Conford, School of Image Arts](#)

Michal Conford has worked as a writer and filmmaker in the Middle East, Europe and North America. Among his works are the documentary films *River People* and *Not on Any Map*, the screenplays for *Ice Planet* and *Yasmine*, and the libretto for *Nyx*, an opera which premiered at the Munich Biennale. He's a recipient of the IDA's David Wolper Prize, as well as the Golden Gate Award from the San Francisco International Film Festival, among others. Michal has also worked as a reporter and editor for the San Jose Mercury, CNN-Middle East and New York Times Television and has had short fiction published in *The Dalhousie Review*. He is the recipient of grants from the MacArthur and Ford Foundations and has recently completed his first project in VR, *Fragments of Jerusalem*. He is currently the Program Director for Film at the School of Image Arts.

[Michael Coutanche, RTA School of Media](#)

Michael Coutanche's area of teaching and research expertise is in writing for Television, Film, Radio and emerging digital platforms. His former students have written and produced for shows such as *The Office*, *Community*, *Degrassi*, *Orange is the New Black*, *Orphan Black* and *Lost Girl*. He is the lead author of *The Report on Canadian Screenwriters*, a project that communicates the results of a study of the Writers' Guild of Canada membership and reveals the socio-economic conditions of the screenwriting occupation in Canada. Michael was a Fellow at Massey College and is a member of the Toronto Screenwriting Conference advisory board. He is also a story editor and frequent advisor to media companies and funding organizations. Prior to joining Ryerson, Michael developed film and television projects at the CBC including *Cowboys and Indians: The J.J. Harper Story*, *Flower & Garnet*, and *Hemingway vs. Callaghan*. Michael began his career at Alliance Communications Corporation.

[Alireza Khatami, School of Image Arts](#)

Alireza Khatami is an award-winning writer and director whose trademark is folding fantasy elements into otherwise realistic narratives. His works address the questions of memory and trauma, crossing various disciplinary boundaries. Alireza's writing, video art and movies have been showcased and award in many festivals including Cannes, Berlinale, Vernice, Locarno and Rotterdam. Prior to joining Ryerson, Alireza taught for 6 years at the Lebanese American University in Lebanon and DePaul University in the US. His first feature film, *Oblivion Verses* premiered at the 74th Venice International Film Festival where it picked three awards including the Orizzonti Award for Best Screenplay and the FIPRESCI Award for Best Debut Film.

[Dr. Richard Lachman, RTA School of Media](#)

Dr. Richard Lachman directs Zone Learning for Ryerson University, the Creative Technology Network, and the Experiential Media Institute. He is an Associate Professor, Digital Media in the RTA School of Media, and also serves as a Technology and Creative Consultant for entertainment and software-development projects. A Gemini award-winning producer, Richard has worked on many highly successful Canadian and US interactive and convergent-media projects over his career. Richard completed his doctorate at UNE in Australia studying software recommendation-engines, he did undergraduate work in Computer Science at MIT, and holds a master's degree from the MIT Media Lab's "Interactive Cinema" group. He was part of a startup acquired by Mattel, ending as Lead Designer and Lead Engineer for the Petz software with over 3 million units shipped worldwide. The software has received awards from ID Magazine and Communications Arts, was featured in the New York Times, USA Today and Time Magazine, and was part of an exhibition at the American Museum of the Moving Image in New York. His later work in transmedia has garnered a Gemini, CNMA and Webby Honouree awards, and he has lead collaborative design exercises with UNICEF, TIFF, Penguin UK, Kobo, the CRTC, and others. His areas of research include transmedia storytelling, digital documentaries, augmented/locative/VR experiences, mixed realities, and collaborative design thinking.

[Lia Langworthy, School of Image Arts](#)

Lia Langworthy is a published essayist, screenwriter, filmmaker and educator. She has published essays in Mutha Magazine, Angel's Flight Literary West and Writers Resist. She has written for CBS (*Young and the*

Restless), Showtime (*Soul Food*), FX (*The Shield*), TvOne (*Media*) and ABC (*General Hospital*). She has appeared in Rogue Theatre's writers-who-read series, Rant & Rave, sharing her original narrative non-fiction. She appeared in *Survivors*, a Stand Up 2 Cancer short film shot by Errol Morris. In 2018, Lia was a semi-finalist for Universal's Writing Program and a semi-finalist for Imagine Impact. Lia attended UC Berkeley (BS) and UC Riverside (MFA). Lia currently has several film and TV projects in development and plans to direct her first feature summer 2020.

Ira Levine, School of Performance

A theatre scholar with a background in theatre directing and performing arts management, Ira Levine has been a Ryerson professor for the past 32 years, chairing both the Theatre School (now School of Performance) and School of Professional Communication. From 1995 to 2005 he was Dean of the Faculty of Communication & Design, in which capacity he co-developed the university's first master's and Ph.D. program (in Communication and Culture), guided the development of professional master's programs in Journalism, Media Production, Documentary Media and Professional Communication, introduced BFA programs in Theatre and Dance, and established the Faculty's international exchange office and partnerships. In recent years he conceived, developed and served as founding Chair of Ryerson's School of Creative Industries, which launched in 2013. Dr. Levine is past Chair of the Canadian Association of Fine Arts Deans, a founding executive board member of the Canadian Media Research Consortium, and a past member of the boards of directors of Civic Theatres Toronto, the Sony Centre, the St. Lawrence Centre, and the Toronto Centre for the Arts. His publications include studies of American and Canadian theatre and cultural entrepreneurship education.

James Nadler, RTA School of Media

James Nadler is the Chair of Ryerson University's School of Creative Industries and the Program Director of the Masters of Arts in Media Production. Nadler joined RTA School of Media's faculty in 2004. He has taught graduate students screenwriting for comedy, dramatic and factual television and has supervised their webseries, comedy, drama and feature film scripts. Nadler also runs the popular RTA in LA program on the campus of UCLA. He is a recipient of both the Dean's Teaching and Service awards at Ryerson. A recovering lawyer, James remains active in the commercial television industry. For Alliance Atlantis, James was the Executive Producer / Showrunner of the first three seasons of *Psi Factor: Chronicles of the Paranormal* starring Dan Aykroyd, Matt Frewer and Michael Moriarty. James also was the co-showrunner of *The Zack Files* and *Seriously Weird*. Other shows James wrote or produced include the documentary series *Women on Top* and the reality series *Office Temps* and *Crash Addicts*. He also developed the long running hit *Heartland* for the CBC. James was the Executive Producer / Showrunner of the comedy *Family Biz* (YTV, France 2) and the animated pilot *Bob! The Slob* (Teletoon). Finally, for Guru Studios, James developed and helped sell *True and the Rainbow Kingdom* to Netflix which is currently in production of its fourth season.

Dr. Laurie Petrou, RTA School of Media

Laurie Petrou is an associate professor in the RTA School of Media who teaches in areas of storytelling, digital media, and media aesthetics, in mass lectures and small classes, to a range of students from first year to graduate students. She is a recipient of the Dean's Teaching Award and has twice been named a 'Prof Who Makes a Mark' by Ryerson University. Petrou has a background in fine art, digital media, and creative fiction. She wrote her first book of short fiction as part of her PhD in Communication and Culture at Ryerson and York universities. Bending genre and form, writing short stories, literary fiction, suspense, and young adult fiction, her first two books were listed among The Globe and Mail's Best Books of the Year and were named on a number of other book of the year lists. Her first novel and second book, *Sister of Mine*, won the inaugural Half the World Global Literati Award, beating out contestants in 65 countries, and has been published internationally. She is set to release her third book, *Love, Heather*, a young adult/adult crossover novel that confronts issues involving consent, violence and bullying in the social media age. It has been named on 'Amazon Editor's Favourite Young Adult Books for Fall', and 'Most Anticipated Fall Fiction' from

49th Shelf. Her works explore friendship, family, gender and the friction of relationships.

[Adam Till, School of Image Arts](#)

Adam Till is a writer/producer based in Toronto. He created, co-executive produced, and wrote the bulk of the episodes for the series *Billable Hours*, which ran on Showcase/Global from 2005-2009, winning the Gemini Award for Best Writing in a Comedy series in its final season. Till has written films starring Rob Lowe, Mira Sorvino and Abigail Breslin, and won the Canadian Comedy Award for Film Writing in 2006 for his film *Leo*. He is currently in development with 20th Century Fox/Fox TV on a new sitcom entitled *Meds*, being produced by Andrew Barnsley/Project 10 (*Schitt's Creek, Spun Out*).

[James Warrack, School of Image Arts](#)

James Warrack is a faculty member in the Film program of the School of Image Arts, and academic coordinator for the Film Studies program and the Summer Film School in the Chang School, Ryerson University. Warrack has undertaken a wide range of studies and has a breadth of professional experience in visual arts, film and television production. Experience in the film and television industry encompasses commercials, feature films, broadcast television and new media production. His experience includes all key creative positions in screen-based media. He has focused his research and teaching for over a decade and a half on a variety of aspects of the film and television industry in Ontario. Warrack's focus includes higher education in animation, visual effects, digital technology, and the business of film.

[4.3.2 Faculty Supervisory Loads](#)

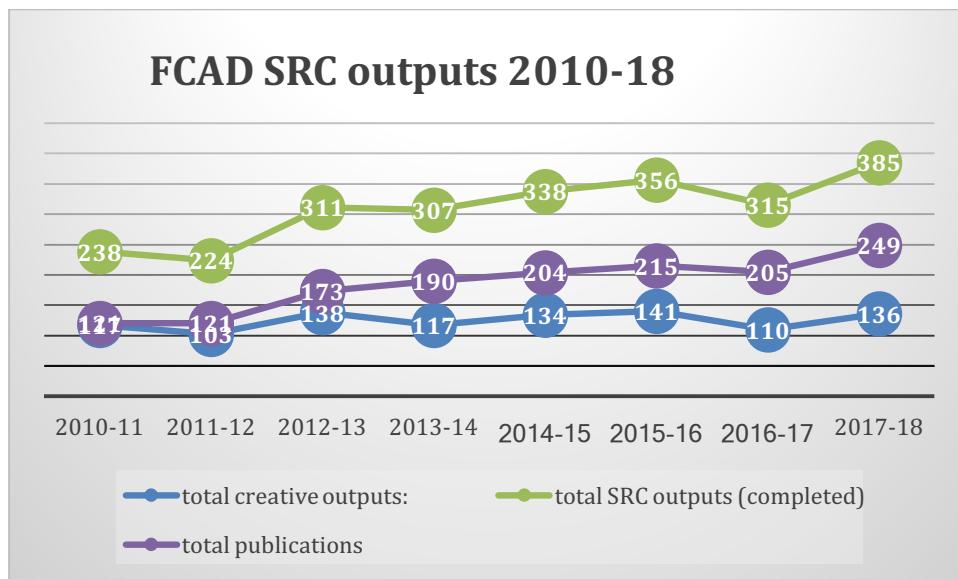
Students will engage supervisors primarily from the three supervising schools within FCAD along with other schools in FCAD that have graduate programs, as well as the university at large. At present there are 60 faculty members in FCAD holding a PhD and 30 more who hold a terminal master's degree. Collectively, they have considerable teaching and supervisory experience to draw from in this program. In addition, many of the full-time faculty members maintain an active record of teaching and supervision in doctoral programs such as the joint Ryerson/York University Communication and Culture program and the six existing FCAD graduate programs. Given the depth of the faculty pool and the fact that this is an interdisciplinary shared master's degree program, the additional supervisory load for the proposed intake level of students is considered to be manageable.

In summary, the current faculty cohort will be able administer the master's degree students with little change to its current operating structure.

5.0 QUALITY AND OTHER INDICATORS

FCAD has built a strong base for SRC activities over the last decade. FCAD faculty members actively compete for external research grants at both the provincial and national levels. FCAD faculty members have successfully secured research grants from a variety of funding sources such as the Canada Foundation for Innovation, SSHRC, The Canada Council for the Arts, The Ontario Arts Council, MITACS, and NSERC programs. Table 9 presents a summary of SRC outputs by faculty in FCAD between 2010 - 2018.

Table 9: FCAD SRC Outputs (2010 to 2018)



According to information provided in the SRC section of FCAD RFA members' annual reports, SRC output has increased steadily over the past decade. The increased capacity is noted especially in publications. Publications in peer-reviewed scholarly journals, book chapters, monographs, conference proceeding as well as exhibitions, screenings, performances, and experience design are examples of SRC outputs recorded within the Faculty.

From the same source of information (the SRC section of FCAD RFA members' annual reports), the total amount of research funding held as Principal Investigator or as Co-Investigator in 2017-2018 was about \$5.8M. The total value of the research funding held that year in multi-year grants was about \$13.1M. Note that co-investigator funding may be administered by Ryerson or by another university.

Research Assuranceships (RAs) for masters' students will be supported by the research funding of faculty members. The SRC output of RFA members does provide evidence of a Faculty that has the capacity to ensure the intellectual quality of the student experience.

Faculty members most closely aligned with the MFA program have creative and critical outputs relevant to dramatic writing (see above 4.3). The creative and critical research is funded both internally by creative (seed) grants and externally by tri-council agency funding, such as SSHRC. Other outputs include: theatrical productions; writing and producing for film, television, web series and theatre.