

GRADUATE PROGRAM IN THEATRE, DANCE & PERFORMANCE STUDIES

2024-2025 PROGRAM HANDBOOK



Theatre@York's Production of *The Bakkhai* (November 2023) | Directed by David Jansen | Photograph by Jeremy Mimmagh

Produced and Designed by York University's Theatre Production and Design Students

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DISCLAIMER

The information in this handbook is intended as a guide for the 2024-2025 academic year. Every attempt has been made to make it as current as possible. It is important to note, however, that the Faculty of Graduate Studies Calendar (<https://www.yorku.ca/gradstudies/students/current-students/regulations/>) contains information that is more complete. In the case of any disagreement with Graduate Program publications, the information contained in the Faculty of Graduate Studies Calendar takes precedence.

The policies outlined in this handbook are for students who began the MA/PhD in the 2024-2025 academic year. Students are reminded that they should follow the degree requirements/policies outlined in the handbook relevant to their academic start year.

WELCOME FROM THE GRADUATE PROGRAM DIRECTOR

Dear Theatre, Dance, & Performance Studies Graduate Students:

Welcome to York University and to the Graduate Program in Theatre, Dance, & Performance Studies! My colleagues and I are thrilled that you have chosen to join us at one of Canada's largest universities in one of the English-speaking world's most active cities for theatre, dance, and the performing arts. The Graduate Program in Theatre, Dance, & Performance Studies is now entering its second year as a merged program, though York has been home to MA and PhD students specializing in these disciplines for much longer. We anticipate great things in the years to come thanks to the combined strengths of our award-winning faculty and students and the incredible support of staff. And you!

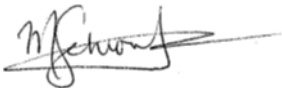
York's historical emphasis on interdisciplinary research means that you will likely find students and faculty mentors who share your research interests both within and outside the program. To develop these interests, we encourage you to attend York-sponsored symposia, conferences, guest lectures, and other events, and to participate in its organized research units (e.g. Sensorium: Centre for Digital Arts and Technology, The City Institute, Institute for Social Research, Centre for Research on Work and Society, The Harriet Tubman Institute for Research on the Global Migrations of African Peoples, Centre for Research on Latin America and the Caribbean). See <https://www.yorku.ca/research/organized-research-units/>

Students in the Graduate Program in Theatre, Dance, & Performance Studies have made great strides in recent years to develop a strong academic community, thanks in no small part to support from the TDPS Graduate Student Association. Students regularly get together to attend performing arts events, study readings, prepare for exams, and share their writing. The program also hosts social events, including highly popular pub nights, and other scholarly gatherings. Stay tuned for more information on upcoming events. As a graduate student, you can also benefit from York's exciting partnerships with theatre and dance companies and other arts organizations. More information will be available in the coming months about placement opportunities and other ways for you to meet and interact with artists.

Each year, our undergraduate program in Theatre and Performance produces a vibrant season of plays under the Theatre @ York banner. Our major fall 2024 production will be *She Kills Monsters* by Qui Nguyen, directed by Ruth Madoc-Jones and featuring actors in the fourth year of their BFA, with design and production support from students in the Production BFA. The winter 2025 production will be *People, Places and Things* by Duncan Macmillan, also featuring the fourth-year actors. Other season treats include a studio production of Jordan Tannahill's *Concord Floral*, directed by Jamie Robinson, the student-run playGround Festival, the Devised Theatre Festival, and the Scenes by Design showcase of student design and production projects. Our Dance program likewise produces a range of exciting performances, including Dance Innovations, an annual performance featuring original choreographic pieces by fourth year BFA Dance majors; Dance Showcase, a large showcase spotlighting York's Dance Ensemble and faculty works; and York Dances, featuring new choreography from third year Dance majors. We hope you'll partake of some, or all, of these performance offerings.

We look forward to getting to know you in the coming months. If you have questions (big or small), please don't hesitate to contact me via email at schweit@yorku.ca

Wishing you a very successful year,



Dr. Marlis Schweitzer
Professor, Dept. of Theatre, Dance, & Performance
Graduate Program Director in Theatre, Dance, & Performance Studies

A QUICK INTRODUCTION

The Graduate Program and the Department

You may be unfamiliar with the way graduate programs are set up in relation to departments at York. Graduate programs are administratively separate from undergraduate teaching departments. The Graduate Program in Theatre, Dance, & Performance Studies is overseen by the Faculty of Graduate Studies (FGS), while the Department of Theatre, Dance, & Performance falls within the School of the Arts, Media, Performance and Design (AMPD).

This separate administrative structure means that a professor might be appointed to an undergraduate department or program and may also be appointed to one or more graduate programs. Therefore, the professional membership of a graduate program is not the same as the membership of the department that may carry the same name. In the case of the Graduate Program in Theatre, Dance, & Performance Studies, faculty members are drawn from a variety of units at York in addition to the Department of Theatre, Dance, & Performance, including, but not limited to, Anthropology, Art History and Visual Culture, Cinema and Media Studies, Critical Disability Studies, Dance, English, Environmental Studies, Gender and Women's Studies, Health, Glendon Drama Studies, and the Schulich School of Business. For a complete list of faculties appointed to the program see <https://www.yorku.ca/gradstudies/tdps/about-us/our-faculty/>.

As a student, you are registered in the Graduate Program in Theatre, Dance, & Performance Studies, but you may be employed as a Teaching Assistant, Research Assistant, or Graduate Assistant, in the Department of Theatre, Dance, & Performance or another unit. It is the Department that provides many of the facilities you will use – office space, etc.

When you have questions about graduate courses, your program requirements, etc. your first point of contact will be your supervisor or Graduate Program Assistant.

People in the Department

We encourage you to take some time to get to know the Department personnel and learn how they can be helpful to you during your time here.

Position	Name	Contact
Department Chair	Eric Armstrong	thechair@yorku.ca
GPD, Theatre, Dance, & Performance Studies	Marlis Schweitzer	schweit@yorku.ca
GPD, Theatre (on hiatus)	Erika Batdorf	ebatdorf@yorku.ca
Administrative Office (ACE 371G) Monday – Friday: 8:00 AM. – 4:00 PM EDT <i>In-office: Monday to Wednesday WFH: Thursday & Friday</i> Note: The office closes at 3:30 PM EDT on Fridays during the Summer (Mid-May to August)		
Administrative Assistant	Mary Pecchia	mpecchia@yorku.ca
Graduate Program Assistant	Julia Kenny	gradthea@yorku.ca
Undergrad Student Support	Divya Mehta	theadep@yorku.ca
Production Office (CFT 304)		
Interim Production Coordinator	Kyle Derry	derryk@yorku.ca
Production Coordinator**On Leave	Christina Cicko	ccicko@yorku.ca

Chair: Serves as official spokesperson for the Department and represents us in all dealings with the Dean, the School of the Arts, Media, Performance, and Design, the University and the wider community. He is responsible for coordinating the various activities of the Department, the Department's financial operation and the overall academic program.

Graduate Program Directors: Erika Batdorf (MFA) and Marlis Schweitzer (MA, PhD) are responsible for studies at the graduate level, and work with the Department Chair to integrate both programs within the overall workings of the Department of Theatre, Dance, & Performance. Problems or concerns in the Graduate Programs need to be brought to the attention of the appropriate Graduate Program Director.

Administrative Assistant: Works closely with the Chair in all matters relating to the operations of the Department - finances, schedules, office management, policy, and any special initiatives and events, etc.

Graduate Program Assistant: The Graduate Program Assistant is one of your most important contacts during your degree at York. Your GPA oversees the operations of the Graduate Program in Theatre, Dance, & Performance Studies. The GPA is a program and Faculty of Graduate Studies policy expert who can help you with questions about your funding, course requirements, etc.

Area Coordinators: Oversee the activities and academic components in each teaching area: Performance Creation, Acting, and Production/Design. Problems that cannot be solved through discussion with your Course Director, or that affect activities in your area, should be brought to their attention (see below). This year's Performance Creation Coordinator is Professor Danielle Howard (howardd@yorku.ca). The Production Coordinator is James McKernan (mckernan@yorku.ca), and the Performance/Acting Coordinator is Jamie Robinson (robinsoj@yorku.ca).

Course Directors are responsible for teaching and administering individual courses offered by the department of graduate course. Every course has a course director. Most courses have only one: the teacher in the classroom. Some larger courses are divided into sections or tutorials and may have other teachers or leaders, so refer to the course outline for each course; the "official" course director of record should be listed.

If you have questions or concerns about a graduate course you are taking, or an undergraduate course for which you are the TA, you should *start your inquiries with the course director*. If your concerns are not resolved, consult the Graduate Program Director (if this is a graduate course), or the Area Coordinator (if this is an undergraduate course for which you are a TA). If you are a TA, and the issue cannot be resolved through the Course Director and Area Coordinator, it can be brought to the Graduate Program Director, and subsequently the Department Chair. So, in short, the communication path looks like this:

Course Director (CD) > Area Coordinator (AC) > Graduate Program Director (GPD) > CHAIR.

Graduate Executive Committee

All substantive decisions affecting the MA/PhD curriculum and degree requirements are first vetted by an Executive Committee and then taken to the program membership (i.e., all faculty appointed to the graduate program) for a vote. Decisions regarding petitions, placement applications, independent study proposals, and other minor administrative matters are handled at the executive level. The graduate student representative attends most executive meetings and offers important feedback on student perspectives and concerns. However, the individual is not involved in the review of incoming student applications, grant proposals, scholarship/awards adjudication, or other sensitive discussions.

The Graduate Executive Committee is drawn from faculty appointed to the program, with representation from the Department of Theatre, Dance, & Performance, and a graduate student representative. The members of this year's committee are as follows:

- Marlis Schweitzer (GPD)
- Patrick Alcedo
- Sheetala Bhat
- Bridget Cauthery
- Magda Kazubowski-Houston
- Student (TBD)

Graduate Executive meetings are held monthly throughout the academic year, and every effort is made to respond as quickly as possible to student applications and petitions.

Websites to Bookmark

Faculty of Graduate Studies (FGS) Website: Information about scholarship, award and bursary opportunities, events, workshops, as well as FGS policies and forms. Remember, it is your responsibility to familiarize yourself with FGS policies.

<https://www.yorku.ca/gradstudies/>

Current Students Website: Here you'll find the prompts to register in a term, enroll in classes, and find your student financial account information.

<https://www.yorku.ca/gradstudies/students/current-students/>

FGS – Important Dates: Sessional start/end dates, registration deadlines, university closures. **You are strongly encouraged to enter important dates into your calendar each year.**

<https://www.yorku.ca/gradstudies/students/current-students/registration-enrolment/important-dates/>

Graduate Program in Theatre, Dance, & Performance Studies: Information on Theatre, Dance, & Performance Studies events, courses, etc. If you're interested in providing content for the website (photos, blogs, etc.) please contact the Graduate Program Assistant.

<https://www.yorku.ca/gradstudies/tdps/>

MA in Theatre, Dance, & Performance Studies: <https://www.yorku.ca/gradstudies/tdps/ma-degree/>

PhD in Theatre, Dance, & Performance Studies: <https://www.yorku.ca/gradstudies/tdps/phd-degree/>

MA DEGREE REQUIREMENTS

The Master of Arts in Theatre, Dance, & Performance Studies is normally completed in three full-time terms. Students can choose between three pathways to degree completion.

	Coursework	Major Research Paper (MRP)	Research-Creation MRP
Total Coursework	24 Credits	18 Credits	18 Credits
Required Courses	<ul style="list-style-type: none"> • THST 5052 3.0 – TDPS Grad Colloquium • THST 5051 3.0 – TDPS Professional Placement • An approved Research Methodology course of at least 3.0 credits • An approved Canadian course with “theatre”, “dance”, or “performance” in the title of at least 3.0 credits • A Theatre, Dance, & Performance Studies (THST>>>TDPS) course of at least 3.0 credits • Depending on a student’s degree pathway (i.e., coursework or MRP/Research-Creation MRP), they will need either three (3) or nine (9) additional credits chosen from graduate-level Theatre, Dance, & Performance Studies courses or approved graduate-level cognate courses. 		
Additional Requirements		Major Research Paper (MRP)	Research-Creation MRP

MRP and Research-Creation MRP Procedures

Major Research Paper	Research-Creation MRP
Definition: A piece of original research and writing on an approved topic.	Definition: A piece of original research, creation-based performance and writing on an approved topic.
Length: 40-50 pages	Length: research-creation project (length varies according to form) + analysis (25 pages)
Supervision: Faculty supervisor (appointed to the grad program) + second reader. The student generally goes through at least one round of revisions with the faculty supervisor before sharing with a second reader, who may offer a further round of comments/ revisions.	Supervision: Faculty supervisor (appointed to the grad program) + second reader. The student generally goes through at least one round of revisions with the faculty supervisor before sharing with a second reader, who may offer a further round of comments/ revisions.
Timelines: Proposals (including ethics forms) must be submitted no later than Feb. 24, 2025 . Supervisors and readers must approve the final MRP by the end of the Summer [SU] term.	Timelines: Proposals (including ethics forms) must be submitted no later than Feb. 24, 2025 . Supervisors and readers must approve the final MRP by the end of the Summer [SU] term.

The MRP proposal template can be found in the appendix section of this handbook.

Coursework

Students must successfully complete the following required coursework:

- GS/THST 5052 3.0 Theatre, Dance, & Performance Studies Colloquium
- GS/THST 5051 3.0 Theatre, Dance, & Performance Studies Internship
- **An approved Research Methodology course of at least 3.0 credits:**
 - GS/THST 6329 3.0 Performance Ethnography
 - Additional Accepted Methodology Courses at York University, such as:
 - GS/ANTH 6020 3.0 Advanced Methods in Anthropology
 - GS/ARTH 5100 3.0 Methods: Historiography and Contemporary Methodologies
 - GS/MUSI 5010 3.0 Problems and Methods of Musical Research
- **An approved Canadian course with “theatre,” “dance,” or “performance” in its title:**
 - GS/THST 5020 3.0 Performance & Culture
- **A Theatre, Dance, & Performance Studies (THST) course, aligned with the program’s sub-fields of at least 3.0 credits:**
 - GS/DANC/THEA 5221 3.0 The Interactive Stage: Explorations in Electronically Mediated Performances
 - GS/DANC 5345 3.0 Issues in Canadian Dance
 - GS/THST 5020 3.0 Performance & Culture
 - GS/THST 6350 3.0 Summer Institute
- **AMPD and other Cognate Courses** (these change from year to year)
 - GS/ARTH 5175 3.0 Curatorial Practice
 - GS/ARTH 5170 3.0 Museum & Gallery
 - GS/EN 6575 3.0 Studies in Postcolonial Literature: South Asia Performing Love in India: Colonial and Postcolonial Intimacies in Drama
 - GS/FILM 5245 3.0 Future Cinema II
 - FILM 6220 3.0 Methods and Research in Cinema & Media Studies
 - FILM 5081 3.0 Directing Actors for Screen Performance
 - GS/PANF 5933 3.0 Life-Centred Futures: Sustainability, Interaction Design and AI
 - GS/VISA 5600 3.0 Contemporary Theory in the Visual Arts
 - And others selected based on Student’s Research

To review a list of available courses for the FW24-25 school year, please visit York’s Courses website: <https://w2prod.sis.yorku.ca/Apps/WebObjects/cdm>.

Remaining coursework requirements can be met through successful completion of graduate level Theatre, Dance, & Performance Studies or approved graduate-level cognate courses. Please see Coursework, Major Research Paper, and Research-Creation MRP options above to determine the number of additional courses that you must take.

Students may take more than one course from a required area (i.e., GS/THST 5020 3.0 Performance & Culture and GS/DANC 5345 3.0 Issues in Canadian Dance). In these cases, the second course can be used to fulfill the ‘THST’ requirement. However, in no case can one course be used to fulfill two requirements. For example, GS/THST 5020 Performance & Culture cannot be used to fulfill both the Approved Canadian course with “theatre,” “dance,” and “performance” in its title’ AND the ‘Theatre, Dance, & Performance Studies’ (THST) requirements.

Each year, the Graduate Executive Committee will determine which courses may be used to fulfill each of the requirements. The above course information reflects the course offerings for 2024-2025.

Colloquium (GS/THST 5052, 3.0)

Students are required to attend a bi-weekly colloquium during the first two terms of study. Students meet with the Graduate Program Director to discuss research approaches, pedagogical strategies, and various aspects of professional development. In the winter semester, guest visitors will offer presentations on key issues in Theatre, Dance, & Performance Studies. In addition to equipping students with the skills they need to succeed in grad school, the Colloquium serves as an important venue for creating a sense of intellectual community among new students in the graduate program. Students are evaluated on a pass/fail basis.

Professional Placement (GS/THST 5051, 3.0)

This course is designed to give Theatre, Dance, & Performance Studies graduate students applied, professionally-oriented work experience in a field related to one of the program's fields of specialization and/or the student's research areas (e.g. performance art curation, production dramaturgy, assistant directing, education and outreach, publicity and marketing, producing, arts blogging, scholarly editing). The placement assignment is supervised by a member of the graduate Theatre, Dance, & Performance Studies faculty (often the GPD) in association with an on-site supervisor/mentor. The arrangements for a placement are normally initiated by the student who first presents a written outline of the placement proposal to the GPD for approval. After approval is obtained the student should contact the institution to set up their schedule. The exact nature of the assignment is worked out and agreed upon by the student and their faculty advisor, as well as the on-site supervisor. The average number of working hours for a 3.0 credit placement is 75-90 hours and there is normally no remuneration involved.

Detailed information about Theatre, Dance, & Performance Studies Placements is available in the appendix section of the Handbook

Independent Study Course (GS/THST 6500, 3.0)

Independent Study courses are open to graduate students in Theatre, Dance, & Performance Studies who would like to study a topic or discipline in which no courses are available. Students are permitted to take **no more than two** Independent Study courses throughout their studies. An undergraduate course cannot be taken as a graduate Independent Study course (or as a graduate course in general unless required for completion and approval by the program). The time, effort, and academic rigor invested in an Independent Study course should equal or exceed the expectations of the Program's own graduate course offerings. Normally, Independent Study courses are intended for students to work independently with the guidance of the Graduate Faculty Supervisor who meets with the student to determine if work is progressing satisfactorily. All Independent Study applications must be submitted to and approved by the Theatre, Dance, & Performance Studies Executive Committee, and applications are available from the GPA (gradthea@yorku.ca). Please note the following application deadlines: **September 16, 2024** (for fall term); **January 10, 2025** (for winter term); **April 18, 2025** (for summer term).

Research Ethics

Graduate students undertaking research for graduate courses, major research papers, theses, or dissertations involving [human participants](#) are required to follow the appropriate procedures and obtain ethics approval **before conducting research activities**. Students also **must maintain active registration status** while conducting the approved research. This requirement ensures that their research activities are covered by the university's ethics approval and that they comply with academic and administrative standards. If a student takes a leave of absence or withdraws, they must refrain from conducting research until they are formally re-registered, and their research activities are once again approved.

For more information about Research Ethics, including when ethics review is required, relevant processes, and other resources, please visit the following website:
<https://www.yorku.ca/gradstudies/students/current-students/thesis-and-dissertation/research-ethics/>.

Time Limits

All requirements for a Master's degree must be fulfilled within 12 terms (4 years) of registration as a full-time or part-time master's student, in accordance with Faculty of Graduate Studies Registration Policies, including the requirement of continuous registration. Terms in which students are registered as Leave of Absence (General or Family Care), Maternity Leave, Parental Leave, or No Course Available are not included in these time limits.

Note that in instances where students require more than 3 terms to complete the program requirements, any subsequent terms may only be carried out in part time (unfunded) status.

PhD DEGREE REQUIREMENTS

The PhD program in Theatre, Dance, & Performance Studies typically extends over fifteen full-time terms (i.e. five years) and requires the successful completion of the following degree requirements.

The TDPS program advises students to follow the Recommended Timeline, although the FGS timeline for maintaining Good Standing at the University may differ. This allows for flexibility to accommodate the individual nature of the PhD program and each student's research

	Focus	Recommended Timeline	Definition of Good Standing
PhD1	<ul style="list-style-type: none"> • Coursework • Graduate Colloquium • Establishment of Supervisor & Committee 	<ul style="list-style-type: none"> • At least 12 credits of coursework complete by end of term 3, including the successful completion of Graduate Colloquium. • Supervisor and Committee established by end of term 3 	<ul style="list-style-type: none"> • At least 9 credits of coursework completed by end of term 3, including the successful completion of Graduate Colloquium.
PHD2	<ul style="list-style-type: none"> • Coursework • Establishment of Supervisor • Establishment of Committee • Comp Exam 	<ul style="list-style-type: none"> • 18 credits (total) coursework completed by end of term 4 • Comprehensive Exam lists approved by end of term 4 • Successful completion of written and oral portions of Comp Exam by end of term 6 	<ul style="list-style-type: none"> • 18 credits (total) coursework completed by end of term 6 • Supervisor & Committee established by end of term 5 • Comprehensive Exam lists approved by end of term 6
PHD3	<ul style="list-style-type: none"> • Comp Exam • Dissertation Proposal & research ethics • Language proficiency (if necessary) • Dissertation research • Dissertation writing 	<ul style="list-style-type: none"> • Submission of dissertation proposal + research ethics to program within 3 months of comp exam completion** All committee members must sign off on the proposal. • Student and supervisor in consultation with committee to outline objectives (i.e., completion of fieldwork, submission of Ch. 1) in PhD2 progress report. 	<ul style="list-style-type: none"> • Successful completion of written and oral portions of Comp Exam by end of term 8 • Submission of dissertation proposal + research ethics to program within 3 months of comp exam completion**
PHD4	<ul style="list-style-type: none"> • Dissertation research • Dissertation writing 	<ul style="list-style-type: none"> • Student and supervisor, in consultation with committee, to outline objectives (i.e., full draft by x, dissertation defense in month y) in PhD3 progress report. 	<ul style="list-style-type: none"> • Student begins dissertation research and writing phase. • Student and supervisor, in consultation with committee, to outline objectives (i.e., completion of fieldwork, submission of Ch. 1) in PhD 3 progress report.

PhD5	<ul style="list-style-type: none"> • Dissertation writing • Final draft • Dissertation defense • Post-defense revisions • Final dissertation submission 	<ul style="list-style-type: none"> • Student and supervisor, in consultation with committee, to outline objectives (i.e., full draft by x, dissertation defense in month y) in PhD4 progress report. • Final draft of dissertation submitted to committee for review no later than January of the winter term. 	<ul style="list-style-type: none"> • Student and supervisor, in consultation with committee, to outline objectives (i.e., full draft by x, dissertation defense in month y) in PhD4 progress report
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Recommended Timeline: The TDPS Graduate Executive Committee recommends that students complete their PhD program in fifteen full-time terms or five (5) years, which is consistent with the program’s definition of normative time to completion.

Good Standing: You are in good standing when you are making satisfactory progress toward the completion of your degree requirements, according to FGS guidelines. To be in good standing, a student's academic record may not include any coursework Incompletes; and/or any combination of C grades or combination of C and F grades. Incomplete course work and/or any combination of C grades or combination of C and F grades result in withdrawal for failure to maintain academic standards (<http://gradstudies.yorku.ca/current-students/regulations/courses-grading/>). Students beyond applicable maximum time limits or who have not maintained continuous registration are not in good standing. If you do not remain in good standing, your funding and registration in the program may be negatively impacted.

Dissertation Proposal and Research Ethics

**** Dissertation proposal + ethics must be approved by FGS and Research Ethics BEFORE fieldwork and/or research begins.** Students are strongly encouraged to take a dissertation proposal workshop or course when/if they are offered.

Graduate students undertaking research for graduate courses, major research papers, theses, or dissertations involving [human participants](#) are required to follow the appropriate procedures and obtain ethics approval **before conducting research activities**. Students also **must maintain active registration status** while conducting the approved research. This requirement ensures that their research activities are covered by the university's ethics approval and that they comply with academic and administrative standards Please note that students who take a leave of absence or withdraw in good standing are no longer authorized under their existing ethics approval and must refrain from conducting any research until they formally resume their studies by registering as an ‘active’ student.

For more information about Research Ethics, including when ethics review is required, relevant processes, and other resources, please visit the following website:
<https://www.yorku.ca/gradstudies/students/current-students/thesis-and-dissertation/research-ethics/>.

About Naming Conventions

Often students refer to themselves as a “PhD Candidate” without fully understanding what the term means. A student entering the PhD program is a “PhD student.” Once the student has successfully completed their comprehensive exams, submitted their proposal, and received official ethics approval, they can become a PhD Candidate or ‘ABD’ (all but dissertation). You are a PhD student/candidate in Theatre, Dance, & Performance Studies. It’s important to represent yourself using the proper terms to

avoid confusion, especially when presenting yourself in a formal capacity outside the university (i.e. at a conference, on your CV).

Coursework

Students must successfully complete the following required coursework:

- GS/THST 5052 3.0 Theatre, Dance, & Performance Studies Colloquium
- GS/THST 5051 3.0 Theatre, Dance, & Performance Studies Internship
- **An approved Research Methodology course of at least 3.0 credits:**
 - GS/THST 6329 3.0 Performance Ethnography
 - Additional Accepted Methodology Courses at York University, such as:
 - GS/ANTH 6020 3.0 Advanced Methods in Anthropology
 - GS/ARTH 5100 3.0 Methods: Historiography and Contemporary Methodologies
- **An approved Canadian course with “theatre,” “dance,” or “performance” in its title:**
 - GS/THST 5020 3.0 Performance & Culture
- **A Theatre, Dance, & Performance Studies (THST) course, aligned with the program’s sub-fields of at least 3.0 credits:**
 - GS/DANC/THEA 5221 3.0 The Interactive Stage: Explorations in Electronically Mediated Performances
 - GS/DANC 5345 3.0 Issues in Canadian Dance
 - GS/THST 5020 3.0 Performance & Culture
 - GS/THST 6350 3.0 Summer Institute
- **AMPD and other Cognate Courses**
 - GS/ARTH 5175 3.0 Curatorial Practice
 - GS/ARTH 5170 3.0 Museum & Gallery
 - GS/EN 6575 3.0 Studies in Postcolonial Literature: South Asia Performing Love in India: Colonial and Postcolonial Intimacies in Drama
 - GS/FILM 5245 3.0 Future Cinema II
 - FILM 6220 3.0 Methods and Research in Cinema & Media Studies
 - FILM 5081 3.0 Directing Actors for Screen Performance
 - GS/PANF 5933 3.0 Life-Centred Futures: Sustainability, Interaction Design and AI
 - GS/VISA 5600 3.0 Contemporary Theory in the Visual Arts
 - And others selected based on Student’s Research

To review a list of available courses for the FW24-25 school year, please visit York’s Courses website: <https://w2prod.sis.yorku.ca/Apps/WebObjects/cdm>.

Remaining coursework requirements can be met through successful completion of graduate level Theatre, Dance, & Performance Studies or approved graduate-level cognate courses.

Students may take more than one course from a required area (i.e., GS/THST 5020 Performance & Culture and GS/THEA 5111 Sustainable Design in Performance). In these cases, the second course can be used to fulfill the ‘THST’ requirement. However, in no case can one course be used to fulfill two requirements. For example, GS/THST 5020 Performance & Culture cannot be used to fulfill both the Approved Canadian course with “theatre”, “dance”, and “performance” in its title’ AND the ‘Theatre, Dance, & Performance Studies’ requirements.

Each year the Graduate Executive Committee will determine which courses may be used to fulfill each of the requirements. The above course information reflects the course offerings for 2023-2024.

PhD students who completed their MA in Theatre, Dance, & Performance Studies at York, and who have completed the Research Methodology, Canadian Theatre, and Theatre, Dance, & Performance

Studies requirements as part of their MA coursework, can replace these 9.0 credits requirements with 9.0 credits of graduate-level THST courses (including Independent Study and/or Placement).

Colloquium (GS/THST 5052, 3.0)

Students are required to attend a bi-weekly, colloquium during the first two terms of study (i.e., Fall [FA] and Winter [WI]). Students meet with the Graduate Program Director to discuss research approaches, pedagogical strategies, and various aspects of professional development. In the winter semester, guest visitors will offer presentations on key issues in Theatre, Dance, & Performance Studies. In addition to equipping students with the skills they need to succeed in grad school, the Colloquium serves as an important venue for creating a sense of intellectual community among new students in the graduate program. Students are evaluated on a pass/fail basis.

Placement (GS/THST 5051, 3.0)

Doctoral students who lack significant applied, professionally oriented work experience in a field related to one of the program's fields of specialization and/or the student's research areas (e.g., production dramaturgy, assistant directing, education and outreach, publicity and marketing, producing) will be required to complete a "placement." Students who have not been assigned the placement requirement have the option of completing a placement **to fulfill 3.0 credits of coursework. Doctoral Students who are required to complete the placement will be notified the summer prior to their first term.** Detailed information on Theatre, Dance, & Performance Studies' Placements can be found in the Handbook appendix section.

Independent Study Course (GS/THST 6500, 3.0)

Independent Study courses are open to graduate students in Theatre, Dance, & Performance Studies who would like to study a topic or discipline in which no courses are available. Students are permitted to take **no more than two** Independent Study courses throughout their studies. An undergraduate course cannot be taken as a graduate Independent Study course or as a graduate course in general. The time, effort, and academic rigor invested in an Independent Study course should equal or exceed the expectations of the Program's own graduate course offerings. Normally, Independent Study courses are intended for students to work independently with the guidance of the Graduate Faculty Supervisor who meets with the student to determine if work is progressing satisfactorily. All Independent Study applications must be submitted to and approved by the Theatre, Dance, & Performance Studies Executive Committee, and applications are available from the GPA (gradthea@yorku.ca). Please note the following application deadlines: **September 16, 2024** (for fall term); **January 10, 2025** (for winter term); **April 18, 2025** (for summer term).

Supervisor and Supervisory Committee

By the end of the third (3rd) term of study, each doctoral student should have in place a Supervisor and Supervisory Committee. Supervisory Committees are composed of three faculty members, at least two of whom must be from the Theatre, Dance, & Performance Studies Graduate Faculty (a list of faculty members can be found on the program website). Please note that only Full Members of the Graduate Program in Theatre, Dance, & Performance Studies are eligible to serve as dissertation supervisors.

Each student must have the composition of their supervisory committee approved by the Graduate Program Director, who will verify the logical fit between a student's project and their proposed committee. In addition to advising and shepherding the student through the dissertation project, the function of the Supervisory Committee will be:

- To work with the student to choose two lists of approximately 30 books/articles and plays/performance texts each that they will be specifically responsible for in connection with the Comprehensive Exam;

- To guide the student in developing questions for the Comprehensive Exam;
- To set and schedule a date for the Comprehensive Exam, and to advise the student through the writing of the Proposal and Dissertation.

Students are encouraged to identify potential mentors and faculty whose research and courses can contribute productively to the dissertation project early on and to try to get to know these professors through their research and course offerings. Once a supervisor or committee member agrees to work with the student, the student is required to submit the ‘Establishment of Supervisory Committee’ form to the graduate program assistant, to be reviewed by the graduate program director, and approved by FGS.

Comprehensive Exam (Written & Oral)

Before embarking on the writing of a dissertation, students must successfully complete a comprehensive exam. Students are strongly encouraged to complete the written and oral portions of the exam **by the end of term 6, summer term of PhD2** (the program’s recommended timeline), particularly if they will be conducting fieldwork. The exam must be completed **by the end of term 8** for a student to remain in good standing.

The comprehensive examination is intended to ensure students’ familiarity with and ability to identify core ideas in the texts and identify key debates in the fields of Theatre, Dance, & Performance Studies. It also aims to test knowledge of a student’s chosen research and teaching areas to verify sufficient grounding in scholarship relevant to those areas, particularly the dissertation topic and aligned with the Program Learning Outcomes

Comprehensive Exam Reading Lists

The exam consists of three sections, each based on a list of thirty texts for a total of ninety.

List 1: Theatre, Dance, & Performance Studies Field List

- The “Theatre, Dance, & Performance Studies Field List” is a *set list* of thirty texts (dramatic and performance theory; Theatre, Dance, & Performance history and historiography, dramatic literature, performance texts, etc.) designed to assess the candidate’s overall command of several key theories, controversies, and debates in the field with the goal of equipping students to teach in Theatre, Dance, & Performance programs.
- The texts on the list are selected and/or confirmed by faculty on the Graduate Program Executive Committee each year by the last week of September.

List 2: Dissertation Research Area – General List

- The “Dissertation Research Area – General List” is a list of thirty texts that reflects the broader area in Theatre, Dance, & Performance Studies in which the dissertation is situated (e.g., Canadian theatre, nineteenth-century theatre, performance theory, actor training methods, performance art, postcolonial theatre, physical and devised theatre). Not all texts on this list will directly inform the dissertation but each will speak to the relationship between the student’s specialized interest and the broad field of Theatre, Dance, & Performance Studies.
- The student chooses the thirty texts on this list in consultation with the supervisory committee. See note below regarding approval of list.

List 3: Dissertation Research Area – Specific List

- The “Dissertation Research area – Specific List,” is a list of thirty texts specifically related to the dissertation and may be outside of Theatre, Dance, & Performance Studies (e.g., site-specific performance, feminist and queer theory, cultural geography, critical tourism studies, arts and cultural policy, autobiographical theory). The texts on this list will directly inform the dissertation.

- The student chooses the thirty texts on this list in consultation with the supervisory committee. See note below regarding approval of list.

Note: There should be no overlap of texts between the three lists. Students are encouraged to choose a different text by same author if an author's work is particularly important to more than one area.

By the end of the **4th term of study**, students will normally have an approved list of materials that will form the basis of the comprehensive exam (see "Recommended Timeline" above). **The specific and general comp lists must be approved by both the student's supervisory committee and the Graduate Program Director.** It is expected that the Supervisor will send the lists to the GPD for approval after it has been approved by the supervisory committee.

Scheduling of Comprehensive Exam

In consultation with the student and supervisory committee, the supervisor shall schedule the written examination and set a tentative oral examination date. The dates of the exam are then to be finalized and submitted to the graduate program with three finalized comprehensive exam lists as approved by the GPD, after which the Graduate Program Assistant (gradthea@yorku.ca) will confirm the location of the oral examination.

Committees will provide the student with feedback and confirm (via e-mail with the Graduate Program Assistant cc'd) that the written work is 'examinable' within two weeks of submission of the written comprehensive exam. The oral exam will be scheduled for approximately one week after the committee has reviewed it so that there are typically three weeks between submission of the written exam and the oral exam, and students are provided at least 20 business days' notice as required by FGS. There may be exceptions if required by competing schedules, but committees should stick as closely as possible to this timeline.

Format of Written Portion of Comprehensive Exam and Timeline

The written portion of the comprehensive exam will consist of a take-home examination. Students have two weeks to write **three 12-15 page** responses to three essay questions.

Questions for all lists will be developed with input from students, who will propose three (3) possible questions for each list, for a total of nine (9) questions. The questions must be broad enough to address a wide range of texts across the lists and should not overlap with one another. The questions will be a starting point for the committee, who will revise and adapt them in consultation with the student.

The following process should be followed in developing questions for the written exam:

- An initial discussion takes place between the student and supervisor about possible questions.
- Student proposes three (3) possible questions for each list, for a total of nine (9) questions, and sends them in one document to the full supervisory committee. The proposed questions must be sent to the committee *no later than one month before the written exam*.
- The committee responds by either approving questions or proposing revised questions that are based on those originally sent by student. (The committee will broaden or focus questions where needed.) The committee will coordinate and send their revised questions to the student in a single document with changes highlighted.
- The student responds to the committee's suggested questions with any final adjustments.
- The committee updates questions, if necessary, and finalizes the list of 9 questions in consultation with the student (i.e., student will see the final version of all questions prior to the exam).

- The 9 exam questions must be finalized no later than 2 weeks prior to the start date of the written exam.
- The committee will choose *one question per list*, and students will be informed of which questions have been chosen on the day the exam begins, as the selected questions will appear on the exam itself.

Sample PhD comprehensive exam questions can be found in the Appendix section of this Handbook.

Written Exam Instructions

Based on your comprehensive exam lists you are to write three essays, each 12-15 pages in length (excluding Works Cited), responding to the three questions selected by the committee. The three essays should adhere to MLA, APA, or Chicago formatting guidelines, and include a Works Cited list. Each essay should use a minimum of 6 sources, though you may include more. We recommend using parenthetical references, but if you choose to include notes, they should appear at the end of your essay—i.e., as endnotes rather than footnotes.

You must return the exam electronically to your Supervisor (supervisor@email.com) and cc the Graduate Program Assistant (gradthea@yorku.ca) on or before the specified TIME and DATE. Your supervisory committee will respond to your work approximately two weeks later. The committee will be looking at both the depth and the breadth of your references to particular texts. That is, where possible, do not use the same texts each time.

Written Exam Assessment

The supervisory committee will assess the written exam within two weeks to determine if it is or is not “examinable.” By examinable, we mean that the student has received six or more “Passes” on their exams, in keeping with the following assessment process:

- The members of the supervisory committee are expected to read all three of the essays and assign a grade of “Pass” or “Fail” to each one. In other words, the student will receive nine grades for the exam, three for each essay. The determination of “Pass” or “Fail” is based on the student’s ability to demonstrate program learning outcomes in their response to the exam questions insofar as they will have:
 - Demonstrated a broad and critical understanding of Theatre, Dance, & Performance Studies scholarship and praxis, and engaged with several of the program’s approved areas of specialization.
 - Engaged in practice-informed research that demonstrates an understanding of the ways that Theatre, Dance, & Performance engage with cultural forms and politics.
 - Explored and articulated ways theatre studies, dance studies, and performance studies intersect around key objects and methods of study, as well as how particular entry points (for example, ‘text,’ ‘embodiment,’ or ‘movement’) also generate different kinds of meaning and analysis.
 - Developed an awareness of emerging platforms for performance (digital, transmedia, virtual, etc.), performance in spaces of everyday life, and intercultural and global performance forms.
 - Developed a stronger understanding of an area of professional practice related to Theatre, Dance, & Performance.
- To Pass (i.e., for the exam to be deemed “examinable”), the student must receive a *minimum* of six grades of “Pass” across the three essays.

- At the discretion of the committee, students who have offered excellent responses on their exam, and who have more than six grades of pass, may be given an overall exam grade of “Pass with Distinction.”
- In situations where the student receives five “Passes” and four “Fails”, the committee may ask the student to rewrite a section of the exam (typically one answer), with specified directions on what needs to be accomplished. In this case, the student receives a “Provisional Pass.” If the student receives *fewer* than five Passes, the exam will be considered a “Fail” (i.e., *not* examinable). Usually, the student receives an additional two weeks to respond. If the rewritten question is deemed a “Pass” (i.e., if they now have six or more grades of Pass), the student’s overall exam is considered “examinable.”
- In situations where students receive fewer than five “Passes”, the exam will be considered a “Fail” and the committee will reschedule a new exam within three months of the first attempt.
- Two failures of the comprehensive exam will result in withdrawal from the program.

Process for Transmitting Results

The supervisor will confirm the result of the examination to the student, graduate program director, and program office (gradthea@yorku.ca) via e-mail – no later than two weeks after the exam. The results will include the overall grade for the exam (i.e., “Pass with Distinction,” “Pass,” “Provisional Pass,” or “Fail”), and a few brief comments on the strengths and weaknesses of the essays.

Format of Oral Portion of Comprehensive Exam and Timeline

If the written exam is deemed “examinable,” the committee will meet with the student for an oral exam of approximately 90 minutes in length. The oral exam will be scheduled for **approximately one week following the committee’s review of the written exam** so that there are typically three weeks between submission of the written exam and the oral exam, and students are provided at least 20 business days’ notice as required by FGS.

During the oral exam, students will be expected to answer follow-up questions arising from the written exam as well as other questions that the committee deems appropriate. The purpose of the exam is to:

1. Establish competence in the field;
2. Navigate a way forward for writing the proposal and carrying out the research.

Students should prepare by reading their written responses so that they can speak critically about them during their oral exam. Questions might include (among others): What might you have missed in the answer (i.e., identify inadvertent gaps)? What material might you have integrated if you had more time? Where might you have simplified the material? Students are allowed to have their essay responses and comp lists in the oral exam. They are not permitted to bring the texts from their lists, or summaries of those texts.

Oral Exam Assessment

The supervisor and supervisory committee will evaluate the performance at the oral exam in conjunction with the written exam on a “pass/fail” basis, giving three grades in total for the exam as a whole. This evaluation is based upon the program learning outcomes listed above.

- To Pass the oral exam, the student must receive a *minimum* of two grades of “Pass” from the committee.
- If the student receives less than two grades of “Pass”, the exam will be considered a “Fail” and the committee will reschedule a new *oral exam* within three months of the first attempt (i.e., the written exam does not need to be taken again).
- Failure of the second oral exam will result in withdrawal from the program.

In summary, students have the possibility **of a second attempt at each of the written exam and oral exam portions should they fail a first attempt in either portion. If a student fails their first attempt in the written exam portion, and passes their second attempt, they will have the opportunity to have two attempts in the oral exam portion.**

Please note: If you require accommodations for the exams due to a documented disability, please inform your supervisor and the GPD at least six weeks in advance of the exam. 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.

In addition to formal accommodations, as indicated above, other accommodations for the exams due to personal disruptions or extenuating circumstance will be considered on a case-by-case basis. Please contact your supervisor and the GPD as soon as possible to discuss accommodations should you have reason to anticipate any disruptions in being able to complete your exam in a timely manner in accordance with the guidelines outlined here.

Tips for Writing a Successful Comprehensive Exam

Your supervisor will be able to discuss strategies for writing a strong comp exam. In addition to this valuable advice, here are a few tips: 1) Make sure to pace yourself as you write so that you complete all three essays; 2) Take care to respond to questions directly and answer all parts of the question; 3) Create a clear organizational structure to assist your readers in moving through your argument—your introduction should clearly map out the contours of your response.

These guidelines are revised every three (3) years, or as required more frequently, by the program's Graduate Executive Committee. They were last revised in November 2022.

Dissertation Proposal

No more than *three months* after the successful completion of the comprehensive exam, students are required to submit a dissertation proposal to the Faculty of Graduate Studies. Please note that to ensure timely submission of the proposal, students should plan to submit a draft to their supervisor and supervisory committee no later than *six weeks* after the comps.

After the supervisory committee has signed off on the proposal, students should submit it, along with any relevant ethics forms to the Graduate Program Director for approval. The grad program office will then forward the relevant documents to the Faculty of Graduate Studies. **It is the student's responsibility to ensure that all forms have been signed and to submit to the graduate program (gradthea@yorku.ca).**

Proposal guidelines can be found in the Appendix section of this Handbook.

Dissertation

The dissertation must embody the results of original research with significant value for the study of Theatre, Dance, & Performance Studies, and must be successfully complete an oral examination, normally by the end of year 5 (i.e., term 15). The length for the dissertation should be 200-300 pages (not including citations, appendix, etc.) in font Times New Roman, size 12.

Note that formatting of the dissertation (font, pagination, etc.) is governed by FGS and students are required to adhere to the FGS technical guidelines. These guidelines can be found on FGS' Doctoral Dissertation website: <https://www.yorku.ca/gradstudies/students/current-students/thesis-and-dissertation/doctoral-dissertation/> .

Language Requirement

If your project requires research in a language other than English, you are required to demonstrate proficiency in that language. Students who are not yet proficient in said language, will be asked to complete graduate level language coursework. For example, a student working in French may be required to take GS FREN 5712: French Reading Course for Academic Purposes [Basic] and GS FREN 5713: French Reading Course for Academic Purposes [Intermediate]. Students who are already proficient in said language may be asked to demonstrate proficiency through a translation exam.

Dissertation Timelines

Students often ask about the timelines associated with moving from final draft to defense. The following table is intended as a guide:

Timeline	Requirement
6 MONTHS prior to exam	<p>Dissertation Proposal Proposal + research ethics must be approved by FGS: This is the <u>MINIMUM</u> time required – students should aim to have their proposal approved at least 12-24 months prior to their oral exam to allow for 1-2 years of research/writing. Please note that it generally takes 6-8 weeks for FGS and Ethics to process paperwork and students are occasionally asked to revise and resubmit. Field work/primary research cannot begin until your proposal has received all FGS + Ethics approval. <u>Please note:</u> Under no circumstances will the Graduate Program Director sign off on an oral exam for students whose proposal has not been approved at least 6 months prior to the proposed defense date.</p>
6-8 WEEKS prior to exam	<p>Student to Submit Final Draft to Committee for Review The committee must confirm that the student’s dissertation is ready to be examined <i>no later than</i> 6 weeks prior to the student’s oral exam; therefore, the amount of the dissertation left to review will dictate how early this needs to be submitted. Most committees will request at least 2 weeks for this turn-around.</p> <p>The assumption that informs this timeline is that students have submitted multiple drafts of chapters, which have been reviewed by committee members and have subsequently incorporated feedback. By 7-9 weeks prior to the exam, the committee should already be familiar with the content of the dissertation and comfortable with the quality of the work.</p> <p>Supervisor Proposes Exam Committee & Exam Date to GPD Supervisor and GPD collaborate to establish and contact potential examining committee members, including the external examiner and establishing a tentative date. The oral exam date and external examiner must be finalized at least 6 weeks prior to the student’s oral examination.</p>

<p>6 WEEKS Prior to exam</p>	<p>Committee to Confirm Dissertation is Examinable. Each supervisory committee member sends confirmation to GPA that dissertation is examinable.</p> <p>Supervisor to Send Final Confirmation of the student's Oral Examination Date, Time, and Location to the GPA. The GPA will schedule space and submit the relevant paperwork to FGS. Paperwork must be submitted at least 6 weeks before the oral exam.</p> <p>Student Submits Final Dissertation to Program</p> <ul style="list-style-type: none"> • One electronic copy (PDF) via e-mail to gradthea@yorku.ca • One hard copy for each oral exam committee member • GPA will facilitate distributing copies to committee members. <p>NOTE: Students cannot make any changes to their dissertations after submitting copies to the program. The oral exam will proceed on the basis of the version that it was submitted. Revisions can only be made post-oral exam on the basis of feedback from the oral examination committee.</p>
<p>1 WEEK Prior to exam</p>	<p>Confirmation from Oral Exam Committee that Dissertation is Examinable GPA/GPD will poll committee members via e-mail to confirm that the dissertation is examinable.</p> <p>Oral Examiner submits report on dissertation to FGS</p> <ul style="list-style-type: none"> • Report distributed to committee members and GPD • Where the Committee deems it advisable and if the External Examiner agrees, the report may be made available to the student at the end of their oral exam.
<p>ASAP POST-EXAM</p>	<p>No Revisions: Students will receive an e-mail from FGS advising them that they can upload their final dissertation to York University's Electronic Thesis/Dissertation (ETD) platform.</p> <p>Specified Revisions:</p> <ul style="list-style-type: none"> • Student will make any specified revisions to dissertation and submit updated dissertation to Supervisor and Oral Exam Chair for review. • Once the student's Supervisor and Chair are satisfied, and revisions have been made, send an e-mail confirmation to the GPA. • GPA submits paperwork to FGS. • Student will receive an e-mail from FGS advising them that they can upload their final dissertation to York University's Electronic Thesis/Dissertation (ETD) platform.

An important note about ‘completion date’:

Degree requirements are not considered complete until the student has submitted their final dissertation to FGS via the electronic submission. The date that the final dissertation is submitted becomes the student’s completion date. If, for example, the dissertation submitted is incomplete or does not adhere to formatting requirements and the student is asked to resubmit, the date of the completion is NOT the date of initial submission but the date of the final, correct submission. Please be prepared that it can take up to 4 weeks for a dissertation’s formatting to be approved by FGS.

The completion date is important because it’s used to determine if the student is entitled to a refund of tuition fees. Students are required to be enrolled in the term that they complete their degree requirements. For example, a student who defends late April, but doesn’t submit to FGS until the end of May has to register for the Summer term and pay tuition fees. This student may be eligible for a partial refund of the Summer term tuition fees – however, refunds aren’t automatically processed at the time of completion. So, the student will have to either pay the fees and wait for a refund (recommended) or, if this isn’t possible, incur interest on the balance while waiting for the refund to be processed. Refund processing times vary depending on the time of year, and often take upwards of two months.

Dissertation Oral Examination

The oral examination (often referred to as the “dissertation defense”) is the final step in the PhD process, designed to ensure that students can demonstrate mastery of their dissertation topic before a group of experts both familiar to and at arm’s length from the candidate. Once the supervisory committee has confirmed that the dissertation is examinable, the Graduate Program Director, in concert with the supervisor, will work to establish an oral exam committee and date/time for the oral exam.

FGS guidelines stipulate that PhD oral examination committees must have *at least* five (5) members:

- a) The Dean of the Faculty of Graduate Studies or their representative, who will be at arm’s length from the supervision of the dissertation, and who will serve as Chair of the examining committee;
- b) One external examiner, from outside York University, at arm’s length from the dissertation, recommended by the program director;
- c) One graduate faculty member at arm’s length from the dissertation, and normally from outside the program, recommended by the program director;
- d) Two graduate faculty members from the supervisory committee, or one member from the supervisory committee and one graduate faculty member from the program.

Once the committee and date have been agreed upon, the Graduate Program Assistant will prepare the paperwork for recommendation for oral exam and oral exam committee composition for FGS for approval.

Note: It is the student’s responsibility to provide their committee with an electronic copy of their dissertation.

The external member will provide a report on the dissertation, which is provided to the Faculty of Graduate Studies, then to the supervisor/Graduate Program Director (via FGS).

Note: A PhD student is not to have contact with the external member of their committee

One week before the exam is scheduled, the Graduate Program Director will poll the oral examination committee to ensure that the majority believe that the dissertation is examinable. Assuming they do, the

oral examination moves forward, and the oral exam committee evaluates the dissertation: Accepted with No Revision, Accepted Pending Specified Revisions, Referred Pending Major Revisions, or Failed. Students' next steps and timelines depend upon the outcome of their oral exam and are outlined fully in the FGS Regulations. Once any revisions have been approved by the Supervisor and Chair (if necessary), the student is responsible for submitting the final dissertation (following FGS requirements) to FGS.

As of **May 1st, 2024**, FGS Faculty Council implemented key changes to Oral Examinations, otherwise known as "PhD defenses." These changes include:

- Encouragement to hold oral exams in person but flexibility in format, with student interests prioritized.
- For doctoral oral exams, if two or more participants want to be remote – the candidate and supervisor must consent AND a rationale must be provided to FGS Dean for approval.
- FGS has purchased 2 OWL webcams (which include audio) to support Graduate programs in hosting oral exams. To book an OWL, please fill out the [online form](https://fgs.apps01.yorku.ca/machform/view.php?id=272843).
<https://fgs.apps01.yorku.ca/machform/view.php?id=272843>.

For more information about doctoral dissertations and oral examinations, please review FGS' Doctoral Dissertation website: <https://www.yorku.ca/gradstudies/students/current-students/thesis-and-dissertation/doctoral-dissertation/>.

Program Time Limits

All requirements for a doctoral degree must be fulfilled within 18 terms (6 years) of registration as a full-time or part-time doctoral student in accordance with Faculty of Graduate Studies Registration Policies, including the requirement of continuous registration. Terms that students register as Leave of Absence, Maternal Leave, Parental Leave, or No Course Available are not included in these time limits. Registration Policies are detailed here: <http://gradstudies.yorku.ca/current-students/regulations/registration/>

ADMINISTRATIVE MATTERS

Faculty of Graduate Studies Regulations

It is the responsibility of all students to be familiar with the specific requirements associated with the degree, diploma, or certificate sought. While advice and counselling are available, it is the responsibility of each student to ensure that the courses in which registration is affected are appropriate to the program requirements.

This handbook is not intended to be an exhaustive guide to FGS policy, but rather draw your attention to some of the most commonly referenced guidelines. Please see the FGS website for all Faculty regulations: <http://gradstudies.yorku.ca/current-students/regulations/>.

Registration & Course Enrollment

Continuous Registration

Students admitted to a graduate diploma, master's degree program or doctoral degree program must maintain continuous registration, including payment of applicable fees, in every fall, winter and summer term up to and including the term in which all requirements for their program of study are successfully completed, in accordance with Faculty and program regulations and as confirmed by the program director. Students who fail to maintain continuous registration, including payment of applicable fees, will lose their status as full-time or part-time graduate students and will be withdrawn from their program of study. Students who have been withdrawn as a result of failure to observe registration requirements may petition for reinstatement.

Registration for the Fall/Winter 2024-2025 opens on **June 26, 2024**. It is useful to register early, as you must be registered to gain access to other services on campus. Online enrolment for Fall/Winter 2024-2025 begins at the same time as registration. Once you have registered for the appropriate term, you may begin to select your courses. You are allowed to take graduate courses from other programs, although you may find that access is limited to some of these courses. Other program course listings should be available on their web sites or in person from their program offices. You may also take graduate courses at other Ontario universities, but you must have a good academic rationale for doing so. When devising your course load, please note the program requirements concerning required courses within the Graduate Program in Theatre, Dance, & Performance Studies.

If you are interested in taking a course outside of Theatre, Dance, & Performance Studies, you must obtain permission first and complete the appropriate Course Request form. Keep in mind that while other programs try to accommodate students from other programs, it's not always possible to accommodate all requests. Once the form is complete, you must send it to the appropriate program's graduate program office to mount permission for you to enrol.

To access FGS' Course Request Form, please visit their "Forms" website and select the "Enrolment" dropdown menu: <https://www.yorku.ca/gradstudies/students/current-students/registration-enrolment/fgs-forms/>.

For the most accurate and up-to-date course offerings, or to view all courses being offered in other departments, please visit the **Courses Website**: <https://w2prod.sis.yorku.ca/Apps/WebObjects/cdm>.

****Full-time students will not receive funding if they are not registered****

Tuition is billed to your student account at the time of registration and is payable on a term-by-term basis. Since you are registering for the Fall and Winter terms at the same time, both fees will be billed

to your student account; however, the Fall fees are due **September 10th, 2024**, and Winter fees are due **January 10th, 2025**. Summer fees are due **May 10th, 2025**. Please keep in mind that under the funding model, your tuition is covered by the York Fellowship and will be automatically applied to your account.

Health Coverage

<https://www.yugsa.ca/health-plan>

Fall 2024 Opt-In/Opt-Out

(Opt-in/opt-out period - Sept. 01 to Oct. 31, 2024)

Who can opt-in?

- Part-time students and their dependents.
- Dependents of full-time students. FT students will get automatically enrolled so they need not opt-in. If you are full-time and you do not see a charge in your account by the end of September, please connect with health@yugsa.ca.

OPT-OUT HERE

Full-time students can opt out if they have comparable coverage health and dental coverage from another insurer in Canada.

Note: The opt-in and opt-out deadline is final. No submission will be accepted after the deadline has passed.

Students with teaching contracts are exempted from the YUGSA plan. They should reach out to CUPE 3903 for information about their [benefits \(https://3903.cupe.ca/benefits-plan/\)](https://3903.cupe.ca/benefits-plan/),

If you are full-time and you do not see a charge in your account by the end of September, please contact health@yugsa.ca.

Note: According to the CUPE collective agreement, from the second year of your PhD studies and onward, you must submit a CUPE Blanket Application to the academic departments for which you wish to TA. Please visit the CUPE 3903 website for more details on the CUPE 3903 Collective Agreement and the CUPE Benefit Plan: <https://3903.cupe.ca/>.

Leave of Absence

The requirement of continuous registration supports students toward the timely completion of their studies. However, the university recognizes that from time-to-time students may need to be absent from their studies or from the university while maintaining an affiliation with York University. While on leave, students are expected to be away from activities as graduate students (e.g., attending classes or completing incomplete work from previous terms, research work, etc.). Students should not expect to receive feedback related to academic progress, including communication regarding supervision or course/research work. While on leave, students are not eligible to receive awards or other funding-related payments. Students should also be familiar with leaves of absence policies from applicable award granting agencies to ensure they do not conflict with their planned leave at the university.

There are three categories of absences from the program of studies or from the university:

- a) **General Leave of Absence:** A General Leave of Absence (LOA) is available to students who need to be absent from their studies. Students can take a maximum of 3 terms of a General LOA over the course of their studies.
- b) **Family Care Leave of Absence:** A Family Care Leave of Absence is available to students for whom significant care-giving responsibilities of a family member require the student to be absent from their studies. Leaves considered under this category include those arising in relation to: pregnancy; the birth or adoption of a child; and providing care and support for an ill child, spouse, parent, grandparent or other family member. The maximum number of terms of Family Care Leave (over the course of the program of study) is 5 terms *per reason*. Students do not pay tuition or receive funding or awards during a leave.
- c) **No Course Available Leave of Absence:** Students in coursework-only programs of study may petition for a No Course Available Leave of Absence if no suitable course is offered in any given term. In exceptional circumstances, other students who are unable to make meaningful progress towards completion of degree requirements, other than by taking a course, may petition for No Course Available if no suitable course is available in any given term. This provision does not apply if a student is registered as working on a thesis/dissertation or a major research paper or has a designation of 'INC' recorded for a course at the end of the previous term. Students do not pay tuition or receive funding or awards during a leave.

While you are on a leave of absence, you remain registered (albeit in inactive status) in the program so your place (and funding, where applicable) is held for your return.

If you believe that you need to take a leave of absence, please consult with the Graduate Program Assistant to discuss your options and the process. LOAs should be submitted at least six weeks before the beginning of the relevant semester. Students are encouraged to review FGS' Important Dates website for specific deadlines related to petitions.

For more information about LOAs and graduate academic petitions generally, please visit: <https://www.yorku.ca/gradstudies/students/current-students/regulations/graduate-academic-petitions/>.

Types of Petitions

Please see the types of petitions offered below. To review detailed information for the petition you wish to submit, visit FGS' Graduate Academic Petitions website:

<https://www.yorku.ca/gradstudies/students/current-students/regulations/graduate-academic-petitions/>.

Carefully review the requirements for your specific petition as incomplete requests will **not** be processed.

Type of Petition	Regulation
Reinstatement to Continue	Students who have withdrawn in good standing may petition for reinstatement to continue within three terms (12 months) following a withdrawal.
Reinstatement to Complete	Students who have withdrawn in good standing may petition for reinstatement to complete in order to defend a thesis/dissertation or finish a major research paper at any time following their withdrawal, on the condition that the thesis/dissertation or major

	research paper is ready to proceed to defense or be completed.
Extension of Program Time Limit (CUPE 3903)	Extension of program time limit and/or priority pool entitlement requests may be made related to CUPE 3903 service, disability/illness/injury, or for grounds protected under the Ontario Human Rights Code, as specified in the CUPE 3903 Unit 1 and Unit 3 Collective Agreements.
Extension of Program Time Limit (Non-CUPE 3903)	Any non-CUPE 3903 petitions for program extension will be considered for part-time status.
Course Extension (for Incomplete Coursework)	After one term with an Incomplete ('INC') designation in a course, students whose work is still not complete can, with the Course Instructor's permission, petition for a further extension to a new due date. The extension will not normally be for more than one term.
Course Drop (Withdrawal)	Students may withdraw from a course by the posted drop deadline (i.e. the last date to drop courses without receiving a grade). Students requesting to drop a course beyond the posted drop date for a term can petition to drop the course. A 'W' (withdrew in good standing) will be recorded in place of a grade to indicate that a student was authorized to withdraw in good standing from a course.
Transfer Credit (Advanced Standing)	Students may request transfer credit (advanced standing) for graduate-level courses completed at York University or another institution that have not been used to fulfill the requirements of another degree program or graduate diploma.
Substitute Degree Requirement	In rare circumstances and with the approval of the Graduate Program Director, students may petition to substitute a degree requirement and replace it with an equivalent alternative to fulfill the degree requirement of the program or graduate diploma.
Other Petition	Students may use this petition type to request something that does not fit in the petitions listed above.

Withdrawal

To withdraw in good standing from the Faculty of Graduate Studies, a student must notify their graduate program office in writing. The effective date of withdrawal is the date the program was notified

in writing by the student. Withdrawing from a course does not constitute official withdrawal from the program.

To be eligible to withdraw in good standing, a student's academic record may not include any coursework Incompletes and may not include any combination of C grades or combination of C and F grades that would normally result in withdrawal for failure to maintain academic standards. Students who are beyond the applicable maximum time limits or who have not maintained continuous registration are normally not eligible to withdraw in good standing.

Reinstatement/Reinstatement to Defend

Students who have withdrawn in good standing may petition for reinstatement anytime within three terms (12 months) following their withdrawal. Students who do not petition for reinstatement within three terms (12 months) following the withdrawal must normally apply for readmission.

Students who have withdrawn in good standing may petition for reinstatement to defend a thesis/dissertation at any time following their withdrawal, on the condition that the thesis/dissertation is examinable. Such petitions must include support of the supervisory committee and Graduate Program Director, including confirmation that the thesis/dissertation is examinable.

Please Note: Students are generally only reinstated on a part-time, unfunded basis.

Grades

The regulations of the Faculty of Graduate Studies designate that course work be graded using the following scale. This table also indicates the program's definitions of each grade level.

Grade	Program Definition
A+	Exceptional. Excellence in writing, research, and reading combined with originality. Publishable.
A	Excellent. Work that shows a superior command of the subject, clearly written, competently researched.
A-	High. Work that shows a superior command of the material but with flaws in research and/or presentation
B+	Highly satisfactory. Work that shows a sound command of research, writing, and reading skills but that may be flawed in some visible and correctable way
B	Satisfactory. Work that meets minimum expectations of a graduate student in research, writing, and reading skills.
C	Conditional. Unsatisfactory work; flawed in methodology or critical assumptions; incoherently organized, poorly written, or superficially researched
F	Failure
I	Incomplete

Some courses, such as GS/THST 5051 Theatre, Dance, & Performance Studies Professional Placement, are graded as "pass/fail." Pass/fail courses are not included in grade point average calculations.

Grading in Courses

Course directors must announce in writing, in each course within the first two weeks of classes, the nature and weighting of course assignments and their due dates, including, if applicable, assessment and/or grading requirements with respect to attendance and participation. This requirement is usually met by the circulation of a course syllabus and/or the posting of course assignment information and due dates on eClass. In keeping with reporting dates, the expectation is that course assignments can normally be accomplished within the course period.

In exceptional circumstances, a previously announced marking scheme for a course may be changed, but only with the unanimous consent of students and/or at the direction of Senate in the case of a Disruption or Cessation of University Business Due to a Strike or Other Causes. In these situations, the new marking scheme must also be distributed in written form.

Academic Standing

Combinations of 'C' Grades Which Require Withdrawal Unless Continued Registration is Recommended and Approved: A student who received in total any of the following combinations of grades for graduate courses may not continue to be registered in the Faculty of Graduate Studies and in a graduate program unless this continuation is recommended by the Graduate Program Director concerned and approved by the Dean:

- a) two C grades for 6.0 credit courses;
- b) one C grade for a 6.0 credit course & one C grade for a 3.0 credit (or equivalent) course;
- c) a total of three C grades for 3.0 credit (or equivalent) courses.

In no cases will grades be averaged.

Combination of 'F' and 'C' Grades Which Require Withdrawal: A student will be required to withdraw from a graduate program and registration in the Faculty of Graduate Studies will be terminated if the student receives in total for graduate courses, during enrolment at York University:

- a. one F grade for a 6.0 credit course or two F grades for 3.0 credit (or equivalent) courses;
- b. one F grade for a 3.0 credit (or equivalent) course and one C grade for a 6.0 or 3.0 credit (or equivalent) course.

In no case will grades be averaged.

The academic standing regulations with respect to grades in courses described above do not apply to:

1. Grades awarded for courses which students elect to and are authorized to enrol in upon registration, but which are additional to those specified by a faculty adviser and program director as constituting the minimum required program of studies.
2. Non-credit bearing courses and/or program requirements, as well as academic events or milestones for credit. Academic events or milestones may consist of major research papers/projects/review essays, graduate milestone examinations, practica, internships, fieldwork, thesis, dissertations, etc.

Note: Students may withdraw from a course if not more than two-thirds of the course has been given. After this, students shall remain registered and will be assigned grades as appropriate. The symbol (W) (withdrew in good standing) will be recorded in place of a grade to indicate that a student was authorized to withdraw from a course in which he or she was registered. If a student withdraws before one-third of the course has been given, the requirement to record a (W) may be waived at the discretion of the program.

Incomplete Grades

When a student's coursework is not completed and evaluated by the appropriate grade reporting dates, the designation of 'I' (Incomplete) may be approved by the graduate program director. A designation of 'I' must be removed within one term or four months following the grade reporting date for a course. Extension of this time is possible only upon successful petition to the Faculty of Graduate Studies Petitions Committee. If the designation of 'I' is not removed by the end of the specified period, it will become a grade of 'F'.

Please visit FGS' [Important Dates](#) website for applicable course extension (for incomplete coursework) deadlines in the academic year.

Grade Reappraisals

Grade reappraisals in the Faculty of Graduate Studies are governed by the [Senate Principles Regarding Grade Reappraisals](#), which can be found here:
<https://www.yorku.ca/secretariat/senate/appeals-committee/principles-regarding-grade-reappraisals/>.

Grade reappraisals are undertaken in the unit offering the course. These principles, articulated for the Faculty of Graduate Studies, are as follows.

1. Students may, with sufficient academic grounds, request that a final grade in a course be reappraised (which may mean the review of specific pieces of tangible work). Non-academic grounds are not relevant for grade reappraisals; in such cases, students are advised to petition to the Faculty of Graduate Studies through their graduate program office. For grade reappraisals, students are expected first to contact the course director to discuss the grade received and to request that their tangible work be reviewed. Tangible work may include written, graphic, digitized, modelled, video recording or audio recording formats, but not oral work.

Students need to be aware that a request for a grade reappraisal may result in the original grade being raised, lowered, or confirmed.

2. In the event that the student is still not satisfied with the final grade OR the course director is not available to review the work, the student may submit in writing a formal request for a grade reappraisal to the graduate program in which the course is offered. The Senate approved deadline for submitting grade reappraisals is February 15 for Fall term grades, June 15 for Fall/Winter session and Winter term grades, September 30 for Summer session grades, or a minimum of 21 days from the release of grades, whichever is later. When a submission deadline occurs on a weekend or holiday, requests will be accepted up until the end of the next available business day. Exercising discretion about minor delays in meeting the deadline which result from slow mail delivery or extraordinary circumstances is reasonable.
3. If the condition of sufficient academic grounds has been met, the student must submit:
 - a. a copy of the marked assignment,
 - b. a clean copy of the assignment (i.e., a copy of the assignment minus comments of the course director), and
 - c. a copy of any instructions given in relation to completing the assignment.
4. The Graduate Program Director (or designate) will be responsible for ensuring:
 - a. that, by comparing the marked and clean copies of the assignment, the clean copy of the assignment is an unaltered copy of the work to be reappraised;
 - b. that the description provided by the student in relation to the nature of the assignment and the instructions given for the assignment is verified with the faculty member concerned;

- c. that the faculty member who graded the work provides a statement indicating the grade assigned the work and the rationale for that grade;
- d. that the clean copy of the assignment is reappraised by an appropriate faculty member,
- e. that the student and reappraiser identities are not disclosed to each other; and
- f. that the results of the reappraisal (including the reappraiser's comments) and the route of appeal are communicated to both the student and the course director.

5. The reappraiser will be given:

- a. the clean copy of the assignment;
- b. a description of the nature of the assignment and any instructions provided to students regarding the completion of the assignment; and
- c. the rationale for the original grade.

It is expected that every effort will be made to render the decision within 30 days of the reappraiser having received the work.

6. Parties to the decision may appeal a negative decision on a request for a reappraisal, or the result of the reappraisal itself to the Petitions Committee of the Faculty of Graduate Studies (for graduate courses at York) or, for undergraduate courses, to the Faculty-level appeals committee in the Faculty in which the course is offered. The only grounds that will be considered are procedural irregularity. Procedural irregularity is defined as actions taken or not taken by a department, Faculty, graduate program, its officers, committees, or members with respect to the previous disposition of the case which violate or nullify one or all of the following:

- a. normal and written procedures of the University, Faculty, graduate program or department concerned;
- b. consistency in the Faculty's, graduate program's or department's handling of cases substantially similar to that being appealed; and
- c. principles of equity, natural justice or fairness, whether or not such violation occurred in accord with written or customary procedures. Appeals based on allegations of these last procedural irregularities should allege and demonstrate obvious bias or other miss behaviour on the part of the officers or agents of the University and for which redress was not provided by an authority which considered the case prior to the appeal.

Appeals must be submitted within 21 days of notification of the decision. Faculty committees may waive that deadline when special circumstances are established by the appellant. No member of the Faculty committee shall consider an appeal if s/he considered the matter at an earlier level. At the discretion of the Faculty committee, the student and/or the faculty member may be invited to meet with the Committee to present his/her case orally. The Committee's decision will be taken *in camera*, and it is expected that the parties will be informed of the decision in writing within 30 days of the filing of the appeal.

7. Parties to the appeal at the Faculty-level may file an application for leave to appeal the decision to the Senate Appeals Committee (SAC) on the ground of procedural irregularity at the Faculty-level. Applications for leave to appeal must be submitted within 21 days of the notification of the Faculty decision. SAC may waive that deadline when special circumstances are established by the appellant. No member of SAC shall consider the application if s/he considered the matter at an earlier level. As explained in the SAC procedures, parties may appear before the Committee if leave to appeal is granted to make oral submissions on the ground of procedural irregularity. The Committee's decision will be taken *in camera*, and it is expected that the parties will be informed of

the decision in writing within 30 days of the filing of the application.

8. Parties to the decision of the Senate Appeals Committee may apply to the Committee to have the matter reconsidered if there is evidence of procedural irregularity on the part of SAC. Applications must be submitted within 21 days of the posting of the decision. SAC reserves the right to waive this deadline in special circumstances. Requests for reconsideration of a SAC decision will be considered by a panel of SAC members who did not serve on the panel first hearing the matter; it is expected that a decision will be rendered within 30 days of its submission.

Senate's Policy on Academic Honesty

The Policy on Academic Honesty is an affirmation and clarification for members of the University of the general obligation to maintain the highest standards of academic honesty. As a clear sense of academic honesty and responsibility is fundamental to good scholarship, the policy recognizes the general responsibility of all faculty members to foster acceptable standards of academic conduct and of the student to be mindful of and abide by such standards. Academic honesty requires that persons do not falsely claim credit for the ideas, writing or other intellectual property of others, either by presenting such works as their own or through impersonation. Similarly, academic honesty requires that persons do not cheat (attempt to gain an improper advantage in an academic evaluation), nor attempt or actually alter, suppress, falsify or fabricate any research data or results, official academic record, application or document.

Suspected breaches of academic honesty will be investigated, and charges shall be laid if reasonable and probable grounds exist. A student who is charged with a breach of academic honesty shall be presumed innocent until, based upon clear and compelling evidence, a committee determines the student has violated the academic honesty standards of the university. A finding of academic misconduct will lead to the range of penalties described in the guidelines which accompany this policy. In some cases, the University regulations on non-academic discipline may apply. A lack of familiarity with the Senate Policy and Guidelines on Academic Honesty on the part of a student does not constitute a defence against their application. Some academic offences constitute offences under the Criminal Code of Canada; a student charged under university regulations may also be subject to criminal charges. Charges may also be laid against York University students for matters which arise at other educational institutions.

Information about guidelines and procedures related to this policy can be obtained from the University Secretariat website (yorku.ca/secretariat/policies/).

Tuition

Graduate student fees are determined on the basis of their status (full-time/part-time international/domestic) and are approved yearly by the Board of Governors. You can find the most up-to-date information by visiting the appropriate websites below:

- **Master's Degree (MA):** <https://students.yorku.ca/sfs/fees/courses/2024-2025/fall-winter/graduate-studies/masters>
- **Doctoral Degree (PhD):** <https://students.yorku.ca/sfs/fees/courses/2024-2025/fall-winter/graduate-studies/phd>

Tuition is billed to your student account at the time of registration and is payable on a term-by-term basis. Most students register for the Fall and Winter terms at the same time, and while both fees are

billed to your student account, Fall fees are due September 10, 2024 and Winter fees are due January 10, 2025. However, under the funding model, your tuition will be covered by the York Fellowship. Summer fees are due May 10, 2025.

If you require confirmation of tuition, you should provide your bank (or whomever) with a copy of your tuition statement. The Graduate Program Assistant cannot provide you with a letter confirming tuition fees.

NOTE: Tuition and fees for the program are set by the Faculty of Graduate Studies and must be paid by the student. Fees are subject to approval by York's Board of Governors in accordance with the fee guidelines set by the Ministry of Training, Colleges and Universities and are subject to change.

<https://sfs.yorku.ca/fees/your-student-account/paying> **Tax Forms**

Current students can access tax forms – sometimes also referred to as *tax slips* – from 1998 onward through the Tax Form Module (TFM) using their Passport York account.

Tax Form Module (TFM): <https://apps9.sis.yorku.ca/TFM/servlet/TF>.

EMPLOYMENT & FINANCIAL INFORMATION

Funding

<https://www.yorku.ca/gradstudies/students/current-students/graduate-funding/funding-at-york/>

The Faculty of Graduate Studies (FGS) has developed a [funding model](#) that offers eligible full-time graduate students consistent funds throughout the academic year. Funding models are different for MA and PhD students. Funding in the form of a York Fellowship is now part of each funding package and will be pro-rated so that students receive equal payments in each term in which they are registered 'Active' and in full-time status.

York Fellowships and applicable scholarships/awards are paid out over the academic year in three equal installments each term to your student account. These monies will first cover your fees for that semester; any remaining balance will be sent to you as a cheque unless you have set up [direct deposit](#).

As there are many variables that make up your funding package, including external scholarships and awards, please understand that it is difficult to map out exactly what your funding package will look like until all awards/contracts/ etc. have been finalized. Please note that the funding amount in your offer letter is the minimum guaranteed amount that York University is obligated to pay you.

Graduate student fees are determined by student status (i.e., full-time/part-time, international/domestic). Program fees, including tuition and supplementary fees can be found below based on your program.

- **Master's Degree (MA):** <https://students.yorku.ca/sfs/fees/courses/2024-2025/fall-winter/graduate-studies/masters>
- **Doctoral Degree (PhD):** <https://students.yorku.ca/sfs/fees/courses/2024-2025/fall-winter/graduate-studies/phd>

****Full-time students will not receive funding if they are not registered****

Tuition is billed to your student account at the time of registration and is payable on a term-by-term basis. Since you are registering for the Fall and Winter terms at the same time, both fees will be billed to your student account; however, the Fall fees are due **September 10th, 2024** and Winter fees are due **January 10th, 2025**. Summer fees are due **May 10th, 2025**. Please keep in mind that under the funding model, your tuition is covered by the York Fellowship and will be automatically applied to your account.

Canadian Union of Public Employees (CUPE) 3903 represents all teaching assistants, part-time faculty members, and graduate assistants at York. Teaching assistants and graduate assistants must be full-time graduate students. Teaching assistants become members of bargaining Unit 1. Graduate assistants become members of bargaining Unit 3. The terms and conditions of their jobs are governed by a collective agreement, which is negotiated with the University. Teaching Assistants in each department elect stewards to represent them at the Stewards' Council and all members are invited to attend general meetings of CUPE 3903 and to participate in various CUPE 3903 committees. If you have questions about your job, contact your steward or the union office at Atkinson College, room 143; (416.736.5154). The name of your steward will be posted on the CUPE board in the department.

Teaching Assistantships

Teaching Assistantships (TAs) are a matter of formal negotiation between the University and the Canadian Union of Public Employees (CUPE) Local 3903 of York University. Per the collective agreement, a full-time graduate student is eligible to apply for a Teaching Assistantship and to keep an up-to-date blanket TA application on file. PhD 2 students and on must submit a CUPE application each year for their desired TA assignment. Students interested in being considered for a Teaching Assistantship in other units apply directly to the department, division, or other units concerned. PhD students are required to TA in their first term of the year. Teaching Assistants are strongly encouraged to enroll in workshops and certificate programs at York's Teaching Commons (<https://www.yorku.ca/teachingcommons/graduate-students/>)

Students with teaching contracts are exempted from the YUGSA plan. They should reach out to CUPE 3903 for information about their [benefits](https://3903.cupe.ca/benefits-plan/) (<https://3903.cupe.ca/benefits-plan/>).

If you are full-time and you do not see a charge in your account by the end of September, please contact health@yugsa.ca.

Graduate Assistantships

Each year a limited number of Graduate Assistantships (Gas) are available for application to full-time MA & PhD candidates. Applications are available on the [Contract Academic Employment Opportunities website](#), under the 'Postings' tab. Select the postings next to 'CUPE 3.' They may also be assigned to doctoral students if a researcher with access to external funds wishes to buy out part or all of a student's contract. Graduate Assistants are employed in administrative, clerical, and research positions throughout York, and they are expected to work a maximum of ten hours a week. GA's most often work with a professor on a research project, publication, or public event. <https://cupejobs.uit.yorku.ca/>

Research Assistantships

Research Assistants (RAs) undertake research and academic activities that are relevant and related to their fields of study within the Program. Students awarded a Research Assistantship normally conduct research and related academic activities for ten hours a week. The structure of RA positions are defined by the researcher and the student.

Part-Time Teaching

Students registered or intending to register part-time are eligible to apply for part-time teaching positions (CUPE 3903 - Unit 2). The posting procedures are the same in both Units, but the best way to apply for a Unit 2 position is to submit a blanket application to relevant departments at York (including Glendon) before December 15 for Summer positions and before the end of January for Fall, Winter, and the following Winter/Summer positions. For more information, consult the department or division concerned and the Collective Agreement.

Payment

Payday is the 25th of each month. (If the 25th falls on a Saturday, you will be paid on the 24th; if it falls on a Sunday, you will be paid on the 26th.)

Awards & Scholarships

Note: As of August 20th, all students have access to the new Financial Aid, Awards, and Scholarships (FAAS) Application (formerly referred to as AwardCloud). It can be accessed through the landing page: <https://students.yorku.ca/sfs/awards-and-scholarships>.

By using their **Passport York log in**, students will be able to start **creating their Student Profile** (formerly the Student Financial Profile) for the upcoming academic year. Completion of the Student Profile will allow students to be considered for funding opportunities that do not require additional information such as a personal statement or a reference letter.

Various funding competitions are available throughout the year. The Graduate Program Assistant will advise you of these opportunities. However, it's not possible for the Graduate Program Assistant to be aware of all scholarships available (many scholarships are available for very specific, narrow research projects, for example) and ultimately, it's your responsibility to ensure that you're seeking out funding opportunities. You are encouraged to consult the Faculty of Graduate Studies website regarding financial support: <https://www.yorku.ca/gradstudies/students/current-students/awards-and-scholarships/>

An important note about scholarship applications: Some external scholarship applications require submission of original, official copies of all post-secondary transcripts. Therefore, you can be prepared to submit such applications, it is strongly recommended that you order a number of copies of transcripts from your previous institutions so that you have them on hand. When ordering York transcripts, note that only transcripts delivered directly to the graduate program office are considered official. If you pick up your transcripts from the registrar's office, they will be stamped 'unofficial'.

Other Funding Sources

Bursaries

Bursaries are available through the Faculty of Graduate Studies (FGS) and through Student Financial Services (SFS). Allocation of bursaries is based on financial need. For detailed information please see: <https://www.yorku.ca/gradstudies/students/current-students/awards-and-scholarships/bursaries/>.

Funding Opportunity	Purpose
Fall/Winter Student Financial Profile	To assist fulltime graduate students with financial need in the Fall/Winter terms
Spring/Summer Student Financial Profile	To assist fulltime graduate students with financial need in the Spring/Summer term

Graduate Students' Association Fund

Additional funding is available through the Graduate Students' Association. Competitions are held annually for the following: Thesis Support, Skills Development Support, and Conference Support. Applications are available in the GSA Office, 325 Student Centre.

<https://www.yugsa.ca/funding>

FGS Emergency Bursary

FGS' Emergency Bursary is a bursary for York University graduate students to provide emergency assistance for rent, food and utilities.

Eligibility: Applicants must be **current registered graduate students** with York University. ****Please note that Emergency Bursaries for new graduate students will be reviewed after Funding Packages are posted****

Applying: Contact FGS to request an online application via email at fgseb@yorku.ca.

Funding Opportunities to Offset the Costs of Research and Conference Attendance

Funding Opportunity	Purpose
Field Work Cost Fund	Defrays costs directly connected with research carried out "in the field." https://www.yorku.ca/gradstudies/students/current-students/awards-and-scholarships/other-funding-sources/fieldwork-cost-fund/
Academic Excellence Fund (AER)	Launched in the fall of 2021, the Academic Excellence Fund (AEF) program supports graduate students in advancing their research and scholarly objectives through simple and timely access to funds. Activities that are supported by AEF include research, dissemination of scholarly or creative work as well as student-led initiatives, activities or events that advance graduate research and professional development. https://www.yorku.ca/gradstudies/students/current-students/awards-and-scholarships/other-funding-sources/fieldwork-cost-fund/
Research Cost Fund	Defrays costs directly connected to research undertaken by fulltime graduate students who are or have been members of CUPE 3903 Unit 1. https://www.yorku.ca/gradstudies/students/current-students/awards-and-scholarships/other-funding-sources/research-cost-fund/

Remember: For detailed information about awards, scholarships, bursaries, and other funding opportunities, please click the hyperlink below to review eligibility criteria, required documents, and important deadlines.

<https://www.yorku.ca/gradstudies/students/current-students/awards-and-scholarships/>.

GRADUATE STUDENTS

Currently registered as of September 2024

Degree	Student Name	Project Title / Research Interests
MA	Afroz, Mushtari	Mushtari Afroz's research includes public space as performance, everyday life as performance, social imaginary, choreographic urban interventions and performative intervention strategies to re-imagine the socio-spatial dynamics of public spaces.
MA	Bowen, Leah**Completing MRP	Leah-Simone Bowen is an award-winning broadcaster, playwright and theatre producer and director. She is the former Artistic Producer of Obsidian Theatre and the creator and co-host of "The Secret Life of Canada " which debuted in 2017 and quickly rose to the top of the Apple Podcasts charts.
MA	Bourne, Susan**Currently on a Leave of Absence. Returning either WI25 or SU25	Susan Bourne's research interests include Contemporary Theatre and Performance Practice; Non-European Theatre and Dance; Psychology.
MA	Hebert, Holly	Holly Hebert's research interests include both arts in education and arts in the community. Holly would like to learn more about the ways to effectively use arts in classrooms to help with learning and retention. Holly is also eager to learn how arts can become more accessible to communities and encourage connections within neighbourhoods.
MA	Kerridge, Miranda	Miranda Kerridge's research interests include surrealism, Theatre of the absurd, Avant-garde, Solo Performance, Mixed-media, Devised Theatre.
MA	Nguyen, Le	Le Nguyen is interested in the performativity of gender and sexuality, particularly with how it relates to kink. Le aims to use theatre and playwriting as the main forms through which they explore and ultimately communicate to a wider audience what they learn while working with those may be kinky and/or queer.
MA	Wagg, Africa	Africa Wagg's main interest is finding the quirky and creatively intricate movements within the music, whilst finding emotion and storytelling for the audience's appeal. Whether choreography is set for stage or film, her main interest is to be a creator that people can connect with through the movement that she produces.
MA	White, Fiona	Fiona White is interested in exploring representations of girlhood and young womanhood in late-Victorian and Edwardian English drama across different genres. This analysis will take into account gender roles prescribed to girls during the period, popular cultural "archetypes" of girlhood from the period, and ways in which playwrights adhered to and diverged from these existing ideas in order to make original statements about girlhood.

PhD	Ain, Hurmat	Hurmat Ain's research interests include storytelling, performance and identity in the South Asian culture as represented in the immigrant community. The politics of identity, gender and power in the depiction of women in screen media.
PhD	Bajpeyi, Arpita	Hauntings, Articulations, Trans/formations: Unsettling 'Classical' Hierarchies in South Asian Dance. Arpita Bajpeyi's research examines creative repertoires (dance, music, and theatre in particular) can provide a means through which the hierarchy between 'classical' and courtesanal South Asian dances can be subverted. Bringing together myself (a 'classically' trained kathak dancer) and artists from hereditary performing (courtesanal) communities in Banaras who continue to perform in different contexts, this research is centred around the creation of a creative work.
PhD	Constantino, Liza	Liza Constantino's research explores narratives of safety and mobility in the pole dance community of Metro Manila, Philippines. The student is also interested in the many iterations of popular dance in the Philippines, which include dances in festivals, political events, and urban spaces.
PhD	DiLiberto, Lisa Marie	Lisa Marie DiLiberto's research will examine radical approaches to creating theatre with young people through a multi-year initiative called The Digital People Project.
PhD	Gorgani Dorcheh, Alireza	Alireza Gorgani Dorcheh's research spans performance ethnography and immigrant issues. They are planning to work with middle-eastern migrants specially refugees, and try to question interactive theatre traditions in order to expand its artistic and sociological borders.
PhD	Graham, Tyler	What is the difference, in collective creation, between vertical and horizontal decision-making processes? Tyler Graham's research examines the effect of power structure on creative output.
PhD	Green, Laurel	An artist and researcher, Laurel's doctoral work integrates participatory performance, game design, and strategic foresight frameworks inviting communities into creative acts of co-innovation to imagine sustainable futures. She is interested in experience design, dramaturgy, arts leadership, technology, methodologies for creation, and interdisciplinary collaboration. She is a Connected Minds Trainee.
PhD	Harris, Tara**Defending WI25	Tara Harris' research interests include devised theatre, science and politics, performance failure, performance as interdisciplinary methodology of research, intersections of theory and practice.
PhD	Jabr, Rimah	Rimah Jabr's research investigates space, and interrogates the ways in which closure, surveillance, and interruptions influence one's mind. Her practical work merges visual art and live performance.

PhD	Lawson, Stephen**Defending FA24	Stephen Lawson's research interests include critical/extreme drag performance, the staging of stigmatized bodies and the performative power of shame in live art throughout the Hemispheric Americas.
PhD	Lynch, Kelly	Kelly Lynch's research focuses on somatic education lineages of women practitioners from the late 19 th century with a focus on the educator and aesthetic dance performer, Genevieve Stebbins.
PhD	Majumdar, Irfana	Irfana Majumdar's research interests include cross-cultural encounter between Hindustani (north Indian) classical music and devised theatre. This encounter will examine their rehearsal processes closely and comparatively and develop technical and theoretical tools for further research and pedagogy. Its larger aim is to grapple with the aesthetic, pedagogical, and political stakes of such a cross-cultural encounter, and to use the Hindustani music/devised theatre study as a lens for speaking more broadly about inter-, intra-, and multi-culturalism.
PhD	Manderson, Derek	Derek Manderson's research interest includes Participatory theatre. He finds it to be a strange, exciting form that creatively inverts expectations of our role as audience members through the popularity of RPG games and social media's theatricalization of individualism. The liminal space between spectator and player, and the processes we use to bridge the gap with dramaturgies of care.
PhD	Mees, Jayna	Jayna Mees' dissertation title is <i>Ecologies of Disappearance: Performing Spatio-Temporal Relations Across Turtle Island</i>
PhD	Melindy, Jaqueline	Jacqueline Melindy's dissertation title is <i>Beyond the Battle: Uncovering the Corporatization and Branding of Breaking Culture through Hybrid Ethnography and Material Culture Analysis</i>
PhD	Meyers-Guiden, Kira**Defending WI25/SU25	Kira Meyers-Guiden research interests include Queer performance auto-ethnography.
PhD	Moore, Avia**Defending FA24	Avia Moore's research interests include Jewish performance, performance and cultural identity, transcultural art practices, modes of cultural memory transmission.
PhD	Murray, Collette	Collette Murray's research interests include Dance education, anti-racism in dance communities, training supports to develop African-diasporic dance educators in Canada.
PhD	Nayyar, Rajat**Defending WI25	Rajat Nayyar's research interests include Audiovisual ethnography, anthropology of dying and dying scapes, performance of folklore and intangible heritage, performance art and collaborative archives.

PhD	Nunez, Mariló	Mariló Nunez's research interests include colonialism, racism and how those two isms affect Canadian theatre, Shakespeare/colonial theatre, playwriting and new play development, indigenous theatre, and culturally specific theatre.
PhD	Oreamuno, Sebastián**Defending FA24	Sebastián Oreamuno doctoral research explores the relationship between movement and memory, or the memory/memorial dimension of the inscription of gesture. He is also interested in in-between/borderland identities; multi-media artistic practices and processes; and the relationship between men and pointe.
PhD	Singer-Wilson, Sasha	Sasha Singer-Wilson's research interests include Ritual, eco-art scholarship and praxis, docu-theatre, site specific and immersive performance, actor training pedagogy, decolonization, and embodiment/somatics, "Canadian" new play development (where, when, how, and why the dominant new play development process took hold, and what voices were privileged, silenced or excluded).
PhD	Sukhdev, Shabnam	By adopting an interdisciplinary approach, Shabnam Sukhdev wants to examine the role of theatre as a significant tool in fostering channels of communication and connection between family members and stakeholders who impact their functioning. Foundational to Shabnam's enquiry is the on the ground ethics around documenting oral history of entangled family networks. It specifically examines the interpersonal vortex and fractured and divisive narrative, which is key to unpacking familial tensions and histories with lived experiences. Though inflammable, they unravel those uncomfortable spaces that have prevented families from thriving in the mainstream.
PhD	Swamy, Joshua	Joshua Swamy's dissertation title is <i>Movement within Digital Spaces and of Non-Human Bodies</i> . His research interests include post-humanism, ableism, non-human participants and the abject.
PhD	Tanner, Joy	Through the lens of Ira Aldridge and Michael Chekhov, Joy Tanner is interested in examining the multilingual performance and the pressures artists face when forced to relocate due to geopolitical stressors.
PhD	Valenzuela Denise**Defending WI25	Denise Valenzuela's research interests include activist performance, street intervention, feminist performance art, gender and sexuality in performance, politics of menstruation, leaky bodies and bodily fluids in performance.
PhD	Waboso Amajor, Dienye	Dienye Waboso Amajor is invested in the narrative of an ancient and classical Africa. She is interested in the proliferation of African philosophy, ideation, ideology, custom, culture, spiritual ideologies, biological theories, and their application. Dienye's goal during her doctoral study is to research, codify, project, and catapult ideas of

		African world theory into mainstream applications. She will use the modality of performance to codify her findings and from these, create a performance within her methodology of The Square.
PhD	Webber-Heffernan, Shalon**Defending FA24	Shalon Webber-Heffernan research interests include radical performance pedagogy: contemporary performance artists working alongside and across Canada-USA-Mexico borderlands: decolonial aesthetics: embodies learning and Indigenous epistemologies.

TDPS APPOINTED FACULTY

As of September 2024

Faculty members with a double asterisk (**) next to their name can supervise both MRPs/Research-Creation MRPs and Doctoral Dissertations for students in Theatre, Dance, & Performance Studies. Those with a single (*) asterisk can supervise MRPs/Research-Creation MRPs and serve as committee members for both MRPs and Doctoral Dissertations. Graduate students are strongly encouraged to select an MA/PhD supervisor from the Department of Theatre, Dance, & Performance.

Faculty Name	Home Department	Research Expertise
Alcedo, Patrick**	Theatre, Dance, & Performance	As a dance ethnographer, Patrick Alcedo's research is at the intersection of dance and cultural representations, dance and cultural representations, particularly centred around marginality or disenfranchisement. He conducted research among Philippine dance communities in the Philippines and diasporic locales where Filipinos have decided to move to. As a multiplatform scholar, committed to social justice work, Patrick's research outputs have been through print publications, live performances, and documentary films.
Armstrong, Eric**	Theatre, Dance, & Performance	Eric Armstrong expertise lies primarily in the areas of voice, Speech, Accent, and Text for the Actor. This includes Voice/Accent pedagogy, and in particular Accents for actors from pluralistic backgrounds. Eric also works as a coach and in Accent/Dialect Design for Theatre, Film, Television and Gaming.
Bay-Cheng, Sarah**	Theatre, Dance, & Performance	Sarah Bay-Cheng is accepting graduate students for supervision in one or more of the following areas: intermedial performance in practice and theory; digital historiography of performance (theatre, dance, performance art); histories of media and theatre; contemporary performance; modern drama; avant-gardes in theatre and film (contemporary and historical). More information at http://sarahbaycheng.com
Balyasnikova, Natalia*	Education	Dr. Balyasnikova's work looks at (older) adults' learning experiences across diverse communities through creative research methodologies (storytelling, poetry, and ethno-drama). Her areas of expertise are gerontology, community-based education, multilingualism and intercultural communication.
Bell, Shannon M.*	Political Science	Shannon Bell's research is in four areas: 1) Shooting Theory, 2) applying continental and post-structural theory to bio, techno and performance artists' artwork and thinkers' body of work, 3) aspects of sexuality, 4) General Semantics. Shooting Theory brings together digital video technology and print textual philosophy/theory through imaging philosophical/theoretical concepts. I use and teach various

		continental and poststructuralist thinkers to theorize the artworks of international artists particularly those working in the areas of bio-art and robotics. Sexuality has been a key component of my research and writing portfolio since 1989 including works on sex work, female ejaculation, pornography, and fast feminism with a book under this title. I teach workshops in the skills of General Semantics and have three edited books in this area.
Berg, Tanya*	Education	Tanya Berg is a Toronto-based ballet teacher, dance educator, and researcher. Tanya currently teaches in the Faculty of Education at York University, as well as the Faculty of Kinesiology and Physical Education at the University of Toronto. Her research is published in the areas of dance education, dance science, and arts education. Tanya's current book project, published by Canadian Scholars Press, deals with culturally relevant arts-based pedagogies in K-12 education.
Bernardi, Guillaume*Retiring July 1 st , 2025	Drama Studies (Glendon)	Guillaume Bernardi's areas of interest include Postmodern Dance; Opera; Acting theories and practices.
Bhatt, Sheetala*	English	Sheetala Bhat specializes in South Asian theatre and politics, South Asian diasporic theatre in Canada, Indigenous theatre in Canada, and theatre about incarceration and prison abolition. She is currently working on a manuscript on Hindu nationalism in Canada and its entanglements with multiculturalism and settler colonialism. She is a co-convenor of the "Performance and Migration" working group at the Canadian Association for Theatre Research.
Bird, Kym**	Humanities	Kym Bird is a full professor of theatre/drama, in the Department of Humanities. Her area of specialization is early Canadian women's theatre, 1880-1920. She has taught courses in Humanities, Interdisciplinary Studies (where she is the Graduate Programme Director), English, Theatre, and Women's Studies, variously on the undergrad and graduate levels. The recipient of both scholarly and teaching awards, she has published two books, <i>Redressing the Past: The Politics of Early English-Canadian Women's Theatre: 1876-1927</i> and <i>Blowing Up The Skirt of History: Reanimated and Recovered Plays by Early Canadian Women Dramatists, 1876-1920</i> . Her latest project, <i>Fictional Lives and Dramatic Truths: the playwrighting of Amy Redpath Roddick</i> , is due out in 2025-6.

Blake, Sarah H*	Humanities	Sarah Blake's research interests encompass Classical Latin literature, the topography and material culture of the Roman world, and theoretical approaches to literature and culture. Her work places particular emphasis on materiality, gender, sexuality, and slavery. Additionally, she explores Roman wall painting and still life, integrating these elements to offer a comprehensive understanding of ancient Roman society and its cultural expressions.
Blumberg, Marcia**	English	Marcia Blumberg's doctoral dissertation focused on representations of women in South African theatre, and her research continues to explore feminist ideas and political contexts. She has taught graduate courses on Post-Apartheid theatre, the Truth and Reconciliation Commission, 9/11 theatre, and radical re-visioning's of Sophocles' <i>*Antigone*</i> . Her courses also include international contemporary theatre and a year-long study of Greek tragedies and their contemporary re-visionings from Britain, Canada, Chile, Ireland, Poland, Scotland, South Africa, and the USA. She uses Adrienne Rich's concept of revisioning to analyze these texts with fresh perspectives.
Bunch, Mary*	Theatre, Dance, & Performance	Mary Bunch is an Associate Professor in Cinema and Media Arts and a Canada Research Chair in Critical Media Arts Ecologies. Her research develops socio-political concepts through critical theory and media arts creation, informed by decolonizing, critical disability and queer frameworks. Her current work develops a methodology of transition worldmaking that engages 'world' as a frame of reality, as well as being a narrative and aesthetic element of media arts and performance works.
Caines, Rebecca**	Theatre, Dance, & Performance	Rebecca Caines research areas include Improvisation; Performance Studies; community-based performance; community-engaged research; interdisciplinarity; participatory research methods; site-specific art; land-based learning; creative technologies.
Cauthery, Bridget**	Theatre, Dance, & Performance	Bridget Cauthery (PhD, University of Surrey) is a dance and cultural studies scholar focusing on the impacts of post/neo-coloniality on contemporary dance and ballet in the Global North. Recent publications include peer-reviewed chapters on Indigenous and diasporic subjectivities in the <i>Oxford Handbook of Contemporary Ballet</i> (2021) and <i>Moving Together: Dance and Pluralism in Canada</i> (2021). In June 2022, she embarked on a SSHRC Insight-funded project to recover <i>In the Land of the Spirits</i> , a ballet produced by John Kim Bell (Mohawk) in 1988. Bridget's book, <i>Choreographing the North</i> will be published by Routledge Advances in Theatre & Performance Studies in January 2025. Bridget is the founder of the Somatics Working Group at York.
Cavanagh, Sheila*	Sociology	Sheila L. Cavanagh is a Professor of Sociology and former Sexuality Studies Coordinator at York University, Toronto, Canada. She does gender and sexuality studies with a

		focus on feminist, queer, cultural, and psychoanalytic theories.
Darroch, Michael*	Cinema & Media Studies	Michael Darroch's research and teaching interests encompass the history of media and communication studies, media art histories, and media archaeologies. His work delves into Canadian and German theories of media, as well as interdisciplinary histories of research and research-creation that intersect with visual anthropology, architecture and architectural history, and visual culture. Additionally, Darroch is dedicated to research and research-creation projects focused on the mediated cultures of borderlands and border regions.
Fisher, Jennifer*	Visual Art and Art History	Jennifer Fisher is a curator and art theorist whose work focusses on curatorial studies, contemporary art, performance, feminist epistemology, affect theory and the aesthetics of the non-visual senses. She is co-founder and joint editor of the Journal of Curatorial Studies, an international peer-reviewed publication that explores the cultural function of curating and its relationship to institutions, audiences, aesthetics and display culture. The journal features scholarly articles, exhibition reviews and curatorial reflections. JCS publishes both open issues and special-topic issues including "Living Display," "Paradigms and Pedagogy," "Curating as Social Justice," "Online Exhibitions" and "Museums and Affect."
Fogarty, Mary**	Theatre, Dance, & Performance	Mary Fogarty is a cultural sociologist interested in performance. Her research interests include popular music and sound studies, hip hop dance studies, posture in punk rock and pop performances, underground/D.I.Y. videos and art-making practices, poetry, avant-garde filmmaking, and the study of art scenes in general.
Garrett, Ian* On Sabbatical Leave during FW24-25	Theatre, Dance, & Performance	Ian Garrett is a designer, producer, educator, and researcher in the field of sustainability in arts and culture. He is also Associate Professor of Ecological Design for Performance at York University. He is also producer for Toasterlab, a mixed reality performance collective, and the director of the Centre for Sustainable Practice in the Arts. He has a research and performance design practice focused on ecology and accessible mixed reality technologies.
Goldstein, David B.*	English	David Goldstein's research focuses on Shakespeare and early modern theatre, as well as on issues of food, ecology, and disability in various medieval, early modern, and contemporary modes of performance.
Greyson, John*	Cinema & Media Arts	John Greyson is an award-winning Toronto video/film artist. Since 1984, his many features, shorts and transmedia works use humour and song to explore such queer activist issues as police entrapment, prison, AIDS activism, global solidarity, homo-nationalism and apartheid (both South African and Israeli). The winner of 4 Teddies, 4 Canadian

		screen awards, and Best Film Prizes at over 50 international festivals, his works include: <i>Death Mask</i> (2023), <i>Door Prize</i> (2023), <i>Photo Booth</i> (2022), <i>International Dawn Chorus Day</i> (2020), <i>Mercurial</i> (2018), <i>Gazonto</i> (2016), <i>Murder in Passing</i> (2013), <i>Fig Trees</i> (2009), <i>Proteus</i> (2003), <i>Lilies</i> (1996), <i>Zero Patience</i> (1993), <i>The Making of Monsters</i> (1991) and <i>Urinal</i> (1989).
Guevara, Alberto**on Sabbatical Leave beginning January 2025	Theatre, Dance, & Performance	Alberto Guevara's present work as a performance and theatre scholar focuses on the intersection of theatre and revolución. The bulk of Professor Guevara's work is dedicated to exploring issues of social resistance, marginality, the body in performance and ethnographic methodology.
Hayashi, Sharon*	Cinema & Media Arts	Dr. Hayashi's teaching and research areas include film history, historiography and criticism; critical theory; gender and media; digital activism; digital mapping; transnationalism and globalization; colonial, postcolonial and diasporic cinemas; travelling and regional cinemas; and East Asian cinema and media.
Howard, Danielle*	Theatre, Dance, & Performance	Danielle Howard's interests include historiography of theatre and performance with a special focus on race and gender as well as social-emotional healing through creative expression and play. Generally, Professor Howard is located at the intersections of black studies, theatre and performance studies, dance, and music. Professor Howard's current project entitled <i>Kinetic Aesthetics: The Interplay of Black Performance and Basketball</i> intervenes in black studies while also engaging theatre and performance studies, sport studies, and media studies. Key to Professor Howard's working process is the evoking of movement, a change in position or shift in orientation, in multiple registers.
Johnson, Michele Antoinette*	History	Michele Antoinette Johnson's areas of research include Caribbean, Social, Cultural.
Johnson, Sherry*	Music	Sherry Johnson examines issues of gendered movement, music/dance relationship, and concepts of "tradition" and competition within the Ottawa Valley step dancing community. She is adept at using ethnography, autoethnography, and music and movement analysis in her work and is currently constructing a digital archive.
Kazubowski-Houston, Magda**	Theatre, Dance, & Performance	Professor Magdalena Kazubowski-Houston is an anthropologist, performance theorist, and theatre director. Her research interests include imaginative, multimodal, sensory, and performance ethnography; ethnographic storytelling; research-creation; arts-based research; autoethnography and memoir; ethnofiction; embodiment, emotions, and affect; grief and mourning; political and activist performance; political anthropology; environmental anthropology; futures anthropology; gender and ethnicity;

		migration; ageing; socialism and postsocialism; and human rights. She is a co-founder of the Centre for Imaginative Ethnography (CIE), a project committed to advancing critical and politically conscious research, and Emergent Futures CoLab , a laboratory for transdisciplinary experimentation and collaborative future-making.
Lancaster, Courtney Ch'ng*	Theatre, Dance, & Performance	Courtney Ch'ng Lancaster teaches acting, devising, and career preparation. She is a Dora-award winning theatre actor and director, a founding member of the theatre collective The Howland Company, a recent assistant artistic director at Tarragon Theatre, a recent resident artist at Soupepper Theatre, and an ensemble member at the Shaw Festival. She has performed across the continent on stage and screen, and has become increasingly known as a director, one whose work is often sweaty, bloody and physical. In addition to a BFA in Acting, Courtney holds an MBA in Social Enterprise.
Largo, Marissa*	Visual Art & Art History	Dr. Marissa Largo is an assistant professor in Creative Technologies in Visual Arts and Art History at York University. She is researcher, artist, curator, and educator whose work focuses on the intersections of community engagement, race, gender, and Asian diasporic cultural production. Her forthcoming book, <i>Unsettling Imaginaries: Filipinx Contemporary Artists in Canada</i> examines the work and oral histories of artists who imagine Filipinx subjectivity beyond colonial logics. Dr. Largo welcomes graduate students whose research falls within Asian diasporic cultural production, Filipinx studies, particularly in the visual art, decolonial aesthetics, radical curation, virtual curation, queer studies, community-based art education, and research-creation.
Levin, Laura**	Theatre, Dance, & Performance	Laura Levin is Associate Professor of Theatre & Performance Studies and Associate Dean, Research in the School of the Arts, Media, Performance and Design. She teaches courses on contemporary theatre and performance art, devised theatre, and practice-based research. Her research focuses on site-specific, immersive, and urban intervention performance; performing gender and sexuality; activist and political performance; performance, human rights, and environmental justice; intermedial and digital performance; research-creation methodologies; and performance theory.
MacDonald, Suzanne E.*Not available to supervise Graduate Students until further notice.	Psychology	Suzanne E. MacDonald's research interests focus on the cognitive mechanisms involved in foraging behavior. A major aspect of her work is spatial memory—specifically, how animals remember where they have been and how they encode and use complex information about their environments. She is also interested in the strategies animals employ while foraging, including social foraging in various primate species. Practical applications of her

		research include enhancing the psychological well-being of captive zoo animals through behavioral enrichment and improved habitat design.
MacLennan, Anne F.*On Sabbatical Leave during the 2024-2025 academic year	Communication & Media Studies	Anne MacLennan's research interests include Communications, Canadian Studies, Media, Popular culture, Broadcasting, media history, radio, sound, audio identity, audience/community, advertising, consumption, social welfare, poverty, labour and methodology.
Marchessault, Janine*	Cinema & Media Studies	Janine Marchessault is a professor in Cinema and Media Arts and holds a York Research Chair in Media Art and Social Engagement. Her research has engaged with four areas: the history of large screen media (from multiscreen to lmax to media as architecture and VR); diverse models of public art, festivals, and site-specific curation; 21st century moving-image archives and notions of collective memory/history. She is a founder of the Future Cinema Lab, and the 2014-2016 inaugural Director of Sensorium: Centre for Digital Arts Research. A Trudeau Fellow, she is also a Fellow of the Royal Society of Canada.
McAllister, Carlota*On Sabbatical Leave during FW24-25	Environmental & Urban Change	Carlota McAllister's research interests include Anthropology; Latin American & Caribbean Studies; Religion; Revolution; Political Ecology; Political Theology; Rivers.
McKernan, James*	Theatre, Dance, & Performance	James McKernan is an expert in manifesting design. With over 30 years experience, he has made over 300 set designs for stage and screen.
Mialet, H�el�ene*	Science, Technology, & Society	H�el�ene Mialet has explored a wide range of topics within science and technology studies, including Actor Network Theory, scientific and technological practice, situated and distributed cognition, the role of the subject's body in knowledge production, charisma and organizational management, creativity and innovation, human-machine interaction, post-humanism, object-oriented philosophy, Disability Studies, and the philosophy of the subject. The common thread uniting these diverse themes is her focus on the anthropology of the modern and the exploration of how science and technology are intertwined with, and continuously redefine, both our social fabric and what it means to be human. Her research establishes an innovative methodological and empirical approach to studying the human as a distributed, centered subject.
Mitchell, Gail*	School of Nursing	Gail Mitchell is a Professor in the School of Nursing at York University and former Director/Chair of the YORK-UHN Nursing Academy in Toronto, Canada. An educator and qualitative researcher, she is a proponent of person-centred health care and knowledge translation through research-based drama, film, and visual art. Gail has been involved in the production and/or evaluation of several research-based dramas—one involving life with dementia, another linked with rehabilitation and life for persons with acquired brain

		injury, a third on issues connecting complexity and patient safety, and a fourth, <i>Cracked: New Light on Dementia</i> , that has been performed numerous times (https://www.youtube.com/watch?v=v-hS2Cn Cmjs) and was launched as a film in January 2018.
Myers, Natasha*Currently on leave and not accepting graduate students	Anthropology	Natasha's research interests include anthropology of art, science and ecology; anti-colonial, feminist science studies; anthropology of the senses; pedagogy and visualization; plants, ecologies, and more-than-human anthropology.
Olaogun, Modupe	English	Modupe Olaogun teaches African and postcolonial literatures. She has published articles and presented papers on different genres of African literature. Her current research focuses on the aesthetics of African drama and on African literature which explores the subject of migration and dispersal from Africa. In 1998, she founded AfriCan Theatre Ensemble, which operated in Toronto until 2014.
Ong, Joel*	Computational Arts	Joel Ong's research-creation works often connect scientific and artistic approaches to the environment through a triangulation of fieldwork, lab work, and computational creativity 'in silico.' His recent graduate supervision involves technologically aided performance, including sound design, motion capture, movement choreography, and ecoscenographies. Joel's current interests involve speculative collaborations that explore more-than-human consciousnesses, including work with microbes such as algae and bacteria.
Pechawis, Archer*	Theatre, Dance, & Performance	Archer Pechawis was born in Alert Bay, BC. He has been a practicing artist since 1984 with particular interest in the intersection of Plains Cree culture and digital technology, merging "traditional" objects such as hand drums with digital video and audio sampling. His work has been exhibited across Canada, internationally in Paris and Moscow, and featured in publications such as Fuse Magazine and Canadian Theatre Review. Archer has worked extensively with Native youth since the start of his art practice, originally teaching juggling and theatre, and now digital media and performance. He is an Assistant Professor of Indigenous Performance at York University and a member of Mistawasis Nêhiyawak, Saskatchewan.
Pentland, Elizabeth*	English	Elizabeth Pentland specializes in Renaissance literature including Shakespeare. Her research focuses on transnational literary exchanges between England and France during the period of the French civil wars. Her current project, provisionally titled <i>Inventing the 'French Cannibal'</i> , traces the emergence of this satirical figure in English print literature and drama during the sixteenth and early seventeenth centuries, and considers, in particular, its relation to discourses of social and religious reform.

Robinson, Danielle**	Theatre, Dance, & Performance	Danielle is an Associate Professor at York University who is affiliated with the programs in Dance, Theatre, and Communication and Culture. She has taught capstone courses for more than a decade, which led her to co-found (with Franz Newland) the York Capstone Network in 2018 and C4: The Cross Campus Capstone Classroom in 2019, both of which are supported by grants and fellowships from the York University Faculty Association and Academic Innovation Fund. She is thrilled to be leading such an incredible team of passionate, hardworking, and innovative capstone advocates.
Robinson, Jamie**	Theatre, Dance, & Performance	Jamie Robinson's research focusses on inclusive and accessible Theatre for both artists and audiences, advocating for play scripts (primarily Canadian) written by traditionally marginalized groups to be integrated into mainstream Theatre institutions. By organizing and participating in professional and academic Theatre events that centre around diverse casting practices, Jamie's research aims to promote healthy and safe rehearsal and performance practices that generate entertaining, thought-provoking and risky productions without harmful residual effects. As a seasoned actor and director, Jamie's consistent profile in the Theatre, Film and Television industry allows his personal practice to remain relevant to the ever-changing profession.
Sanders, Leslie**	Humanities	Professor Leslie Sanders works in African American and Black Canadian literatures. She teaches in Humanities, Graduate English, and the Writing Department. In 2003, she was made a University Professor. She is webmaster for African Canadian Online (www.yorku.ca/aconline).
Sandilands, Catriona*	Environmental & Urban Change	Catriona Sandilands research interests include: Environmental Humanities and Ecocriticism; Queer, Multispecies & Feminist Ecologies; Critical Plant Studies; Public Humanities and Cultures; Creative Writing Practice; Biopolitics.
Shabtay, Abigail**	Humanities	Abigail Shabtay's research focused on child- and youth-centred practices, theatre with children and youth, drama-based research methodologies, and children's rights. She is currently the Principal Investigator for multiple SSHRC-funded projects related to children, youth, and the performing arts, and is the Chair of the annual "Children, Youth, and Performance Conference" in Toronto. As Dr. Shabtay is appointed to multiple graduate programs at York, please speak with her prior to listing her as a potential primary supervisor.
Schweitzer, Marlis**	Theatre, Dance, & Performance	Marlis Schweitzer works at the intersection of material culture, visual culture, business history, and feminist historiography, with an emphasis on Anglo-American performance cultures from the eighteenth-century to the present. She is the author and editor of several books,

		including <i>When Broadway Was the Runway: Theatre, Fashion and American Culture</i> and <i>Bloody Tyrants and Little Pickles: Stage Roles of Anglo-American Girls in the Nineteenth Century</i> , and co-editor (with Laura Levin) of <i>Performance Studies in Canada</i> . MarlisShe is a member of the Royal Society College of New Scholars, Artists, and Scientists, and a Tier 2 York Research Chair in Theatre and Performance History.
Umar, Sanober*	Political Science	Sanober Umar's research expertise lies in South Asian politics, with a particular focus on Indian cultural and ethnonationalism. She also engages with race, caste, and gender theory. While primarily affiliated with the Department of Politics, Sanober is open to participating in projects as a committee member that explore dance, theatre, and performance through the lens of South Asian and/or Muslim World politics from a critical perspective.
Van Nort, Douglas*	Computational Arts; Music	Doug Van Nort's research-creation work sits at the intersection of sound art/studies, improvisation, eco-acoustics, electroacoustic and experimental music, and critical explorations of computational systems such as AI and machine learning. Activities emerging from this work include ensemble performances, installations, workshops and scholarly publications.
Wakefield, Graham*	Computational Arts	Graham Wakefield is an artist-researcher whose contributions include both scholarly research and the creation of works of art. His research-creation is founded upon a trans-disciplinary academic training in interactive art, music, virtual/augmented reality, mathematics and philosophy, partnered with extensive professional practice in software engineering for creative coding in audio-visual, interactive and immersive media.
White, Emilia*	Computational Arts	Emilia White is an interdisciplinary artist specializing in object-based, interactive performance. She works across theatre, sound, fiber art, and digital media to create performances that engage audiences and promote inclusivity. Her current research explores how humor and absurdity can encourage participation while addressing deeper societal issues. Emilia holds a BFA in Theatre & Original Works and an MFA in Studio Art. More information can be found on her website at https://www.emiliawhite.com/ .

Wellness Services

FGS' Grad Connect Wellness Services is an award-winning program, that aims to support and enhance the mental health and well-being of York University graduate students as they pursue their academic goals through the development and implementation of resources, services, and supports designed to help graduate students connect with their wellness. Workshops, personal wellness consultations, and mental health promotion initiatives will be implemented throughout the 2023-2024 academic year. Please check this website regularly for updates and more information on services as they develop:

<http://gradstudies.yorku.ca/current-students/wellness-services/>

Services	Contact
The Office of Student Community Relations https://oscr.students.yorku.ca/	(416) 736-5231; oscr@yorku.ca
Sexual Assault Crisis Line (24hrs/day)	(416) 650-8056
YorkU Sexual Violence Response, Support & Education	(416) 736-5211; thecentre@yorku.ca
Personal Counselling Services https://counselling.students.yorku.ca/individual-counselling	(416) 736-5297
Centre for Women & Trans People at York University http://calendars.registrar.yorku.ca/2012-2013/services/student/women_trans/index.htm	(416) 736-2100, Ext. 33484
Victims Services Programs of Toronto https://www.victimservicesontario.com/home	(416) 808-7066; info@vstoronto.com
Wellness Consultation & Counselling Services https://www.yorku.ca/gradstudies/students/current-students/grad-wellness-counselling/wellness-consultations/	gradwell@yorku.ca
Virtual Health Clinic https://www.virtualhealthclinic.com/york-university?utm_source=website&utm_medium=website&utm_campaign=york_university	844-222-7200

OTHER RESOURCES

Resource	Overview of Services
Faculty of Graduate Studies, http://gradstudies.yorku.ca/ 230 York Lanes 416-736-5521	<ul style="list-style-type: none"> • Faculty regulations • Administration of scholarship applications • Graduate student affairs
Career Services, http://careers.yorku.ca 202 McLaughlin College 416-736-5351	<ul style="list-style-type: none"> • Dossier services • Career preparation workshops
Centre for Human Rights, http://rights.info.yorku.ca/ 327 Ross South 416-736-5682	<ul style="list-style-type: none"> • Information and referral • Early complaint resolution • Resource library
Counselling, Health & Well-Being https://counselling.students.yorku.ca/ N110 Bennett Centre for Student Services, 416-736-5297	<ul style="list-style-type: none"> • Personal counseling • Support for learning disabilities and psychiatric dis/abilities
CUPE 3903, http://3903.cupe.ca/ 2050 Technology Enhanced Learning Building, 416.736.5154	<ul style="list-style-type: none"> • CUPE represents all teaching assistants, graduate assistants and part-time faculty members at York.
Research Centres http://www.yorku.ca/research/	<ul style="list-style-type: none"> • Students may benefit from the services of the various research centres and institutes established at York University.
Teaching Commons http://teachingcommons.yorku.ca/graduate-students/	<ul style="list-style-type: none"> • Runs workshops, courses, and events to support enhancement of teaching • Offers teaching certificate programs
York International, http://international.yorku.ca 200 York Lanes 416-736-5177	<ul style="list-style-type: none"> • International student advising • Workshops • Events
Security http://security.info.yorku.ca/ General - 416-650-8000 or ext. 58000 Urgent - 416-736-5333 or ext. 33333 goSAFE - 416-736-5454 or ext. 55454	<ul style="list-style-type: none"> • Security personnel and patrol • Emergency Response • Security information and resources <p>GoSAFE Program - This is a complimentary service providing a safe and secure means of transporting York community members to selected campus locations.</p>
Library https://www.library.yorku.ca/web/ask-services/graduate-student-support/	<ul style="list-style-type: none"> • York and interlibrary loans • Graduate reading room • Research guides • TA support
Graduate Student Association (GSA), www.yugsa.ca 326 Student Centre 416-736-05865	<ul style="list-style-type: none"> • Student advocacy • Administration of GSA funds (emergency, bursary, academic support) • Administration of health plan for those not covered under collective agreement

APPENDIX 1 - DISSERTATION PROPOSAL GUIDELINES

PLEASE NOTE: We strongly encourage all students to refer to these guidelines in preparing their proposal for FGS. However, modifications to this format are acceptable if the student produces a dissertation proposal in a proposal writing course; in such cases, the dissertation committee and GPD should be made aware of these alternate requirements.

The content of the proposal must be written using full sentences. Jot notes or bullet points are not appropriate.

Length of proposal: 3,000-3,500 words (approx. 12-13 pages, before Works Cited)

WHAT TO INCLUDE

1. Working Title

2. Project Description and Research Objectives (approx. 2 pages):

Introduce your research topic and state the explicit objectives of your project.

- a. Describe your project in a clear, straightforward manner. Avoid jargon wherever possible.
- b. Remember that not everyone reading your proposal will be a specialist in your area. This is especially important when applying for grants. This does not mean that you should not use specialized language but rather that you should clearly define your terms and be attentive to what others may/ may not know.
- c. As you describe your topic, make sure to outline the central figures, issues, events, objects, or locations that you plan to examine in order to give us a sense of the scope of your project. Introduce your central research question and suggest related sub-questions. You may also offer a preliminary thesis (although at this stage, the questions are much more important). Consider including a brief, illuminating example.

3. Context (approx. 4 pages):

Situate the proposed research in the context of relevant scholarly literature.

- a. Offer a brief description of current work in the field and explain how your project is participating in existing conversations and/or extending previous work. In other words, describe what has been done already and why your project *has to happen*.
- b. Provide a longer history or genealogy of your topic, whether it be a social history or an intellectual one. Place the topic in a larger socio-cultural frame that considers the disciplinary genealogies, the history of ideas, the history of practices, etc.
- c. Introduce varieties of secondary scholarship that have not considered this topic but that you will rectify. For some of you, this may mean consulting sources from different disciplines, i.e. anthropology, cultural studies, history. Identify central debates, principles, theories, or arguments that you will extend, resituate, revise and/or critique. Make an argument for the significance of your research question by showing how it intervenes in previous scholarship and/or conventional assumptions. Are you filling a research gap? Identifying a blind spot? Offering a new analytical model? Something else entirely? If applicable, situate your project in relation to your previous or ongoing research.
- d. Above all, argue for the significance of this topic as a research area. Explain your contribution to knowledge. Be confident in your project so that those reading your proposal will agree to support it.

4. Methodology (approx. 3 Pages):

Outline the process you will undertake to complete the project.

- a. What methodology or methodologies is/are most appropriate for your project? What exactly will you do? Who will you contact? For what reason and with which questions in mind? Possible methodologies include ethnographic approaches, archival work, practice-based research, theoretical analysis, etc.
- b. If you are planning to visit archives, list all possible archives, indexes, searches, video archives, interview questions, sources at other campuses and libraries, etc. that you intend to consult. What types of analyses will you conduct with these sources? Try to be as specific as possible. Why do these analyses require these sources? You should be equally thorough when discussing other methodologies, e.g. list all sites and potential interview subjects for an ethnographic study.
- c. If you are planning to use a particular theoretical framework—e.g. Butler’s notion of performativity— you should identify this here and provide some description of how others have used it and why such a theory is appropriate for your research.
- d. Above all, make sure to articulate the relationship between your central research question and your methods of research. Make an argument for why your research question requires your methods—an important way of stating your methodology.

5. Chapter Breakdown (approx. 3-4 pages):

Outline the structure of the proposed dissertation by concisely outlining the central topics to be discussed in each chapter. You may find it useful to identify the central research question and discuss key methodological approaches and/or theoretical framework for a given chapter, as well as reflecting on the contribution each chapter will make toward addressing the research questions central to the study.

6. Works Cited (as many as required):

In addition to your 3,500-word proposal, you will include a Works Cited—i.e. all of the works you have directly referenced in your proposal. You should also include a list of additional Works To Be Consulted, which includes 20-25 additional sources. You do not have to specify every book or article you plan to use in your dissertation. However, you should demonstrate familiarity with a range of sources (e.g., listing ten sources doesn’t cut it).

7. Language Comprehension (if required)

If your project requires research in a language other than English, you are required to demonstrate proficiency in that language. Students who are not yet proficient in said language, will be asked to complete graduate level language coursework. For example, a student working in French may be required to take GS FREN 5712: French Reading Course for Academic Purposes [Basic] and GS FREN 5713: French Reading Course for Academic Purposes [Intermediate]. Students who are already proficient in said language may be asked to demonstrate proficiency through a translation exam.

- a. If your project requires research in a language other than English please indicate how you have met the language comprehension requirement.

Note that the Faculty of Graduate Studies requires that proposals must be approved at least 6 months prior to the dissertation defense.

APPENDIX 2 – PLACEMENT (GS/THST 5051)

Theatre, Dance, & Performance Studies Professional Placement

Course Description

This course is designed to give Theatre, Dance, & Performance Studies graduate students applied, professionally-oriented work experience in a field related to one of the program's fields of specialization and/or the student's research areas (e.g., production dramaturgy, assistant directing, education and outreach, publicity and marketing, producing, teaching). The assignment is supervised by a member of the graduate Theatre, Dance, & Performance Studies faculty (often the GPD) in association with an on-site supervisor/mentor. The arrangements for a placement are normally initiated by the student who first presents a written outline of the placement proposal to the GPD for approval. After approval is obtained the student should contact the institution to set up their schedule. The exact nature of the assignment is worked out and agreed upon by the team of student, faculty advisor and on-site supervisor. The average number of working hours for a 3.0 credit placement is 75-100 hours and there is normally no remuneration involved.

Grading

The course grade (Pass/Fail) will be determined by the GPD in consultation with the on-site supervisor.

Evaluation

Students must submit their placement documents at least six weeks prior to the start of the academic term. Please see below for 2024-2025 term deadlines.

- **Fall 2024:** July 31st, 2024
- **Winter 2025:** Monday, November 4th, 2024
- **Summer 2025:** July 31st, 2025

1. **Placement proposal consisting of a letter to placement mentor (250-350 words)**
 - a. Students identify their placement mentor and work with them to define the scope of the placement.
 - b. Students complete their placement proposal letter. In the student's proposal letter, they must include submission deadlines for their mid-term and final reports. We understand these deadlines will vary for each student; therefore, we did not establish strict deadlines for these reports.
 - c. Once the proposal letter is complete, students submit their proposal letter to the Graduate Program Assistant (gradthea@yorku.ca) and copy the Graduate Program Director.
 - d. The GPA will provide the student with these documents.
 - e. The student will, then, fill in and sign the WSIB and Student-Partner Declaration Forms.
 - f. Once complete, the student will send these documents back to the GPA *without* their placement mentor's signature.
 - g. The GPA will combine the student's placement documents into one file, including the updated placement agreement.
 - h. The GPA will send the student's placement package to the student's placement mentor, asking them to sign the WSIB and Student-Partner declaration forms, as well as the placement agreement.
 - i. Once the program receives the placement mentor's signature on all required documents, the GPD will contact the Associate Dean, Academic for their signature.
 - j. Once approved by the Associate Dean, Academic, the GPA will send the student's placement package to the Practicum Centre and mount permission for the student to enrol in GS/THST 5051 Theatre, Dance, & Performance Studies Professional

Placement.

2. Placement work (75–100hrs.)

Once your proposal has been approved and your mentor has confirmed their agreement, you may begin your placement.

3. Mid-term report (1,000 words)

The mid-term report should identify the work completed to date, any skills you've acquired, as well as any challenges you've encountered along the way. Be sure to keep close track of your hours and provide an estimate of how many hours remain.

4. Final report (2,000 words)

Once you have completed your placement, you will submit a final report to the Graduate Program Director and cc the Graduate Program Office (gradthea@yorku.ca), outlining what you did, how it worked, and what learning outcomes you've achieved. Students must also submit a tracking chart identifying when/ how you completed the work.

APPENDIX 3 – MRP: MAJOR RESEARCH PAPER/ RESEARCH/CREATION PROJECT

Proposal Guidelines

NOTE: These guidelines pertain to students entering the MA program in Fall 2023 who wish to complete their degree through the MRP pathway.

Due: February 24, 2025

The MRP proposal consists of a project overview; definition of timelines; and supervisor sign off. Supervisors and second readers are to be drawn from full-time Faculty appointed to FGS. Alternative supervisors and readers may be possible with approval of the graduate executive.

Part I: Project Overview

The project overview is 900-1000 words and should be approximately 3-5 pages in length (double spaced, Times New Roman 12). The project overview must include the following:

A) Project Description and Research Objectives (approx. 300-350 words)

Introduce your research topic and state the explicit objectives of your project. Describe your project in a clear, straightforward manner, including the research to be conducted and the creation-based performance work (if applicable). Avoid jargon wherever possible. Remember that not everyone reading your proposal will be a specialist in your area. This is especially important when applying for grants. This does not mean that you should not use specialized language but rather that you should be attentive to what others may/ may not know.

B) Context and Literature Review (approx. 300-350 words)

Situate the proposed research and the creation-based performance work (if applicable) in the context of relevant scholarly literature. Offer a brief description of current work in the field and explain how your project is participating in existing conversations and/or extending previous work. In other words, describe what has been done already and why your project *must happen*.

If you are planning to use a particular theoretical framework, i.e. Butler's notion of performativity, you should identify this here and provide some description of how others have used it and why such a theory is appropriate for your research. Also, explain how your creation-based performance work (if applicable) engages with that theory.

C) Methods (approx. 300-350 words)

Outline the process you will undertake to complete the project.

What methodology or methodologies is/are most appropriate for your project? What exactly will you do? Who will you contact? For what reason and with which questions in mind? Possible methodologies include ethnographic approaches, archival work, practice-based research, theoretical analysis, etc.

Above all, make sure to articulate the relationship between your central research question and your methods of research. In other words, make an argument for why your research question requires your methods.

D) Works Cited (minimum of 10 sources, no word limit)

- Bibliography of works cited in your MRP proposal.

E) Research Ethics (only if applicable)

If your project involves human participants, you will also need to submit the following Research Ethics documentation with your proposal:

- Human Participants Research Protocol (TD2);
- Informed Consent Template; and
- TCPS Tutorial Certificate dated within the last 2 years.
 - The TD2 Form and Informed Consent Template can be found on the FGS website (<https://www.yorku.ca/research/human-participants/>) the TCPS tutorial is available online (<http://tcps2core.ca/welcome>).

Part II: MRP Timelines

Setting out clear timelines is an important step in the MRP proposal. It is extremely important that students understand that they must not leave the MRP work to the second half of the summer term but should work steadily throughout the summer to complete the paper in a timely manner. Please note that the FINAL (i.e., fully approved) MRP must be submitted to the Graduate Program by **Monday August 18, 2025, by 12:00PM EDT**.

Aside from the proposal deadline and the final deadline, the student, supervisor and second reader can set deadlines for the drafts as they see fit. Supervisors may also opt to add specific deadlines for drafts/sections as appropriate – the purpose of deadlines is to ensure that students have a realistic, feasible timeline around the completion of their MRP.

Failure to meet graduate program deadlines could prevent you from completing an MRP (failure to submit proposal by the deadline) or prevent you from completing your degree within three terms (final submission deadline). Those students planning to progress into a PhD program (either at York or another institution) should pay particular attention to the submission deadline.

Failure to meet the deadlines set out by your supervisor could result in your supervisor removing him/herself from your project.

Item	Deadline
MRP Proposal to Graduate Program	Monday, February 24, 2025, by noon.
Draft One to Supervisor	
Draft Two to Supervisor & Second Reader	
Draft Three to Supervisor & Second Reader (If necessary, based on draft two)	
Final Submission of MRP to Graduate Program including Supervisor & Second Reader Sign Offs	Monday, August 18, 2024, by noon.

Part III: Supervisor Sign Off

Supervisor and second reader please sign to confirm your approval of the proposal and agreement with the proposed timelines.

Name	Signature	Date
Student		
Supervisor		
Second Reader		

Note: E-mail confirmations of agreement to supervise can be sent to gradthea@yorku.ca in lieu of physical signatures.

Appendix 4 - SAMPLE PHD COMPREHENSIVE EXAM QUESTIONS

We have included here a few sample questions to give PhD students a sense of the types of questions you will be developing, in consultation with your committee, for your Comprehensive Exam. As noted above in the guidelines for this exam, these questions must be broad enough to address a wide range of texts across your three lists and should not overlap with one another. Students submit the questions to their supervisory committee no later than one month before the exam.

Question based on “Performance Theory” comp list

A number of texts on this list explore the role of the body in shaping the performance of identity. Using the works of Michel Foucault, Judith Butler, Maurice Merleau-Ponty, Joseph Roach, and Umberto Eco, describe 3 different philosophical approaches to reading the body. What central assumptions about human behaviour underwrite these philosophies, and what are the advantages and disadvantages of employing them when discussing the body in live performance?

Question based on “Performing Medicine” comp list

There are multiple terms connected with applied theatre—ethno drama, research-based drama, readers’ theatre, progressive theatre, and creative theatre, for instance. Explore these and other traditions and present a historical and critical analysis of how these various concepts are used in the teaching-learning process in the field of medicine.

Question based on “Theories of Actor and Voice Training” comp list

In *The Player’s Passion*, Joseph Roach argues that conceptualizations of the actor’s art are tied to the dominant scientific paradigms of a given historical period. Following this premise, analyze the ways in which modes of actor training that emerged in the late 20th century are linked to recent scientific paradigm shifts, seeking to move beyond Stanislavsky’s fascination with Pavlov and Strasberg’s fixation on Freud.

Question based on “Intermedial Performance” comp list

How are social media platforms transforming the field of contemporary performance? In what ways do they facilitate new forms of communication and participation, ones that differ from or expand modes of relation formerly viewed as intrinsic to the performance experience. Explore these questions by discussing the work of three performance companies or artists who are using social media to transform the horizons of interactivity in Theatre, Dance, & Performance.

APPENDIX 5 – PhD RESEARCH-CREATION DISSERTATION GUIDELINES

NOTE: These guidelines pertain to students entering the PhD program in Fall 2023 who wish to complete their degree through the Research-Creation pathway.

Definition of Research-Creation

TDPS adheres closely to the [Social Science and Humanities Council of Canada \(SSHRC\) definition of research-creation](#) as:

- an approach to research that combines creative and academic research practices, and supports the development of knowledge and innovation through artistic expression, scholarly investigation, and experimentation;
- a process that is situated within the research activity and produces critically informed work in a variety of media (art forms); and
- a work that is not simply an interpretation or analysis of a creator's work, not a conventional work of technological development, or work that focuses on the creation of curricula.

Theatre, Dance, & Performance Studies PhD Research-Creation Pathway

A research-creation dissertation employs both practice-based and scholarly research methods. It often engages with experimental forms of praxis, ways-of-knowing and being-in-the-world and methods which are participatory, consultative, and/or inclusive in nature. Participants in the program will develop new methodologies for reconciling the two sometimes conflicting forces of scholarly depth and creative professionalism. Throughout the program, students will examine and define what is meant by the term “artist/researcher”.

The dissertation may include any of the following modes of creative production: performing arts (e.g., dance, music, theatre), film, video, performance art, media creation, electronic arts, new artistic practices, technological prototypes, creative writing, visual arts (e.g., painting, drawing, sculpture, ceramics, textiles), and others.

By the end of the 15th term (approx. year 5) students must orally defend a dissertation that presents their research in the form of a significant creative work, accompanied by a dissertation manuscript of 100 to 200 pages that demonstrates how the work is implicated in and contributes to the exploration of a set of conceptual and theoretical concerns raised by the written component of the dissertation. The PhD Research-Creation option does not permit students to complete an artistic project in lieu of written PhD dissertation. The creative work must be available (in some form) so that the examining committee may assess its contribution to the larger project. A key criterion for assessing the dissertation creative work and paper in the final oral examination is their contribution to practice-based scholarship, which includes (but is not limited to) the following objectives:

- To formulate innovative research questions in the context of practice-based research.
- To demonstrate requisite conceptual, formal, and technical knowledge in order to produce an original body of work and to develop an innovative art practice, of a caliber that is recognized by the art milieu locally and/or internationally.

It is required that all dissertations can be preserved with Library and Archives Canada. Students should consult with both the Library and Archives Canada for advice on formats supportable for preservation. However, a student may work in or submit work in an unsupported format as part of the oral exam as long as the work is readily accessible by the exam committee and the students submits a written component.

While the form of the research-creation dissertation is distinct, all academic requirements, supervisory

arrangements, milestones, and evaluation criteria for the research-creation option are the same as those for the manuscript-only PhD dissertation option.

PhD students are required to:

- complete course work;
- secure a supervisor and committee members from eligible faculty;
- source and convene a committee that has the expertise and knowledge to support the student's envisioned project;
- receive approval from their supervisor and committee members for their research proposal;
- successfully write and defend comprehensive exams;
- complete a dissertation which embodies the results of original research, demonstrates a critical understanding of relevant literature, and constitutes a significant contribution to knowledge, as per the academic policies of the program and the student's home university:
<https://gradstudies.yorku.ca/current-students/thesis-dissertation/>;
- successfully defend their complete dissertation before an examination committee composed of an examiner external to York University, an examiner internal to their home institution, but external to the TD&PS program, and the members of their supervisory committee.

PhD students pursuing the research-creation option are eligible for all internal funding as well as external funding through the Tri Council SSHRC and the Ontario Graduate Scholarships (OGS). See York University's FGS Awards & Scholarships website: <https://gradstudies.yorku.ca/current-students/student-finances/awards-and-scholarships/>.

TDPS students have access to research centres, maker-spaces, and state of the art production facilities and equipment. Students have access to studio space based on availability and following the policies and procedures of the home department managing those studio spaces. Students will be responsible for insuring they have any necessary safety training required to use equipment on campus such as Working at Heights and Propelled Ariel Work Platforms training through a Ministry of Labour approved course. Note that studio and equipment is in heavy use during the Fall/Winter academic terms and may result in limited availability of resources during this time.

It is assumed that students electing the research-creation option possess the practice-based skills required to complete their project at the time of admission. Approval to engage in a Research Creation Dissertation requires that the student demonstrate prior skill and experience in the creative fields they seek to integrate into their dissertation. While studio-based coursework is available to students, TDPS is not a studio-based program intended to advance artists'/practitioners' studio skills or to prepare students to teach studio courses.

Note: for instructions on how to format and structure your research-creation project, students must coordinate with their supervisors. In addition, students and their supervisors work together to determine the best practices for conducting research and composing their creative project, which is based on the student's research interests.

