**­FACULTY OF ENVIRONMENTAL STUDIES**

**York University**

**BES Program**

**ENVS/FACS 3122 Community Arts Preparatory Workshop**

**Course**: ENVS/FACS 3122 3.0

**Term**: Winter 2012

**Calendar Description**

The preparatory seminar lays the ground for the fourth year practicum of the Community Arts Practice Certificate Program. Students identify projects with cultural organizations or community groups and negotiate agreements for collaborative cultural productions to be developed over the subsequent year.

**Prerequisite**

ENVS/FACS 2122 3.0 Community Arts for Social Change

**Course Director**

Deborah Barndt, dbarndt@yorku.ca

Course consultation hours: Tuesdays, 2:30 – 4:30 PM, HNES 271 or by appointment

(and I would like to meet individually with each student over the course of the term)

**Time and Location**

Wednesdays, 11:30 A.M. – 2:30 P.M, HNES 140

**Purpose and Objectives of the Course**

The course builds on the introduction to community arts offered in ENVS/FACS 2122, but is designed as a workshop, with more opportunities to connect with artists and projects in the GTA and to develop skills through collective creations in the classroom and beyond. The emphasis is on praxis: an engagement with more complex theoretical material at the same time that students develop inventories of their interests and skills as they negotiate placements with community-engaged projects for the fourth-year Community Arts Practicum Seminar, ENVS/FACS 4122. The specific objectives of the course include:

\* to deepen and broaden our analysis of community arts through an anti-oppression and decolonizing lens, focusing on the arts within social movements;

\* to explore a wide range of community art practices in the GTA through research, guest artists, and field visits

\* to deepen self-reflexivity in terms of our social locations, points of view, skills, desires

\* to practice collaborative production through organizing community events for the Eco Art and Media Festival

\* to develop a portfolio with artist statement, resume and community profile

\* to negotiate a placement with a community arts artist/program for the fourth year practicum/seminar

**Course Management**

My approach to teaching/learning parallels key elements of community arts practice:

*• context:* responding to this historical time and place, and the interests/skills of students and the needs/opportunities of community partners;

*• collaborative:* creating opportunities for collective learning to develop a more synergistic understanding and to build community;

*• creative:* tapping all aspects of our being (feeling, thinking, doing) to explore issues, exploring a wide variety of forms of cultural expression;

*• critical:* raising questions more than giving answers, digging beneath the surface to the roots, encouraging self-reflexivity, nurturing ongoing feedback/evaluation;

*• committed:* encouraging the development of our own positions, embracing our differences, addressing any conflict of ideas respectfully, and integrating art with activism

**Organization of the Course**

The three-hour course will include lectures, small group work, film/video, guest artists or field visits, creative participatory activities, and community engagements. Students will investigate communities in the GTA, explore options for placements and negotiate an internship position with a community organization or arts agency for 4122. If students are not planning to move on to 4122, they will develop a proposal of how they might be connected to the field in the future.

Use of Moodle: The Moodle site for the course will be the repository for an evolving course schedule, additional readings, class presentations, and ongoing discussion. You will be expected to check it regularly.

I would like to have a 30-minute consultation with each of you during the first month of the course, preferably during my office hours (or before or after class).

**Evaluation**

The grade for the course will be based on the following percentages:

Community tasks 20% (throughout term, 5% for each of the four tasks, evaluation due the week after task performed)

Praxis reading responses 30% (5 points for each of 6 reading responses;

 due the date of the assigned reading)

Community arts event 25% (during Eco Art and Media Festival,

 evaluation due March 14)

Portfolio (25%)

 Community profile 10%

 Artist statement and resume 10%

 Practicum objectives 5%

Evaluation will be shared by the instructor, groups and individual students, mirroring community arts projects which integrate participatory evaluation processes. We will experiment with different forms of evaluation, developing a repertoire of evaluation tools to be used in the field.

**Course assignments**

**I. Building holistic community (20%)**

The following tasks are based on the medicine wheel, which aims for balance in our learning by paying attention to spiritual, physical, mental, and emotional aspects of knowing.

These tasks will be carried out weekly in pairs or trios over 11 classes (Jan. 11, 18, 25; Feb. 1,8, 15, 29; March 7, 14, 21, 28). Every student is responsible to sign up for each of the four tasks.

1) *Spiritual:* Design and facilitate a creativity warm-up that involves the class, transforms the space, and provides focus, using the art forms you are most skilled in or are most interested in exploring; if possible, relate it to the theme of the day. Be in touch with the physical team prior to class to notify them of any rearrangement of furniture necessary.

2) *Physical:* Set up/clean up/food: come early and leave late! Help organize the room and rearrange it after class; introduce and serve a snack that is relevant to you, the course themes, and/or the participants.

3) *Mental:* Briefly introduce the assigned reading by identifying 2-3 key points, and raising one critical question to catalyze discussion. You are also welcome to design a creative way to engage us in the discussion. In the case of T.V. Reed’s book which focuses on U.S.-based social movements, your challenge is to apply his ideas to the Canadian context. Please research and introduce local examples, showing similarities and differences. Since you will likely be working with one or two other students on the same reading, you will need to coordinate with them in advance. You can draw on the supplementary readings and suggest other readings for the class to use related to the Canadian examples, so try to plan two weeks in advance.

4) *Emotional:* Observe the class through the lenses of the four dimensions of the medicine wheel. At the end of class you will be responsible to offer a few minutes of reflection. Additionally you will collect the Wheel Evaluations of other students, synthesize them and uploading them to Moodle by Tuesday of the following week. Please be sure to return the evaluation sheets to the six people involved.

At every class, everyone will fill out a Wheel Evaluation, with feedback on the four aspects of the class.

Each student will write reflections on their contributions (1/2 page for each task) and email them to the instructor within a week after the activity. Each task is worth 5%.

**II. Praxis Reading Responses (30%)**

To reflect on the readings, we will use a Critical Self-Writing & Praxis Exercise, with an emphasis on connecting your self to the theory and history that the readings cover. Self-writing suggests an emphasis on connecting your own thoughts, experience, emotions, and values to some aspects within the readings. Praxis suggests an emphasis on how the theory that you choose to connect with can have transformative potential in the world, whether this is with your own self, your community, or the world at large. The following questions can guide your writing:

1. What feelings did I have as I read?

2. How does the history/theory that I have just read affirm or alter my understanding of community arts, my self and/ or my identity?

3. What critical question(s) would I pose to the author?

4. (for the T.V. Reed book) How are these issues, movements, and artistic practices manifested in the Canadian context, and in particular, the GTA?

5. How could I integrate these ideas into my practice?

While you are expected to read all assigned readings (15 +), you will be responsible to hand in Praxis Reading Responses for 6 readings of your choosing. The catch is that you must hand in a one-page response on the day on which that particular reading is being discussed in class. Each response is worth 5% of your grade.

*Criteria for evaluation: critical engagement, creative exploration, and self-reflexivity.*

###### III. Community Arts Events at Eco Art and Media Festival (25%)

The annual Eco Art and Media Festival offers us a perfect opportunity to create community-engaged productions/activities for/with a broader public. We will collaborate with the West-Side Arts Hub, Black Creek Community Health Centre, and other local community organizations as well as the Art Gallery of York University to co-organize community events on campus and in the Yorkgate Mall.

*Criteria for evaluation: collaboration with co-sponsoring organization and within planning group, integration of critical content and creative process, understanding of and response from participants, application of learning to future community art practice.*

**IV. Portfolio (20%)**

The portfolio is the final assignment synthesizing your learning about the community of your potential fourth year project as well as your skills and objectives for a placement.

1) Community profile: You will research the demographics, history, and central issues of the community most implicated by the project you might work with. (4-5pages) (Please review “Community Profile” handout for details) 10%

2) Artist statement and resume: You will synthesize your understanding of community arts and the specific qualities you can bring to the placement, and will include a resume that identifies relevant experiences 10%

3) Practicum objectives: You will articulate what you hope to learn from the placement and the skills you want to develop. (1page) 5%

The portfolios will be shared over the last few weeks of the course, and handed in on the last day.

*Criteria for evaluation: thoroughness of research, critical social analysis, self-reflexivity, clarity in communication.*

**Required Reading**

The main text, *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle* by T.V. Reed, is available in the York University bookstore.

All other readings will be online or on reserve in the library, and may be added or changed during the term, depending on student interests and opportunities arising.

**Supplementary Reading**

Additional books, articles and websites have been noted as extensions of the required reading. These will be of particular interest to the students doing research/presentations on a specific day.

In addition to the kit, there are many excellent websites:

http://www.artsonline.ca

<http://www.catalystcentre.ca>

[www.neighbourhooartsnetwork.org](http://www.neighbourhooartsnetwork.org)

www.artsbridge.ca

The following journals contain many articles that are directly related to this course:

*Community Arts Matters*

*Fuse Magazine*

*The Drama Review*

*Sing Out! Magazine*

*Matriart: A Visual Arts Magazine*

*MIX Independent Art and Culture Magazine*

*Canadian Theatre Review*

**Schedule of Topics and Readings**

# January 4: Mapping Ourselves in Time and Space

Introduction to course and to each other

Inventory of interests, skills and needs

Required reading:

Cleveland, William. Visioning Exercise from “Mapping the Field: Arts-Based Community Development.” (handout)

“The Medicine Wheel”

http://www.youtube.com/watch?v=qxYWKIgsOSI&NR=1

Relevant website references:

<http://www.anishinaabemdaa.com/medicinewheel.htm>

http://www.shannonthunderbird.com/medicine\_wheel\_teachings.htm

Laurie McGauley: “IMAGINE: An External Review of the Canada Council for the Arts’ Artists and Community Collaboration Fund” <http://www.canadacouncil.ca/publications_e/research/art_disciplines_sect/fd128050426037054919.htm>, pages 7-24.

**January 10, 12:45 – 2:15 “Portrait of Resistance: The Art and Activism of Karl Beveridge and Carole Conde (HNES 140) – see trailer** [**http://vimeo.com/29422693**](http://vimeo.com/29422693)

**January 11: Culture and Social Movements**

*Creativity warm-up: Alex, Andrew R., Lisa*

*Set-up/clean-up/food: Sing Lung, Lisa*

*Readings: Reed (286-315) – Alex, Andrew; Reed (1-39) – Julia*

*Process observation: Michelle, Yuan Xu*

Activity: Historical timeline and storytelling

**Required reading:**

Reed, T.V. “Reflections on the Cultural Study of Social Movements,” and “Singing Civil Rights: The Freedom Song Tradition,” 1-39. In *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle.* Minneapolis: University of Minnesota Press, 2005, 286-315.

**Supplementary reading:**

Lakhani, Ali; Vanessa Oliver; Jessica Yee; Randy Jackson; Sarah Flicker. “Keep the fires burning brightly: Aboriginal youth using hip hop to decolonize a chilly climate.” In Anders Sandberg and Tor Sandberg (eds). *Climate Change and Chilly Climates.* Ottawa: Canadian Centre for Policy Alternatives, 2010, 205-216.

Yerichuk, Diana. “Changing the World One Song at a Time. Interrogating constructions of community in Common Thread Community Chorus of Toronto.”

Presented at Leading Music Education International Conference, University of Western Ontario, May 30, 2011.

**Friday, Jan. 13, 7:30 – 10:00 – Film screening “Cultures of Resistance:**

**How art and creativity can be used in the struggle for peace and justice”**

The Centre of Gravity, 1300 Gerard Street (just east of Greenwood)

**January 18: Indigenous and Feminist Struggles: Through Film and Poetry**

Guest speaker (1 – 2:20 PM) – Griselda Pollock in 312 Goldfarb Centre for Fine Arts (<http://en.wikipedia.org/wiki/Griselda_Pollock>)

*Creativity warm-up: Dimitrije, Julia, Nikki*

*Set-up/food/clean-up: Julia, Yuan Xu*

*Readings: Reed – ; Hollywood Indians (129-155) – Kaili, Andee; Feminist Poetry (75-102) – Michelle, ???*

*Process observation: Melissa, Idil, Jenny (for the next week?)*

Required reading:

Reed, T.V. “The Poetical is the Political: Feminist Poetry and the Poetics of Women’s Rights” and “Old Cowboys, New Indians: Hollywood Frames the American Indian Movement.” In *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle.* Minneapolis: University of Minnesota Press, 2005, 75-102, 129-155.

Supplementary reading:

www.imaginative.org

Hill, Richard William. *The World Upside Down/Le monde a l’envers.* Banff, AL: Walter Phillips Gallery.

King, Thomas. “You’re Not the Indian I Had in Mind.” *The Truth About Stories.* Toronto: Anansi Press, 2003, 31-60.

<http://www.yorku.ca/yfile/archive/index.asp?Article=18278>

**January 25 Grounded in community and practice**

*If you have come here to help me, you are wasting your time.*

*But if you have come because your liberation is bound up with mine,*

*Then let us work together.*

* Lila Watson, Maori activist

*Creativity warm-up: Sing Lung, Jenny, Jennifer*

*Set-up/food/clean-up: Dimitrije, Jenny*

*Readings: Barndt- Dmitrije, Idil; Borrup, Jackie, ???*

*Process observation: Julia, Nirven*

**Meeting with March event co-sponsors: TD CEC, WSAH, AGYU, BCCHC**

Required Reading:

Educational event planning loom

Barndt, Deborah. “Touching Minds AND Hearts: Community Arts as Collaborative Research” in G. Knowles and A. Cole, *Handbook of the Arts in Qualitative Research; Perspectives, Methodologies, Examples, and Issues.* Thousand Oaks, CA: SAGE Publications, 2008, 351-362.

Borrup, Tom. “What’s Revolutionary About Valuing Assets as a Strategy in Cultural Work?”

http://www.communityarts.net/readingroom/archivefiles/2005/09/radical\_whats\_4.php

Supplementary reading:

[www.janefinch.com](http://www.janefinch.com)

Doss, Erika. “Raising Community Consciousness with Public Art: The Guadalupe Mural Project” *Spirit Poles and Flying Pigs: Public Art and Cultural Democracy in American Communities.* Washington, DC: Smithsonian Institution Press, 1995, 157-196.

##### February 1 – Anti-racism movements, theatre, spoken word, and music

##### Student Day of Action: We may link our reading to producing graphics and spoken word around equity issues for the CFS rally downtown

*Creativity warm-up: Melissa, Rinchen, Idil*

*Set-up/food/clean-up: Rinchen, Idil*

*Readings: Reed (40 – 74) – Melissa, Rinchen; Reed (179-217) – Jenny, ???*

*Process observation: Jennifer, Camila, Courtney*

Required reading:

Reed, T.V. “Scenarios for Revolution: The Drama of the Black Panthers,” and “ACTing UP against AIDS.” In *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle.* Minneapolis: University of Minnesota Press, 2005, 40-74, 179-217.

Supplementary reading:

Optional - Wed Feb 1st 6PM-9PM - (organized by CAP student John Caffery with AGYU) Workshops in Vogue, Runway, Commentary & DJ workshop with Kiki Ballroom Alliance, DJ Cozmic Cat & DJ John Caffery @ The Underground

**February 8** – **Community Arts Placements**

*Creativity warm-up: Andee, Kaili*

*Set-up/food/clean-up: Mel, Jackie, Nikki*

*Readings: TAC website – Sing Lung; NAN website – Lisa, Mel*

*Process observation: Sing Lung, Lisa, Melanie*

Guest speaker: Andrew Suri, Community Arts Office, Toronto Arts Council (TBC)

Required reading:

Everyone will research the websites of the potential placements that interest them.

<http://www.torontoartscouncil.org/Grant-programs/Community-Arts>

<http://www.neighbourhoodartsnetwork.org/>

##### February 15 – Collaborative planning for community arts

*Creativity warm-up: Camila, Yuan Xu*

*Set-up/food/clean-up: Michelle, Melanie, Nirven*

*Readings: Burke: ???; Gagnon and Fung: Nikki; Narayan: Dani*

*Process observation: Mel, Jackie*

Planning in groups for March events

Required reading:

Burke, Bev et al. “Designing the Program.” *Education for Changing Unions.* Toronto: Between the Lines, 2002.

Monique Kin Gagnon and Richard Fung. “Art +/or Politics”. *13 conversations about art and cultural race politics.* Montreal, QC: Artextes Editions, 1998, 43-52.

Narayan, Uma. “Working Together Across Differences: Some Considerations on Emotions and Political Practice.” *Hypatia,* Vol. 3, No. 2 (Summer, 1998), pp. 31-47.

**February 22 – No class – reading week**

Check out the amazing resources on this site:

[http://wayback.archive-it.org/2077/20100906194747/http://www.communityarts.net/](http://wayback.archive-it.org/2077/20100906194747/http%3A//www.communityarts.net/)

**February 29 – Ecology and Ethnicity: Murals and Writing**

*Creativity warm-up: Mel, Courtney, Jackie*

*Set-up/food/clean-up: Alex, ???*

*Readings: Reed (103-128) – Camila, Jennifer; Reed (218-239) – Yuan, Courtney*

*Process observation: Andrew, ???*

Required reading:

Reed, T.V. “Revolutionary Walls: Chicano/a Murals, Chicano/a Movements” and “Environmental Justice Ecocriticism: Race, Class, Gender and Literary Ecologies.” In *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle.* Minneapolis: University of Minnesota Press, 2005, 103-128 and 218-239.

**March 7 – Planning for Community event**

*Creativity warm-up: Michelle, Melanie*

*Set-up/food/clean-up: Kaili, Andee, Danie*

*Readings: Siskin – Nirven; Salverson - ???*

*Process observation: Nikki, Andrew, ???*

Required reading:

Siskin, Sharon. “Drawing the Circle: From the Community to the Studio to the Classroom and Back Again.” In *Women and Environments International: Women, Community Arts, and Activism,* Fall/Winter 2006, 6-9.

Salverson, Julie. “The Mask of Solidarity.” In Jan Cohen-Cruz and Mady Schutzman (eds). *Playing Boal: Theatre, Therapy, Activism.* New York: Routledge, 1994, 157-170.

**March 9, 9 – 3 PM – BeLovEd Movement Forum on Gender Violence**

**March 10 – Event at Yorkgate mall**

**March 14– Panel and Fair of Potential Placement Partners**

*Creativity warm-up: ???, ???, ???*

*Set-up/food/clean-up: Melissa, Camila, Jennifer, Courtney*

*Readings: none so far*

*Process observation: Andee, Kaili, Dani*

Evaluation of community event

**March 21 – Portfolio and placement development**

*Creativity warm-up: Nirven, Dani*

*Set-up/food/clean-up: Alex, ???*

*Readings: Reed (240-285) – Melanie, Reed (286-315) - ???*

*Process observation: Dmitrije, Rinchen, ????*

Continued work on portfolios and placement options

Reed, T.V. “Will the Revolution Be Cybercast? New Media, The Battle of Seattle, and Global Justice” 240-285 and second review of “Reflections on the Cultural Study of Social Movements,” 286-315, In *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle.* Minneapolis: University of Minnesota Press, 2005.

**March 28 – Portfolio presentations**

*Creativity warm-up: ???, ???*

*Set-up/food/clean-up: ????, ???*

Portfolios due

Official and creative evaluation process

**Other useful references:**

[**www.communityarts.net**](http://www.communityarts.net) **(new site?)**

[**www.mica.edu**](http://www.mica.edu)

[**http://alternateroots.org/**](http://alternateroots.org/) **(Roots Fest, June 22-26, 2011, Baltimore)**

Becker, Carol (ed). *The Subversive Imagination: Artists, Society, and Social Responsibility.* New York: Routledge, 1994.

Burnham, Lynda Frye and Steven Durland (editors). *The Citizen Arts: 20 Years of Art in the Public Arena.* Gardiner, NY: Critical Press, 1998. (find in library and order desk copy!)

Cleveland, William. *Art and Upheaval: Artists on the World’s Frontlines.* Oakland, CA: New Village Press, 2008.

*Creative Time: The Book – 33 Years of Public Art in New York City.* New York: Princeton Architectural Press, 2006.

Duncombe, Stephen. *Cultural Resistance Reader.* London: Verso, 2002.

Elizabeth, Lynne and Suzanne Young. *Works of HeART: Building Village Through the Arts.* Oakland, CA: New Village Press, 2006.

Felshin, Nina (editor). *But Is It Art? The Spirit of Art as Activism.* Seattle, Washington: Bay Press, 1995.

Lacy, Suzanne. *Mapping the Terrain: New Genre Public Art.* Seattle: Bay Press, 1995.

Leeson, Loraine. *Art for Change – Loraine Leeson: Works from 1975-2005.* Berlin: Neue Gesellschaft für Bildende Kunst, 2005.

Leonard, Robert H. and Ann Kilkelly. *Performing Communities: Grassroots Ensemble Theaters Deeply Rooted in Eight U.S. Communities.* Oakland, CA: New Village Press, 2006.

Selz, Peter. *Art of Engagement: Visual Politics in California and Beyond.* Berkeley: University of California Press/San Jose Museum of Art, 2005.

**Grading Scheme, Assignment Submissions, and Lateness Penalties**

The grading scheme for ENVS courses conforms to the 9-point system used in other undergraduate programs at York. Assignments and tests will bear either a letter grade designation (e.g., A, B, C+, etc.) or an equivalent percentage grade. (See detailed descriptions in the FES *Regulations* or in the BES *Supplementary Calendar*.) The final grade for the course will be calculated using the weighting formula established above for this course.

**Assignment Submission**

Proper academic performance depends on students doing their work not only well, but on time. Accordingly,the assignments for ENVS courses must be received by the Instructor or Teaching Assistant on the due date specified for the assignment. Assignments can be handed in either during the class time or in the course drop box located across room 114 HNES Note that assignments should not be deposited in the Instructor’s or TA’s mailboxes in the HNES Building, nor will they be accepted by the OSAS staff.

**Lateness Penalty**

Assignments received later than the due date will be penalized 5% of the value of the assignment *per day* that the assignments are late. For example, if an assignment worth 20% of the total course grade is a day late, 1 point out of 20 (or 5% per day) will be deducted. Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc. will be entertained by the Course Director **only** when supported by written documentation (e.g., a doctor’s letter).

**Inclusivity in the BES Program**

The BES Program strives to include a broad range of perspectives and substantive material in its course offerings. Central to a clear understanding of environmental problems is the link between exploitation of the natural world, and justice issues related to racism, gender inequity, and poverty. An inclusion of non-western perspectives is therefore essential to a fruitful discussion of North-South issues, and environmental debates generally.

**Religious Observance Days**

York University is committed to respecting the religious beliefs and practices of all members of the community, and making accommodations for observances of special significance to adherents. Should any of the dates specified in this syllabus for in-class test or examination pose such a conflict for you, contact the Course Director within the first three weeks of class. Similarly, should an assignment to be completed in a lab, practicum placement, workshop, etc., scheduled later in the term pose such a conflict, contact the Course director immediately. Please note that to arrange an alternative date or time for an examination scheduled in the formal examination periods (December and April/May), students must complete and Examination Accommodation Form, which can be obtained from Student Client Services, Student Services Centre or online at http://www.registrar.yorku.ca/pdf/exam\_accommodation.pdf

# Student Representations

In order to facilitate the expression of student views, the Course Director will allow for class time to elect a student representative from the class list to represent student views and promote dialogue. This representative will also act as a liaison between the Office of Student Academic Services and the Undergraduate Program Director.

**Academic Honesty**

York students are required to maintain high standard of academic integrity and are subject to the Senate Policy on Academic Honesty as set out by York University and by the Faculty of Environmental Studies. Please read the *Senate Policy on Academic Honesty* (which can be found as Appendix One of the *Academic Regulations of the Faculty of Environmental Studies* or in the ?University Policies and Regulations section of the *York University Undergraduate Programs Calendar*), available at:

[**http://www.yorku.ca/secretariat/legislation/senate/acadhone.htm**](http://www.yorku.ca/secretariat/legislation/senate/acadhone.htm)

There is also an academic integrity website with complete information about academic honesty. Students are expected to review the materials on the Academic Integrity website (http://www.yorku.ca/academicintegrity).

**HPRC Review Process**

**FES GUIDELINES AND PROCEDURES FOR ETHICAL REVIEW**

**OF RESEARCH INVOLVING HUMAN PARTICIPANTS IN UNDERGRADUATE COURSES**

York students are subject to the York University Policy for the ethics review process for research involving Human Participants. All research activity with human participants and minimal risk as part of this course has to undergo ethical review. Please consider the following definitions:

* “**Human participants**” in research will be defined as persons who provide data or information to the researcher which are typically not part of their professional capacity.
* The draft **definition of funded research** from the Human Participants Review Sub-Committee [HPRC] is: “‘Funded’ will refer to all research that is receiving money that is in response to a specific proposal and administered by the university. Research using monies not administered by the University, and/or not in response to a specific proposal, will be considered ‘unfunded’.”
* The **definition of minimal risk** being used is the one given in the SSHRC/NSERC/MRC *Tri-Council Policy Statement Aethical Conduct for Research involving Humans*@ (August, 1998): “If potential subjects can reasonably be expected to regard the probability and magnitude of possible harms implied by participation in the research to be no greater than those encountered by the subject in those aspects of his or her everyday life that relate to the research, then the research can be regarded as within the range of minimal risk.” (p. 1.5)

The final case study assignment may involve interviews with community artists, activists or participants in projects. A review of the research ethics issues and informed consent procedures will be provided on Sept. 19. We will develop a generic consent form for this assignment.

HPRC review forms are available at: <http://www.yorku.ca/fes/community/acadreg.asp>

**Student Conduct**

Students and instructors are expected to maintain a professional relationship characterized by courtesy and mutual respect and to refrain from actions disruptive to such a relationship. Moreover, it is the responsibility of the instructor to maintain an appropriate academic atmosphere in the classroom, and the responsibility of the student to cooperate in that endeavour. Further, the instructor is the best person to decide, in the first instance, whether such an atmosphere is present in the class. A statement of the policy and procedures involving disruptive and/or harassing behaviour by students in academic situations is available on the York website at: http://www.yorku.ca/secretariat/legislation/senate/harass.htm

# Access/Disability

York provides services for students with disabilities (including physical, medical, learning and psychiatric disabilities) needing accommodation related to teaching and evaluation methods/materials. It is the student's responsibility to register with disability services as early as possible to ensure that appropriate academic accommodation can be provided with advance notice. *You are encouraged to schedule a time early in the term to meet with each professor to discuss your accommodation needs.* Failure to make these arrangements may jeopardize your opportunity to receive academic accommodations.

Additional information is available at www.yorku.ca/disabilityservices or from disability service providers:

1. • Office for Persons with Disabilities: N108 Ross, 416-736-5140, www.yorku.ca/opd
	1. • Learning and Psychiatric Disabilities Programs - Counselling & Development Centre: 130 BSB, 416- 736-5297, www.yorku.ca/cdc