**York University DRAFT COURSE OUTLINE**

**Faculty of Environmental Studies**

**ENVS 6349/CC 6150 CULTURAL PRODUCTION WORKSHOP (Image)** - **Winter Term 2013**

## THEME: Representing Birth and Death in Nature and Culture

## Time and Place: Fridays, 1 - 4 PM, HNES 102

**Instructor: Deborah Barndt,** **dbarndt@yorku.ca** **Tel. 416-736-2100 x22626**

 **Office hours: Tuesdays, 2:30 – 4:30 PM, HNES 271**

**Course description (calendar)**

Combines active media analysis with the production of images/text around environmental issues. Students critically explore the production process through media observations, readings, and audio-visuals, visits to production sites, and interviews with image makers. There are opportunities to develop hands-on skills in photographic or video production. The central learning experience of the workshop involves a media production applying analytical insights, technical skills, and creativity.

**On cultural production**

Raymond Williams, in his classic *Keywords,* outlines three broad categories of usage of the word *culture*: “a general process of intellectual, spiritual and aesthetic development”, “a particular way of life”, and “the works and practices of intellectual and especially artistic activity.” We will be embracing all three meanings and their intersections in the workshop, focusing not only on technique but also on context, content and use of cultural productions, not only on products but also on processes.

I further draw from Arturo Escobar’s perspective: “Culture is political because meanings are constitutive of processes that, implicitly or explicitly, seek to redefine social power.” *(The Culture of Politics, the Politics of Culture)*

**Course Objectives**

* To create a collaborative community of learners that encourages diversity, creativity, self-reflexivity, where feedback on our work is shared respectfully.
* To develop a critical analysis of thematically driven and socially engaged cultural production.
* To examine theories of representation, political economy, textual analysis and reception.
* To offer an overview of arts-based research, methodologies, research design, and techniques.
* To focus on participatory research and representations of birth and death in nature and culture
* To contribute to Judy Baca week and/or the annual Eco Art and Media Festival in April
* To develop creative technical production skills and critical analysis of production processes by carrying out an individual or collaborative image-based research project.

The theme of this year's workshop will be "Birth and Death in Nature and Culture”. How do we conceive of and represent the beginnings and endings of life in the natural world and in our human bodies? How does race, ethnicity and culture, gender, class, sexuality, ability, and age shape the way we see organic life processes in nature and culture? How can we explore these cultural constructs and practices through collaborative processes that combine participatory research with visual methodologies?

Production is central to the course, with opportunities to work collaboratively and to get feedback on your work. We have several opportunities that students might want to take advantage of:

1. Engaging in the work of Judy Baca and responding to it visually during or after her visit in March (we may do this collectively);
2. Exhibiting in or creating a workshop for the annual Eco Art and Media Festival, held in early April
3. Contributing to an exhibit of images based on notions of *wabi sabi*, focused on bodies and nature in decay.

We will also organize field trips to the to key production/exhibition sites and visit artists in downtown Toronto. Technical training will be organized as optional workshops, based on needs, interests, and skill sharing. Hands-on production will be a major approach to learning, culminating in photographic, video, or some projects utilizing images.

**Teaching/learning approach**

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

*• collaborative:* drawing on the experience, knowledge, and resources we each bring;

*• creative:* nurturing our imaginations and diverse artistic passions, media and skills;

*• critical:* promoting critical anti-oppression analysis, self-reflexivity, ongoing feedback/evaluation;

*• committed:* articulating our positions, embracing differences, addressing conflicts respectfully.

**Class Format**

### Since this ‘cultural production workshop’ is based on praxis––the dynamic relationship of theory and practice –– active participation is essential. Each weekly session will therefore include *critical* discussion of readings and experiences, as well as activities related to the *research and production* of projects – sharing works-in-progress and offering each other feedback. Most of the readings are scheduled for the first half of the course, with the last half offering more space for projects and reflection on our production processes.

### As this is a six-credit workshop, there will also be extra sessions scheduled beyond the Friday afternoon class: field trips to production sites, galleries, and artists; optional technical workshops for skill development identified by students (using the Wild Garden Centre as well as workshop participants as resources); production time for individual and collective projects; participation in the festivals where our work is presented.

We will have access to the computer lab HNES 253, on Fridays, 10 – 2 PM with photoshop and Adobe premiere elements on the computers there.

There will also be optional film screenings over the lunch period on some Fridays, following class, and related to course themes. Some films to be considered: Sarah Polley’s Stories We Tell, Return to Home about dancer/performance artist Anna Halpirn, Portrait of Resistance about Carole Conde and Karl Beveridge. Open to suggestions!

**ASSIGNMENTS**

**1) Participation and critical discussion (15%)**

As we aim to create a collective process of dialogue and feedback on ideas and productions, active engagement is expected from all participants. On a rotating basis, class members will be asked to contribute in two ways to the first six weeks of the workshop:

1. *representing our bodies or our histories in relation to birth or death and/or in relation to nature:* in a short presentation or activity at the start of a class, share a visual representation of your life in relationship to birth or death (two per week); it can be multi-media and include other artistic forms as well, such as installation, performance, etc. This should not be a major production, but ongoing visual introductions that will help us to know each other and to survey a wide range of visual representational forms.

b) *prepare catalytic questions* on the assigned readings, designing a way to engage us in the discussion both critically and creatively. Please share this with me before the class so it can be coordinated with the day’s design. I will also entertain proposals for short profiles of favourite artists that you think connect with the week’s readings.

**2) Journal (20%)**

This is the space for you to reflect in an ongoing way on the themes of the workshop, on the course readings and on your own production processes. You are encouraged to look for examples in your daily life and in the media that raise interesting questions about representations of birth and death in nature and culture

, or to make images around the theme. It’s a place for you to explore the messiness of “praxis,” the dynamics of theory and practice. It can take various forms and shift forms - from playful to serious, visual to verbal, sketchy to more elaborate.

The journal should reflect three different kinds of assignments.

**a) Reading logs**

These are short written reflections on the readings, noting what you connected with and what questions you would like us to address in discussion, as preparation for the class.

**b) Visual observations and productions**

Become a keen observer of how birth and death in nature and culture are represented in our visual environment from mainstream media and advertising to art and film); you will be asked to bring these to class regularly and to reflect on them in your journal.

**c) Your production process; visual explorations/constructions/dialogue**

The journal can reflect the development of your ideas about a project, from initial thoughts and sketches to your insights in the midst of production, to your feelings about exhibiting and getting feedback from the public. In the case of collaborative projects, it can also reflect the dynamics of the group process.

 Journals will be due: March 21

**3) Contribution to or participation in Eco Art Festival (10%)**

Students may contribute to the Eco Art and Media Festival with a workshop, performance, a visual piece, or a collective installation related to the festival theme of ‘narrative’.

Submissions are due Feb. 10: http://ecoartandmedia.wordpress.com/festival-submissions/

**4) Production or process (30%)**

This major project can be individually and/or collectively researched and produced; it can focus on the product and/or on participatory production processes. The projects should contribute to our thinking around the course theme “Birth and Death in Nature and Culture” and may take various forms of visual cultural expression (e.g. digital story, installation, video, etc). Some may use this as the proposal stage of their MES/MRPs or as a pilot for a final production. This will require more discussion/negotiation once we meet each other and begin the course.

**Project Proposal (5%)**

Describe in 1-2 pages your proposed project (individually or collectively produced) related to the theme and indicating; research approach, medium, and treatment of your proposed work. This proposal may pose questions for feedback from peers and the instructor.

Project proposal due: February 14

**5) Reflection paper (20%)**

In this 2000 word paper, you will reflect critically on what you have learned from the process of researching, producing and presenting or animating a cultural production, theorizing out of your own practice, linking your ideas to the readings and discussions within the workshop. If you are working toward an MRP paper or project, this paper could be your draft proposal. Ideally, some of the ideas for this paper will be tested in the final two classes, to make use of the richness of collective analysis of our works.

Reflection paper due: March 28

**Use of Moodle**

We will rely heavily on Moodle for course readings, announcements, activities, assignments, discussions, projects, etc. Once you are registered, you can sign on to the course moodle.

This site should be considered a collective site, where you can add new resources (websites, articles, images). My hope is that we can have ongoing conversations catalyzed by class discussions, field experiences, and production processes through a blog or forum on the moodle.

**TENTATIVE CLASS SCHEDULE**

*Because this is a 6-credit workshop, there are extra sessions proposed in this schedule which will be negotiated during the first class with others proposed as the course progresses. The last half of the term will be more based on the needs of our productions, exhibits, and presentations. There may be changes in the syllabus made in response to student interests, so check the Moodle regularly for updates.*

**Course texts**

Jennifer Gonzalez. *Subject to Display: Reframing Race in Contemporary Installation Art.* Cambridge, MA: Massachusetts Institute of Technology, 2008.

Leonard Koren. *Wabi Sabi: for Artists, Designers, Poets & Philosophers.* Point Reyes: Imperfect Publishing, 2008.

Bruce Barber (ed). *Condé and Beveridge: Class Works.* Halifax: NS: The Press of NASCAD, 2008.

(Optional) Grant Kester.*The One and the Many: Contemporary Collaborative Art in a Global Context.* Durham and London: Duke University Press, 2011.

**Organization of schedule**

I have proposed interspersing three different kinds of class sessions:

1) **Theoretical lenses** (introduction to key cultural production theories)

2) **Thematic focus** (exploration of the theme: birth and death in nature and culture)

3) **Practical filters** (examination of the practices of guest artists and of our own productions)

Of course, these three components will often overlap in our workshops.

Friday mornings may be used for optional technical workshops, and Friday noons we may offer optional film screenings (with lunch).

**Food**

# I propose that we have food for every class, sharing the responsibility for bringing it. It could be associated with the theme as well. Check out Death Warmed Over: Funeral Food, Rituals, and Customs from Around the World by Lisa Rogak (Ten Speed Press, 2004).

**Field Trips**

401 Richmond: http://www.401richmond.net/events/

Gallery 44:  *What Was Will Be* (installations by Kristie MacDonald and Christina Battle based on natural disasters related to climate change)

ImagineNative (Suite 349):

Urbanspace Gallery: *Hands-on Urbanism: How to Make a Difference,*

Trinity Square Video (Studio 376)

The Red-Head Gallery: Zev Farber: Errata (18-34), www,redheadgallery.org

Open Studio: *The Big Clean-up,* [openstudio.on.ca](http://www.openstudio.on.ca)

In April: Open Studio: *Threatened, Endangered, Extinct: Artists Confront Species Loss*

Ryerson Image Centre: *Robert Burley: The Disappearance of Darkness* (demise of analogue photography and industrial darkrooms), <http://www.ryerson.ca/ric/exhibitions/Burley.html>, Interview with Steve Paikin: <http://bit.ly/JEhH4g>

Art Gallery of Ontario: “Light My Fire: Some Propositions about Portraits and Photography” – We Are Not Ourselves, We Are Always Ourselves, <http://www.ago.net/light-my-fire-exhibition>

## Friday, January 10

## Starting with ourselves

Personal introductions: storytelling with images

Review of course design, schedule, assignments, and adjustments according to student interests

### Give/get inventory: what you can give and what you want to get from the workshop

Video: “Returning Home” or “Stories We Tell”

Raymond Williams, *The Politics of Culture*. in Stephen Duncombe (ed), “Cultural Resistance Reader”*,* New York and London: Verso, 2002, 35-39.

## Friday, January 17 – Theoretical lens 1: Critical cultural studies of representation

11 AM: Optional technical workshop on SLR cameras with Anne Zbitnew in HNES 102

## Division into two sections: Section A with Deborah Barndt (102), Section B with John Vainstein (101)

Self-representations

Section A: Anne and Waafa

Section B: Jeff and Pavey

Food: Genevieve, Mosa

Readings:

Section A: Hall: Charmaine,  Kellner: Sarah, Gonzalez: Julie

Section B: Hall: Jeff, Kellner: Brandon, Gonzalez: Mo

**Required reading and viewing:**

**Please screen Sarah Polley's film "Stories We Tell" on the NFB website (instructions on MOddle from Alex)**

Stuart Hall, “Encoding and Decoding” <http://www.scribd.com/doc/8646099/encoding-decoding-stuart-hall>

(1980). "Encoding / Decoding." In: Hall, D. Hobson, A. Lowe, and P. Willis (eds). *Culture, Media, Language: Working Papers in Cultural Studies, 1972-79*. London: Hutchinson, pp. 128-138.

Douglas Kellner, “Cultural Studies, Multiculturalism, and Media Culture.” In Gail Dines and Jean M. Humez.. *Gender, Race, and Class in Media.* Thousand Oaks, CA: SAGE Publications, 1997, 5-17.

Jennifer Gonzalez. “Introduction.” *Subject to Display: Reframing Race in Contemporary Installation Art.* Cambridge, MA: Massachusetts Institute of Technology, 2008, 1-20.

http://periodicals.faqs.org/201004/2090407141.html

Video: “Stuart Hall on Representation”

See on youtube: <http://www.youtube.com/watch?v=aTzMsPqssOY>, <http://www.youtube.com/watch?v=kwa1sR1hmdc>

**Recommended reading:**

Website to peruse to identify your own interests in culture and social movements:

[www.culturalpolitics.net](http://www.culturalpolitics.net) Check out the Social Movement and Culture Bibliography as well as the movement websites, especially “Art Activism” and related site

**Friday, January 24: Practical Filters: Field Visits to Toronto or Windsor**

Toronto field trip to 410 Richmond and to the home of Carole Conde and Karl Beveridge

12 – 1:30: screening of “Portrait of Resistance” at V-Tape, Suite 452, 401 Richmond

1:30: Visits to Gallery 44, ImagiNative and/or other alternative art spaces at 401 Richmond

3:30 – 5:30: Discussion of Carole and Karl’s work at their home at 131 Bathurst

Food: Charmaine, Naila, and Anne

Windsor field trip:

Anyone interested in a two-day field trip can join me and Min Sook Lee on a trip to the Windsor Art Gallery where on Friday, we will open our “Milagros for Migrants” exhibit as part of a group show “Border Cultures”, followed by a panel discussion with the artists on Saturday. We will leave early Friday morning and return Saturday evening.

Peterborough field trip: Jan. 26, 10 – 6 PM for Milagro for Migrants exhibit at Reframe Film Festival in Peterborough. I can take 3-4 people with me.

**Required reading:**

www.web.net/**~condebev**

Bruce Barber (ed). *Condé and Beveridge: Class Works.* Halifax: NS: The Press of NASCAD, 2008.

See especially chapters by Alan Sekula and Dot Tuer.

Background for Milagros exhibit (if going to Windsor): Min Sook Lee’s [www.migrantdreams.com](http://www.migrantdreams.com), and Deborah Barndt. “"Blessings on the Food, Blessings on the Workers: Arts-Based Education for Migrant Worker Justice." Forthcoming in the *Canadian Journal of Environmental Education.*

**Friday, January 31 – Thematic focus 1: Birth and Death in Nature and Culture**

Noontime Video screenings: options: Returning Home on Anna Halprin and/or Dimitrije Martinovic’s video on his father, see also suggestions from Kathy Elder of York’s image library:

Section A: Self-representations: Mora and Kelly

 Food: Ronak

 Readings: Koren – Genevieve, Heinrich: Ann, Penner at al: Wafaa

**Required readings:**

Leonard Koren. *Wabi Sabi: for Artists, Designers, Poets & Philosophers.* Point Reyes: Imperfect   Publishing, 2008.

Aileen Penner, Jacinda Mack, and Lee Bensted. "Salmon Tales: Eco-Art Activism." In Deborah Barndt (ed). *Wild Fire: Art as Activism.* Toronto: Between the Lines, 2006, 133-145.

Bernd Heinrich. “Salmon Death-into-Life.” *Life Everlasting: The Animal Way of Death.* Boston/New York: Mariner Books, 2003, 151-155.

**Recommended readings:**

Judy Chicago. *The Birth Project.* Garden City, NY: Doubleday & Company, 1985.

Judy Chicago. *Holocaust Project: From Darkness into Light.* New York: Viking, 1993.

Lucy Lippard. *Overlay: Contemporary Art and The Art of Prehistory.* NY: The New Press, 1983.

Suzanne Thomas. *Of earth and flesh and bones and breath: Landscapes of Embodiment and Moments of Re-enactment.* Halifax: Backalong books & Centre for Arts-Informed Research, 2004.

Judith Butler. “Violence, Mourning, Politics.” *Precarious Life: The Powers of Mourning and Violence.* London/New York: Verso, 2004, 19-49.

Malidoma Patrice Somé. “A Ritual Sampler: The Funeral and the Language of Grief.” In *Ritual: Power, Healing, and Community.* New York: Penguin, 1993, 69-92.

Optional field trip after class to Carbon 14: Climate Is Culture (project of Cape Farewell). Royal Ontario Museum (open Fridays til 8:30, exhibit closes Feb. 2). http://www.rom.on.ca/en/exhibitions-galleries/exhibitions/current-exhibitions/carbon-14-climate-is-culture

**Arlene Goldbard in Toronto**

**Monday, Feb. 3, 9 – 10:30 AM –** Keynote by Arlene Goldbard at Staging Sustainability conference (possibility of getting into full conference free as volunteers), 99 Sudbury

**Wednesday, Feb. 5, 12:45 - 2:15 – Public lecture by Arlene Goldbard**
**"The Culture of Possibility: Art, Artists and the Future"
 HNES 140**

**2:30 - 4 PM: Goldbard will meet with artist/activist students in Crossroads Space, HNES 283**

Recommended readings:

*The Culture of Possibility: Art, Artists and the Future*. Waterlight Press, 2013.

*New Creative Community: The Art of Cultural Development.* Oakland, CA: New Village Press, 2006.

**Friday, February 7 – Theoretical Lens 2: Representing Difference**

**Sections A and B will be combined for this session**

**Required readings:**

Jennifer Gonzalez. *Subject to Display: Reframing Race in Contemporary Installation Art.* Cambridge, MA: Massachusetts Institute of Technology, 2008. Small groups discuss work from one of the five key chapters in *Subject to Display*, focusing on artists:

Intro: Julie (A)

James Luna:

Fred Wilson: Naila (A)

Amalia Mesa Bains: Mosa (A)

Pepón Osorio: Erin (B)

Renée Green:

**Recommended readings:**

**-----***Position as Desired: Exploring African Canadian Identity: Photographs from the Wedge Collection.* Toronto: Wedge Curatorial Projects, catalogue for ROM exhibit.’’

Beth Lord. “Foucault’s museum: difference, representation, and genealogy.” http://www2.le.ac.uk/departments/museumstudies/museumsociety/documents/volumes/1lord.pdf

**Friday, February 14 – Thematic focus 2: Birth and Death in Nature and Culture**

Proposals due and discussed

Recommended reading:

Jose Saramago. *Death with Interruptions.* Boston, NY: Mariner Books, 2005.

Adam Phillips. *Darwin’s Worms.*

Deborah Rose. “In the Shadow of All This Death.” In J. Johnston and F. Probyn-Rapsey. *Animal Death.*

Elisabeth Kubler-Ross. Photos by Mal Warshaw. *To Live Until We Say Good-Bye.* Eaglewood Cliffs, NJ: Prentice Hall, 1978.

Bastienne Schmidt. *Vivir La Muerte.* Edition Stimmle

Robert Pogue Harrison. *The Dominion of the Dead.* Chicago: University of Chicago Press, 2003.

Kathleen Dean Moore. *Wild Comfort: The Solace of Nature.* Boston: Trumpeter Press, 2010.

**February 17-21 Reading week – no class (but lots of production)**

**February 28 – Practical filters 2: The work of Judy Baca, artist/activist/educator**

Updates on projects

**Required reading:**

[www.judybaca.com](http://www.judybaca.com) - see video on Great Wall construction, 2012 commencement address by Baca

[www.sparcmurals.org](http://www.sparcmurals.org); http://www.youtube.com/user/sparcmurals/videos

Judy Baca. “Birth of a Movement.” In D. Adams and A. Goldbard. *Community, Culture and Globalization.* NY: Rockefeller Foundation, 2002, 107-126.

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

**Friday, March 7 – Theoretical Lens 3: Arts-Based Research**

## Required reading:

## Ardra Cole and Gary Knowles. *Handbook of the Arts in Qualitative Research.* Chapters by Cole/Knowles on “Arts-Informed Research”

## and by Susan Finley on “Arts-Based Research.” Los Angeles: SAGE Publications, 2008.

Deborah Barndt. “Grounded in Place, Politics, Passion and Praxis.” Intro to *VIVA! Community Arts and Popular Education in the Americas.* Toronto: Between the Lines, 2011, 1-18.

Mehmoona Moosa-Mitha. “Situating Anti-Oppressive Theories within Critical and Difference-Centred Perspectives.” In Leslie Brown and Susan Strega (eds). *Research as Resistance: Critical, Indigenous and Anti-Oppressive Approaches.* Toronto: Canadian Scholars’ Press, 37-72.

**Friday, March 14 and 18 - Practical filters 3: Judy Baca event: responses to Judy’s work**

Collaborative production of responses to Baca’s work

**March 14, 6:30 – 8:30 PM:** Baca public lecture at OCADU auditorium

**March 18, 12:45 – 2:15 PM:** Baca public lecture at York

**Friday, March 21 – Thematic focus 3: Birth and Death in Nature and Culture**

Journals due

Sharing of student projects directly related to the theme

Recommended reading:

Kathleen Dean Moore. *Wild Comfort: The Solace of Nature.* Boston: Trumpeter, 2010.

**Friday, March 28 – Practical filters 4: Student projects**

Extended session with presentations of student work

Potluck, evaluation, celebration

Reflection papers due

**April 1 – 4: Practical filters 5: Eco Art and Media Festival**

Student projects can be submitted as part of visual arts exhibit, video screenings, cabaret performances, and/or participatory workshops

## Ethics Review Process

York students are subject to policies regarding ethics in research practices. 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 Ethical 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)

An ethical review must be completed before undertaking interviews. Allow at least two weeks for the FES Research Committee representatives to review and approve your ethical review.

# **Access/Disability**

Students who feel that there are extenuating circumstances which may interfere with the successful completion of the course requirements are encouraged to discuss the matter with the Course Director as soon as possible. We also share a collective responsibility to support each other around differing abilities and disabilities.

Students with physical, learning or psychiatric disabilities who require reasonable accommodations in teaching style or evaluation methods should discuss this with the Course Director early in the term so that appropriate arrangements can be made.

**Academic Honesty**

All York students are subject to policies regarding academic honesty as set out by the Senate of York University and by the Faculty of Environmental Studies (FES). Students are strongly encouraged to read the Senate Policy on Academic Honesty, a copy of which can be found on the York University web-site (http://www.yorku.ca/secretariat/legislation/senate/acadhone.htm). FES is committed to maintaining the highest standards of academic integrity. Please be advised that conduct that violates the ethical or legal standards of the University community may result in serious consequences. For more information, please contact the Director, Student and Academic Services and/or the FES Writing Program Coordinator.

**Research Ethics**

Students who conduct a research study using human participants must submit the following for approval prior to the conduct of research:

 1. three copies of a proposal outlining the purpose of the research and the methodology to be used

 2. three copies of the Faculty of Environmental Studies Human Participants Research Protocol Form, and

 3. three copies of the Written Informed Consent form or a script of Verbal Informed Consent (Verbal Informed consent is permissible only in extenuating circumstances, where written communication is not feasible).

This material will be reviewed by a Sub-committee of the Research and Awards Committee. Reviews will take up to 2 weeks from the date of submission. If the research is not approved prior to the conduct of the research, then the research will not have received research ethics clearance and will be deemed unacceptable for submission as a component of this course.

Information regarding the use of human participants in research studies may be found on the Faculty of Graduate Studies webpage <http://www.yorku.ca/grads/polc/ethics.htm>.

Students are advised that all human participants in the research must have either signed a written consent form or have provided oral consent for their participation in the research. Students also are advised that the consent forms must be retained by the Principal Investigator for two years following the completion of the research.

**PLEASE NOTE**: Students who feel that there are extenuating circumstances which may interfere with the successful completion of the course requirements are encouraged to discuss the matter with the Course Director as soon as possible. Students with physical, learning or psychiatric disabilities who require reasonable accommodations in teaching style or evaluation methods should discuss with the Course Director early in the term so that appropriate arrangements can be made.