

University of Waterloo
SENATE UNDERGRADUATE COUNCIL
Notice of Meeting

DATE: Tuesday 7 March 2023
TIME: 12:30 p.m. – 2:30 p.m.
PLACE: NH 3318

Open Session

Item	Action
1. Declarations of Conflict of Interest - Excerpt from Senate Bylaw 1*	Information
2. Approval of the 14 February 2023 Minutes* and Business Arising	UGC
3. Academic Program Reviews	
a. FAR - Theatre and Performance*	UGC
b. History*	UGC
c. Liberal Studies*	UGC
4. Curricular Items for Approval & Information	
a. Environment and Science*	UGC
5. Senate Governance Review	
a. Guiding Questions*	Discussion
b. Sketch of SUC Subcommittees*	Discussion
6. Other Business	
7. Next Meeting: Tuesday 11 April 2023, 12:30 to 2:30 p.m. in NH 3318	

*material attached/to be distributed**

“SEN-C” to be recommended to Senate for approval (consent agenda)

“SEN-R” to be recommended to Senate for approval (regular agenda)

“UGC” to be approved on behalf of Senate & sent to Senate for information

28 February 2022

Tim Weber-Kraljevski
Associate University Secretary

Excerpt from Senate Bylaw 1

8. Declarations of conflict of interest

8.01	At the beginning of each meeting of Senate or any of Senate’s committees or councils, the chair will call for members to declare any conflicts of interest with regard to any agenda item. For agenda items to be discussed in closed session, the chair will call for declarations of conflict of interest at the beginning of the closed portion of the meeting. Members may nonetheless declare conflicts at any time during a meeting.
8.02	A member shall be considered to have an actual, perceived or potential conflict of interest, when the opportunity exists for the member to use confidential information gained as a member of Senate, or any of Senate’s committees or councils, for the personal profit or advantage of any person, or use the authority, knowledge or influence of the Senate, or a committee or council thereof, to further her/his personal, familial or corporate interests or the interests of an employee of the university with whom the member has a marital, familial or sexual relationship.
8.03	Members who declare conflicts of interest shall not enter into debate nor vote upon the specified item upon which they have declared a conflict of interest. The chair will determine whether it is appropriate for said member to remove themselves from the meeting for the duration of debate on the specified item(s).
8.04	Where Senate or a committee or council of Senate is of the opinion that a conflict of interest exists that has not been declared, the body may declare by a resolution carried by two-thirds of its members present at the meeting that a conflict of interest exists and a member thus found to be in conflict shall not enter into debate on the specified item upon which they have declared a conflict of interest. The chair will determine whether it is appropriate for said member to remove themselves from the meeting for the duration of debate on the specified item(s).

University of Waterloo
SENATE UNDERGRADUATE COUNCIL
Minutes of the 14 February 2023 Meeting
[in agenda order]

Present: Katherine Acheson, Janice Aurini, Veronica Austen, Monica Barra, Benoit Charbonneau, Victoria Chu, Vivian Dayeh, David DeVidi (Chair), Leeann Ferries, Jason Grove, Fatma Gzara, Carol Ann MacGregor, Kristiina Montero, Cici Neely, Catherine Newell Kelly, Ryan Trelford, Chris Vigna, Johanna Wandel, Tim Weber-Kraljevski (secretary), Richard Wikkerink, Mike Wood, Stephanie Ye-Mowe

Resources/Guests: Angela Christelis, Jennifer Coghlin, Brenda Denomme, Danielle Jeanneault, Carrie MacKinnon

Organization of Meeting: David DeVidi took the chair, and Tim Weber-Kraljevski acted as secretary. The secretary advised that a quorum was present. The agenda was approved without formal motion.

The chair welcomed new members Janice Aurini and Mike Wood.

1. DECLARATIONS OF CONFLICTS OF INTEREST

No conflicts of interest were declared.

2. APPROVAL OF THE 10 JANUARY 2022 MINUTES AND BUSINESS ARISING

The following revision was requested: correction of the spelling of the name Charbonneau in item 4; replacing the word major with minor in item 3; and adding additional clarity to the discussion on the rational for having small programs with low enrolment under item 3. The minutes were approved with the revisions, without formal motion. There was no business arising from the minutes.

3. CURRICULAR ITEMS FOR APPROVAL & INFORMATION

Environment. Wandel presented course changes for the School of Environment, Resources & Sustainability, and Geography & Environmental Management. There was a motion to approve the course changes on behalf of Senate. Wandel and Austen. Carried. Wandel presented the inactivation of course INDEV 10. There was a motion to approve the course inactivation on behalf of Senate. Wandel and Ferries. Carried. Wandel provided an overview of the minor revision for the General Three-year Geography and Environmental Management plan. There was a motion to approve the minor academic plan revision on behalf of Senate. Wandel and Barra. Carried. Wandel provided an overview of the minor revision for the Knowledge Integration Honours plan. There was a motion to approve the minor academic plan revision on behalf of Senate. Wandel and Vigna. Carried. Wandel presented the academic regulation revision of the invalid combination of the Diploma of Sustainability with the Environment, Resources and Sustainability Honours and Joint degrees. There was a motion to recommend that Senate approve the academic regulation revision. Wandel and Acheson. Carried.

Science. Barra presented an overview of the material provided from the Faculty of Science, which was received for information.

4. REGISTRARS OFFICE

New Undergraduate Scholarships, Awards, And Bursaries. This item was received for information. Clarification was provided on faculty funds as a method of financing, along with the number of scholarships, awards, and bursaries that are financed this way.

5. CLASS DELIVERY MODES

Coghlin presented an overview of the Class Delivery Modes proposal provided, and informed Council that Senate Graduate & Research Council (SGRC) had reviewed the proposal but did not endorse it as they required more clarity for the proper applicability to the graduate level. Members discussed: the relationship to class delivery modes to the calendar; concerns with scheduling; clarification on hyflex classes which are not currently offered at the university; the importance of ensuring that blended classes do not increase the workload for students by adding an online component without reducing the scheduled in-person hours, and how this will be communicated to instructors and students; how courses with non-online components outside of scheduled classes are captured; the lack of regulation for the number of scheduled hours per course; and concerns with the wording of the blended definition. Members proposed the revision that “instructors” in Class Delivery Mode Definitions section be replaced with “units”. There was a motion to recommend to Senate the approval the Class Delivery Modes, with the proposed revision. Newell Kelly and Charbonneau. Carried with two abstentions. Members committed Council to review the class delivery modes again in one year’s time.

6. CLASS COMPONENTS

Coghlin presented an overview of the Class Components proposal and informed Council that SGRC had reviewed the proposal and endorsed the proposal. Members discussed: Oral conversation (ORL) for courses teaching English, such as those offered at the Renison's English Language Institute (ELI), would have conversations in English; clarification on which component online labs fall under; how tutorials are used by different faculties; the use of the term mid-term exams; and ensuring that any confusion by students with the new and revised definitions are addressed. Members also recommended an editorial change that definition for Online Activities (OA) be change from “are used” to “can be used” in the second sentence. There was a motion to recommend to Senate the approval the new and revised definitions of class components as presented. Newell Kelly and Grove. Carried. Members also committed Council to review the class components again in one year’s time.

7. ANNUAL MEETING SCHEDULE OF SENATE

The chair provided an overview of the potential amendments to the annual meeting schedule of Senate. Members were supportive of the change in the schedule of Senate.

8. SENATE GOVERNANCE REVIEW

The chair presented the sketch of SUC Subcommittees and led discussion, including: the membership of the subcommittees and including more Associate Deans, students, and AFIW representatives; balancing workload concerns; the amount of meetings for the curriculum subcommittee; how to streamline processes to have student and other units involvement earlier on in the approval process; the possibility of Senate delegating more authority and what would go to the Council for approval. The chair requested members provide feedback, the schedule of their Faculty Councils, and further ideas offline, and noted a revised version of the Sketch of SUC Subcommittees will be presented at the next meeting for further discussion.

9. OTHER BUSINESS

There was no other business.

10. NEXT MEETING

The next meeting is Tuesday 7 March 2023, 12:30 to 2:30 p.m. in NH 3318

22 February 2023

Tim Weber-Kraljevski
Associate University Secretary

Final Assessment Report

Theatre and Performance (BA, Minor)

October 2022

Executive Summary

External reviewers found that the Theatre and Performance (BA, Minor) programs delivered by the Department of Communication Arts were in good standing.

Overall, this is a program of good quality that nonetheless faces some important challenges... The principal strength of the program is its performance production endeavours and its expertise in teaching creative processes in devised productions.

A total of 5 recommendations were provided by the reviewers, regarding increasing support for the Arts Co-op Program, improving integration with the Arts and Business program, and placing greater emphasis on learning outcomes related to academic aspects like theatre history, dramatic literature and dramaturgy. In response, the program created a plan outlining the specific actions proposed to address each recommendation as well as a timeline for implementation. The next cyclical review for this program is scheduled for 2026-2027.

Enrollment over the past three years

	Honours	Honours Co-op	Minor
2021-2022	24	9	16
2020-2021	24	10	23
2019-2020	24	7	18

Based on Active Students Extract in Quest, February 4, 2022.

Background

In accordance with the University of Waterloo's Institutional Quality Assurance Process (IQAP), this final assessment report provides a synthesis of the external evaluation and the internal response of the Theatre and Performance (BA, Minor) delivered by the Department of Communication Arts. A self-study (Volume I, II, III) was submitted to the Associate Vice-President, Academic on September 3, 2019. The self-study (Volume I) presented the program descriptions and learning outcomes, an analytical assessment of the programs, including the data collected from student and alumni surveys, along with the standard data package prepared by the Office of Institutional Analysis & Planning (IAP). The CVs for each faculty member with a key role in the delivery of the program(s) were included in Volume II of the self-study.

From Volume III, two arm's-length external reviewers were selected by the Associate Vice-President, Academic: Dr. Jenn Stephenson, Dan School of Drama and Music, Queen's University and Dr. Patrick Leroux, Department of English and French, Concordia University.

Reviewers appraised the self-study documentation and conducted a virtual site visit to the University between September 22 and September 25, 2020. An internal reviewer from the University of Waterloo, Dr. Bill Power, Department of Chemistry, was selected to accompany the external reviewers. The visit included interviews with the Associate Vice-President, Academic; Dean of the Faculty of Arts; Faculty Associate Dean of Undergraduate Studies; Chair of the Department, as well as faculty members, staff and current undergraduate students. The Review Team also had an opportunity to meet with representatives from the library, and viewed a virtual tour of the Department's facilities.

Following the site visit, the external reviewers submitted a report on their findings, with recommendations. Subsequently, the program responded to each recommendation and outlined a plan for implementation of the recommendations. Finally, the Dean responded to the external reviewers' recommendations, and endorsed the plans outlined by the program.

This final assessment report is based on information extracted, in many cases verbatim, from the self-study, the external reviewers' report, the program response and the Dean's response.

Program Characteristics

The Theatre & Performance program offers an Honours BA and a Minor program. The Honours program can be combined with Arts & Business (either co-op or regular) or Arts coop or with any other major in Arts.

Eligibility for graduation in the Honours Theatre and Performance academic program includes successful completion of the following requirements (Note: requirements changed in Fall 2021):

1. Appropriate Program-level requirements. See Bachelor of Arts Degree Requirements.
2. Theatre and Performance Plan-level requirements:
 - a minimum Theatre and Performance major average of 70%
 - at least eight academic course units (16 courses) in Theatre and Performance, including:
 - THPERF 100, THPERF 102/SPCOM 102, THPERF 200, THPERF 243, THPERF 244, THPERF 300, THPERF 301
 - one of THPERF 400 or THPERF 410

Arts and Business (Co-op and Regular)

Students may combine the Honours Theatre and Performance academic program with Arts and Business or Arts coop. In addition to the Honours Theatre and Performance requirements, students must also complete the [Arts and Business requirements/Arts coop requirements](#).

Honours Double Majors

Honours Theatre and Performance may be taken in combination with most Arts majors in which an Honours major is offered or with many Honours majors in other faculties. For further information, see the double majors section of [Available Arts Academic Plans](#).

The Theatre and Performance Minor (called Performance Creation Minor since Fall 2021) requires successful completion of a minimum of four academic course units (eight courses) in Theater and Performance with a minimum cumulative average of 65%, including:

- [THPERF 100](#), [THPERF 102/SPCOM 102](#), [THPERF 200](#), [THPERF 243](#)

Summary of Strengths, Challenges and Weaknesses based on Self-Study

Strengths

- Excellent spaces for student productions and performances (particular HH-180 and the Theatre of the Arts).
- The high quality of productions.
- The combination of theory and practice in the curriculum.
- The extensive collaborative research/work that happens in the Department.
- The high value placed on collegiality and the extensive opportunities for student-faculty interaction.
- The curriculum identifies three areas of concentration (performance/direction, theory/dramaturgy, and production/design), and articulates a progression for students from an introduction to basic concepts, through foundational skill development, application of skills and concepts in faculty-led performance and research projects, to a required capstone project for honours students.
- The program is currently engaged in a public outreach strategy (including strong connection via workshops and various programs of mutual benefit with alumni who currently teach theatre in Waterloo Region high schools, on-campus presence, web presence, and community engagement) designed to better represent the program's research, creative, and teaching strengths.

Challenges/Weaknesses

- The drop in enrollment numbers has created a number of challenges that need to be addressed (including canceling courses). (Up-date: enrollment numbers have been on an increase since 2019.)

- The small and declining number of full-time faculty (five, soon to be four with an impending retirement) and the absence of replacement hires for retired faculty creates increasing strain on remaining full-time faculty. (Up-date: In 2022, two new tenure-track faculty members were hired, one for THPERF, another for THPERF/DAC.)
- AL-6 is an important teaching space, but needs to be renovated. In addition, the Department exists in three separate buildings, and so there is a challenge related to that feeling of being spread out.
- Lack of visibility on campus, and the fact that, in general, the University advertises itself and has an ethos of a Science, Technology, Engineering, and Math (STEM) institution, which makes recruiting students difficult and creates challenges for visibility.
- The program is extremely ambitious even though it has limited resources. How to balance that ambition while delivering practical results remains a challenge.
- The program is hard to define because it is not a traditional conservatory program (i.e., there is no physical training for actors), but it is not exactly a Liberal Arts program either.
- The program's commitments to beauty and justice have not been fully thought through. How might these commitments be articulated more clearly in the curriculum?
- The program's use of guest artists remains both a strength and a challenge. Students learn from professional artists, but those artists are not always a stable presence on campus.

Summary of Key Findings from the External Reviewers

Overall, this is a program of good quality that nonetheless faces some important challenges. The self-study lists a number of strengths and the reviewers' observations on the site visit affirmed these. The principal strength of the program is its performance production endeavours and its expertise in teaching creative processes in devised productions. The program is the beneficiary of exceptionally well-equipped and well-favoured spaces for theatrical performances and production activities. In addition, the faculty and staff who support student production work are committed creative experts. Thus the work that results is of high-quality. (We weren't able to attend a performance ourselves unfortunately, but this assessment is evident to us from the report of those we spoke to. Student and staff/faculty pride in the work is evident.) As a result, the practical work of making theatre takes a central role in the academic journey of students towards their degree in Theatre & Performance. For the most part, this is a strength. Although finding an appropriate balance of practice with more theoretical and traditionally academic learning outcomes is necessary. An offshoot of the preeminence of practical production work is a strong feeling of collegiality; students reported close supportive relationships with their peers as well as with staff/faculty. This is true in general of theatre programs by their nature -- but it is augmented here because of the small cohort size and the blending of students in various years of study into common courses.

Although the emphasis on performance production is clearly a strength of the program as noted, it also speaks to a potential weakness. It appears that a significant proportion of credits earned towards the credential are devoted to practical work at the expense of more academic areas of

study in the field such as theatre history, dramatic literature, and theory. This is attributable to perhaps a number of factors -- primary of which is the small size of the student cohort. The reviewers were told that adjustments are made to keep the workload of mounting productions reasonable to the available student labour, and yet, inevitably production work can be all-consuming, requiring “all hands on deck” participation.

The dropping enrolment trend in this program (that the reviewers found) resulting in very small student cohorts is of central concern as it intersects with a number of other issues. Engaging with this situation will be critical for any recommendations. The self-study and the in-person interviews reveal an intense concern with declining faculty numbers with recent retirements and a lack of replacement. However, it remains an open question given the small enrolment and already excellent faculty-student ratios in classes about whether or not the program indeed requires additional teaching capacity. The program does supplement teaching with adjuncts, and these seem to be appropriately deployed, as they provide diversity of expertise. Often in units with a small faculty complement the distribution of service workload is a challenge; however the Theatre and Performance program has the advantage of being located within the larger administrative unit of the Department of Communication Arts, so this does not seem to be a negative factor.

The self-study lists as one of their concerns that the program is hard to define. As reviewers, we agree that it is a critical challenge for the program to define itself in a unique manner that leans into its authentic strengths and distinctive features. The challenge is not (we think) as the self-study suggests the quintessential question in theatre arts programs concerning the balance of conservatory training versus a liberal arts education. But rather the key question is “Why Waterloo?”

The self-study goes on to seek insight into the integration of co-op into the program as a distinct advantage for students. We agree that this is key. Co-operative educational experiences are top-of-mind when thinking of the University of Waterloo “brand.” And yet, the potential of co-op experience in relation to the Theatre and Performance program is substantially underrealized. And so the connection to the Arts Co-op stream (and also Arts and Business) is both a weakness of the program to be remedied -- but also stands as a significant opportunity to address enrolment challenges and bring greater alignment of practical work versus academic study in the curriculum in support of the overall ‘mission’ of the program goals.

Program Response to External Reviewers’ Recommendations

1. The program should take steps to increase support for the Arts Co-op program option by:

- a. Investigating the feasibility of, and advocating for reconsideration of university parameters for, co-op placements to open opportunities for employers who are not-for-profit organizations and to allow placements that do not conform to current one-term time frames.
- b. Providing for a Co-op coordinator or liaison role within the Theatre and Performance program to foster placement relationships with local arts organizations.
- c. Adapting course offerings across multiple terms to accommodate co-op term rotations.

Response

The Theatre and Performance program acknowledges the increasing importance of co-op education in the Faculty of Arts, with the advent of Arts Co-op, and the opportunity to distinguish Theatre and Performance at Waterloo through co-op. We value co-op employment as a form of experiential learning, integrative learning, and community engagement, all of which are central to our pedagogical approach. As a program, we are committed to supporting our students in securing meaningful Co-op placements that they recognize as relevant to their education and contributing to their employability after graduation. However, based on our past experience, we propose a different approach to achieving this goal than the reviewers recommend, as follows.

The program accepts recommendation (c) as it is articulated, but we are encountering a challenge with the misalignment between the Honours Arts and Honours Arts and Business Co-op work term cycles. We have already mapped our production course offerings to the Arts Co-op work term schedule and are aware that the rotation we have followed in the past would prevent Arts Co-op students from completing required production capstone projects. While we have drafted a possible adjustment to the rotation, it poses different problems for Honours Arts and Business Co-op students. As a result, we will continue to review the cycle of production and other course offerings as part of our overall curriculum review. Please see the explanatory table in Appendix 1, p. 9.

Recommendations (a) and (b) have also already been actively pursued by the program over several years, to support Arts and Business Co-op students majoring in Theatre and Performance. Specifically:

- a) In order to place students in theatre and other arts organizations, we have negotiated exceptions to the usual Co-op parameters, including shorter Co-op placements, combined placements (where a student was employed in more than one organization), and placements with pay rates below minima set by the Co-op office and/or subsidized by a grant from the Chalmers' family. The process of negotiating these placements has involved advocating for the reconsideration of university parameters, and we believe has contributed to the university's current exploration of more flexible parameters specifically designed for Arts Co-op students looking for employment in the not-for-profit sectors. We have found that the feasibility of placements in local and regional arts organizations is dependent not only upon the flexibility of Co-op parameters but also on

the availability of such opportunities in the sector, and on our capacity to support arts organizations in identifying, supervising, and compensating appropriate roles for students. Organizations are generally small, dependent on project-based, rather than operational, funding, and accustomed to occasional and seasonal labour models with little continuity from one season to the next. Opportunities are highly unpredictable even in the largest and most stable of regional arts institutions in which we have placed students (for example, Young People’s Theatre in Toronto).

- b) To date, the role Co-op Placement Co-ordinator has been fulfilled by Janelle Rainville, our Director of Production and Theatre Operations. On average, each individual student placement within local or regional arts organizations takes approximately 6-10 hours to arrange. The bulk of this time is devoted to supporting the hiring organization through the process of developing a position and determining how it will be supervised and compensated (including identifying funding sources).

For the last three years in a row, Janelle has been able to secure arts industry placements for 1 out of 5 co-op work terms for each co-op student in Theatre and Performance. While our approach has been successful in providing meaningful work experiences for some individual students, which they perceive to be valuable learning opportunities and beneficial to their future employability, the process remains so labour-intensive, and its outcome is so unpredictable, that we cannot assure success for the small number of Arts and Business Co-op students we have supported up to now. We do not consider it feasible to increase these efforts to accommodate a larger number of Arts Co-op students. Additionally, we have not found a correlation between arts-related Co-op placements and post-graduation employment in the arts industry for our students; that is, many students without Co-op experience are employed in the theatre industry, and many students are also employed in non-arts sectors.

As an alternative to recommendations (a) and (b), we propose to reconceive the Theatre and Performance program’s relationship to Arts Co-op, with an emphasis on “Faculty of Arts Co-op with a Theatre and Performance Major”, rather than an implied (false) promise of “Theatre Co-op”. We believe this approach would re-direct the enormous energies currently devoted to generating placements for a few individual students towards developing more substantive and reliable support for many more students. After we have completed our current curriculum review, we will:

1. In consultation with the Co-op office and our networks in the not-for-profit sectors, determine the experiential learning outcomes offered by Co-op placements in a variety of sectors (including but not limited to not-for-profit), which differ from, extend, and/or deepen experiential learning outcomes in the Theatre and Performance program.
2. In consultation with the Co-op office and our networks in the not-for-profit sectors, determine the competencies developed in Theatre and Performance courses that distinguish our students from majors in other programs.

3. Work with the Co-op office to establish relationships with arts industry organizations so that the co-op office can maintain those relationships moving forward, and support THPERF students in securing placements. One option we would like to explore is establishing a liaison for the THPERF program from within Co-op.
4. In consultation with the co-op office and Arts recruitment, develop messaging for use in recruitment and student orientation that clearly communicate what students can expect from an Arts Co-op experience with a Theatre and Performance Major at Waterloo.

Dean's Response

No further comment, beyond pointing out that the Faculty of Arts has designated "Co-op for Social Good" as one of its fundraising priorities. The purpose is to raise sufficient funds to assist not-for-profit organizations, including those in the arts sector, in employing co-op students.

2. The program should make curricular changes that improve integration with the business side of the Arts + Business program Option. Potential course offerings in arts management, producing, arts marketing, etc., would be steps towards this goal.

Response

The Theatre and Performance program agrees that exploring possibilities for collaboration with the Arts and Business program may be productive. However, we are cautious about adding more courses to our current list of offerings. We currently offer two courses in arts management, THPERF 248 Project Management in the Arts (recently revised for the 2021-22 academic calendar) and THPERF 343 Stage Management, which cover all areas of producing, management, and event planning (including financial management and human resource management) not already covered by ARBUS courses (in which marketing is well represented). Since we are dependent upon sessional instructors to deliver these courses, and low enrolments have meant we have not been able to offer them consistently, we do not see an advantage in increasing the number of courses at this stage. Instead, we would welcome including them in the list of courses that fulfill Arts and Business requirements, working with ARBUS to ensure these courses fulfill ARBUS needs (and revising if/as necessary), and discussing other ways in which Arts and Business students might benefit from Theatre and Performance courses. In response to this recommendation, after we have completed our current curriculum review, we will initiate a discussion with Arts and Business about possible collaborations between the two programs.

Dean's Response

Some years ago Arts and Business, and its predecessor, Applied Studies, featured a Specialization in Cultural Management. Although it was a worthy program, it was eventually closed down because of lack of student enrolments. Perhaps the time has come for a revisioning of such a program; if so, THPERF should work closely with partners, both internal and external, in order to avoid the possible pitfalls of the earlier program and to identify new directions that such an initiative might take.

- 3. The program should, perhaps with the support of CTE, engage program stakeholders in a curriculum mapping exercise that places production at the core and considers how the program learning outcomes are realized through production. The “bundling” of not only practice-based learning outcomes but also learning outcomes pertaining to more academic aspects like theatre history, dramatic literature, dramaturgy and theory, in alignment with the creation of performance, would allow the program to fulfill its outcomes with a small cohort of students and reducing the need to offer many distinct courses.**

Response

As described in our introductory comments above, the Theatre and Performance program agrees that a comprehensive curriculum review is needed, and the program is currently engaged in that review. We agree that the core pedagogical and program delivery question raised by the reviewers in this recommendation is central, i.e. the relative weight and distribution among required courses of practice-based and traditional academic knowledges, competencies, and learning activities. We also appreciate the recommendation to seek support from the Centre for Teaching Excellence (CTE), and will do so as our current review proceeds. At this stage in the review process, we are already conscious that the Theatre and Performance program is under-resourced in two areas crucial to the integration of practice-based and more traditional learning activities, especially as remote learning continues. Audio-visual production equipment and software licenses (such as Adobe Creative Cloud) are prohibitively expensive for students to acquire individually and will need to be sustainably funded in future.

In addition, we appreciate the reviewers’ intention to help concentrate the numbers of our students into fewer classes, thereby increasing enrolments in individual classes and preventing course cancellations. However, over the last several years, offering too many courses has not been a problem; on the contrary, we have not been able even to offer the basic minimum of 8 academic units required to complete the Theatre and Performance honours plan. If we wished to reduce the number of Theatre and Performance courses we needed to offer, we would need to reduce the number of THPERF units required by replacing some THPERF courses in our plans with “approved” courses offered by other programs. We will explore this possibility towards the end of our review process, when we are mapping new curricular learning outcomes to existing plans and courses, and revising them.

Dean’s Response

No further comment.

- 4. The program should ensure that there are regular offerings of courses and selection of performance texts that address or “speak to” “canonical” repertoire and increase student knowledge of “core” literary and socio-historical context in the field of theatre studies.**

Response

The Theatre and Performance program agrees that foundational canonical content, which operates as reference points through which students can develop basic knowledge and analytical skills, and on which they can begin to exercise critical judgment and creative adaptation, has been lacking in our program since 2014. As before, we are cautious about adding courses to our current roster. However, we will explore the possibilities for distributing this content among required courses towards the end of our review process, when we are mapping new curricular learning outcomes to existing plans and courses, and revising them.

Increasing the THPERF program's offerings in these areas will create a new need for relevant library (text and audio-visual) resources. The existing Theatre and Performance collections related to the canon are heavily dependent on the holdings at Guelph University, where they are also in regular use; this makes it difficult for Waterloo students and faculty to access them. Other kinds of research resources (especially design and theatre technology journals and performance archives) are lacking altogether, and the time needed to secure permissions to circulate digitized course materials on an ad hoc basis are preventatively long. As a result, the program will need support from the Dean of Arts to expand collections.

Dean's Response

There has as yet been no discussion with the Dean's office about increased collections support, nor is there any reference to the Dean under #4 in the implementation plan. Nevertheless, while we are still facing fiscal constraints that prohibit us from providing programs with ideal resource levels, we are open to having a conversation. We would be happy also to assist THPERF in finding innovative methods of collaboration/sharing with other units (e.g., FINE) and in addressing processes that are hindering effective use of materials.

5. The program should investigate options for and consider the advantages of program staff assuming formal teaching roles (in areas such as production skills, design, and production/design history) to take advantage of existing instructional expertise in the program and expand course offerings.

Response

The Theatre and Performance program agrees that our program staff are exceptionally qualified and capable instructors, and that students already benefit significantly from their expertise in course labs and productions. As above, we are cautious about expanding course offerings, given the low enrolments in existing courses, and have some reservations about the workloads for staff that would result in expanding their responsibilities in this way. However, we do see possibilities for changes in the roles of Head of Wardrobe and Technical Director, and will explore new possibilities for delivering content that can be taught by program staff towards the end of our

curriculum review process, when we are mapping new learning outcomes to existing plans and courses, and revising them.

Dean's Response

No further comment.

Recommendations Not Selected for Implementation

N/A

Implementation Plan

	Recommendations	Proposed Actions	Responsibility for Leading and Resourcing (if applicable) the Actions	Timeline for addressing Recommendations
1.	<p>The program should take steps to increase support for the Arts Co-op program option by:</p> <p>a. Investigating the feasibility of, and advocating for reconsideration of university parameters for, co-op placements to open opportunities for employers who are not-for-profit organizations and to allow placements that do not conform to current one-term time frames.</p> <p>b. Providing for a Co-op coordinator or liaison role within the Theatre and Performance program to foster placement relationships with local arts organizations.</p> <p>c. Adapting course offerings across multiple terms to accommodate co-op term rotations.</p>	<ol style="list-style-type: none"> 1. In consultation with the Co-op office and our networks in the not-for-profit sectors, determine the experiential learning outcomes offered by co-op placements in a variety of sectors (including but not limited to not-for-profit), which differ from, extend, and/or deepen experiential learning outcomes in the Theatre and Performance program. 2. In consultation with the Co-op office and our networks in the not-for-profit sectors, determine the competencies developed in Theatre and Performance courses that distinguish THPERF students from majors in other programs. 3. Work with the Co-op office to establish relationships with arts industry organizations so that the co-op office can maintain those relationships moving forward, and support THPERF students in securing placements. One option we would like to explore is establishing a 	Chair and Associate Chair (Theatre and Performance)	By 2025-26

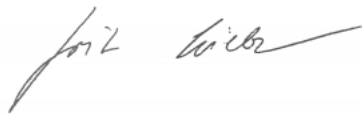
		<p>liaison for the THPERF program from within Co-op.</p> <p>In consultation with the co-op office and Arts recruitment, develop messaging for use in recruitment and student orientation that clearly communicate what students can expect from an Arts Co-op experience with a Theatre and Performance Major at Waterloo.</p>		
2.	<p>The program should make curricular changes that improve integration with the business side of the Arts + Business program Option. Potential course offerings in arts management, producing, arts marketing, etc., would be steps towards this goal.</p>	<p>Initiate a discussion with Arts and Business about possible collaborations between the two programs, potentially revisiting a “Specialization in Cultural Management”.</p>	<p>Associate Chair, Theatre and Performance</p>	<p>By 2025-26</p>
3.	<p>The program should, perhaps with the support of CTE, engage program stakeholders in a curriculum mapping exercise that places production at the core and considers how the program learning outcomes are realized through production. The “bundling” of not only practice-based learning outcomes but also learning outcomes pertaining to more academic aspects like theatre history, dramatic literature, dramaturgy and theory, in alignment with the creation of performance, would allow the program to fulfill its outcomes with a small cohort of</p>	<ul style="list-style-type: none"> ● Comprehensive review of curriculum, centering core pedagogical values and EDI, exploring co-op, and determining feasibility based on faculty and staff expertise. ● Continue to consult with Equity Office. <p>Initiate consultation with Centre for Teaching Excellence.</p>	<p>Chair, Theatre and Performance curriculum committee, Associate Chair, Theatre and Performance</p>	<p>By 2025-26</p>

	students and reducing the need to offer many distinct courses.			
4.	The program should ensure that there are regular offerings of courses and selection of performance texts that address or “speak to” “canonical” repertoire and increase student knowledge of “core” literary and socio-historical context in the field of theatre studies.	As part of the curriculum review in (3), distribute this content among required courses.	Chair, Theatre and Performance curriculum committee, with Associate Chair, Theatre and Performance	Ongoing, and as part of curriculum review (recommendation 3)
	The program should investigate options for and consider the advantages of program staff assuming formal teaching roles (in areas such as production skills, design, and production/design history) to take advantage of existing instructional expertise in the program and expand course offerings.	As part of the curriculum review in (3), explore new possibilities for delivering content that can be taught by program staff.	Chair, Theatre and Performance curriculum committee, with Associate Chair, Theatre and Performance	Ongoing, with consideration of formal revision to staff roles in 2025-2026

The Department Chair/Director, in consultation with the Dean of the Faculty shall be responsible for the Implementation Plan.

Date of next program review _____ **2026-2027** _____
Date

Signatures of Approval



04 October, 2022

Chair/Director _____ Date

AFIW Administrative Dean/Head (*For AFIW programs only*) _____ Date



17/01/2023

Faculty Dean _____ Date

Note: AFIW programs fall under the Faculty of ARTS; however, the Dean does not have fiscal control nor authority over staffing and administration of the program.



June 10, 2022

Associate Vice-President, Academic _____ Date
(For undergraduate and augmented programs)

Associate Vice-President, Graduate Studies and Postdoctoral Affairs _____ Date
(For graduate and augmented programs)

Two-Year Progress Report

History (BA, Minor, Specialization)

June 2022

Background

In accordance with the University of Waterloo's Institutional Quality Assurance Process (IQAP), this final assessment report provides a synthesis of the external evaluation and the internal response of the Department of History. A self-study (Volume I, II, III) was submitted to the Associate Vice-President, Academic on September 28, 2018. The self-study (Volume I) presented the program descriptions and learning outcomes, an analytical assessment of the programs, including the data collected from a student survey, along with the standard data package prepared by the Office of Institutional Analysis & Planning (IAP). The CVs for each faculty member with a key role in the delivery of the program(s) were included in Volume II of the self-study.

A site visit with two arm's-length external reviewers, Dr. David Wright, Professor of History & Classical Studies, McGill University, and Dr. Dominique Marshall, Professor of History, Carleton University, was conducted in December 2018.

A total of five recommendations were provided by the reviewers, touching on curricular and governance improvements, and increased support for the program. In response, the program created a plan outlining the specific actions proposed to address each recommendation as well as a timeline for implementation. The next cyclical review for this program is scheduled for 2024-2025.

Enrollment over the past two years

	General	Honours	Co-op	Grad	Minors
2021-2022 (CURRENT YR)	9	49	38	66	51
2020-2021 (LAST YR)	14	49	32	63	49

Progress on Implementation Plan Recommendations

- 1) *First, we would encourage the Department to 'rally around' the Co-Op as a program that sets the Department apart from regional competitors. We also advise that the Faculty of Arts monitor the viability of the stand-alone Honours BA over the next seven years.*

Status: in progress

Details: We have continued to publicize and grow our Co-op stream since it began in 2017, and it has attracted more students since the program review in 2019. The Co-Op stream is a department priority, and will continue to be so for the duration of this review cycle. Our Honours BA (by which we interpreted the reviewers mean the Honours degree without co-op, as of course co-op students also do Honours degrees) has also grown since 2019 despite our FTE complement declining. We are pleased by this growth, and will continue to attract additional students over the next five years through our diversifying course offerings.

- 2) *Second, we recommend the formalization and standardization of departmental governance, including a regular monthly slot blocked out (by the Registrar's Office/Scheduling) for department meetings, a small number of department committees, and the inclusion of AFIW faculty members on those committees.*

Status: completed

Details: Department meetings have always been held on a monthly basis. We schedule them after each term's teaching schedule comes out, as we have no control at the department level of the university scheduling process. We have created a department committee on by-laws, and have continued to convene our department graduate committee. We do not have a standing undergraduate curriculum committee as the program's administration is carried out by our Undergraduate Chair and Undergraduate Coordinator, but have had periodic curriculum committees in the past to discuss revising curriculum, and will do so again. Finally, AFIW colleagues have always participated in department undergraduate deliberations. This practice continues.

- 3) *Third, we encourage the department to continue to tailor existing and new course offerings to complement the strengths of the University. Pursuant to this, we would also advise a more strategic use of sessional contracts in order to fill the gaps in geographical and temporal coverage in course offerings rather than simply replace the courses usually offered by regular tenure- stream faculty.*

Status: completed

Details: The department has long sought to tailor some of our courses to overall University strengths, and has continued to do so since 2019. An example is an expanded suite of public and digital history courses, which align with the University's strength in experiential learning. The department rejected the recommendation to diversify the curriculum explicitly through the use of sessional instructors on the grounds that we do not control the sessional budget. That said, when sessional funds are available, and contingent on other teaching resource factors, we have endeavoured to hire sessionals

to offer new or existing courses on subjects not otherwise taught (for instance, our course on the history of South Asia).

- 4) *Fourth, we believe the Faculty of Arts should consider seriously a reorganization of the support staff, moving towards a pooled system of administrative support. The current system of two staff supporting a small department does not appear to be working.*

Status: **NA**

Details: This recommendation is beyond the control of the Department. The recommendation was brought to the Dean's attention. The decision as to whether to adopt a pooled system of administrative support would be made at the decanal level if they so wished.

- 5) *Fifth, we don't believe that one position in the 'rest of the world' will likely resolve the emphasis on Western European/North American history of the Modern era. We would recommend, then, future hires that are both geographically reinforcing of existing strengths in Western (Euro-North American) history while having a research focus (and upper year teaching interest) in the history of science and technology (or interest in Science and Technology Studies).*

Status: **in progress**

Details: The department has hired two tenure-track historians since the review – one in Indigenous history, one in Black Canadian history – replacing retired colleagues in medical history, the history of human rights, and European history. If and when the department is granted future hires, we will take this recommendation under consideration.

Explain any circumstances that have altered the original implementation plan

Three tenured colleagues retired in 2020 (Heather MacDougall, Lynne Taylor, James Walker). Only two of these positions have been replaced to date, both at the end of Fall term 2021. Covid has also constrained our ability to implement our plan, as the delivery of our current undergraduate curriculum was the priority for faculty members switching to remote teaching.

Address any significant developments or initiatives that have arisen since the program review process, or that were not contemplated during the review

Two tenure-track faculty have been hired, starting in January 2022. We are thus smaller by one member compared to when the review took place. Two faculty have also taken on full-time administrative roles at the university, meaning three of our fifteen faculty members are not

teaching in the department at present. We do have two Definite Term Lecturer positions for which we are hiring in 2022 as temporary replacements for two colleagues seconded to Associate Vice President roles.

Report on anything else you believe is appropriate to bring to Senate concerning this program

We have made good progress on implementing our plans in response to the review over the past two years, especially in the context of Covid.

Updated Implementation Plan

	Recommendations	Proposed Actions	Responsibility for Leading and Resourcing (if applicable) the Actions	Timeline for addressing Recommendations
1.	<i>First, we would encourage the Department to ‘rally around’ the Co-Op as a program that sets the Department apart from regional competitors. We also advise that the Faculty of Arts monitor the viability of the stand-alone Honours BA over the next seven years.</i>	Prioritize co-op stream	Department Chair and Associate Chair Undergraduate	In progress. We have committed to publicize the History co-op stream at Arts recruiting events, as well as information sessions and outreach with current students. We plan to continue doing so in upcoming years, and to continue to work with the Co-op office to aid our students in finding placements.
2.	<i>Second, we recommend the formalization and standardization of departmental governance, including a regular monthly slot blocked out (by the Registrar’s Office/Scheduling) for department meetings, a small number of department committees, and the inclusion of AFIW faculty members on those committees.</i>	Establish additional standing committees	Department Chair	Completed
3.	<i>Third, we encourage the department to continue to tailor existing and new</i>	Continue to offer courses that align	Department Chair	In progress . We assign sessional instructors where we are provided with them to cover a balance of courses in

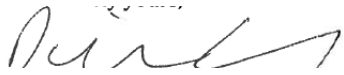
	<i>course offerings to complement the strengths of the University. Pursuant to this, we would also advise a more strategic use of sessional contracts in order to fill the gaps in geographical and temporal coverage in course offerings rather than simply replace the courses usually offered by regular tenure- stream faculty.</i>	with University strengths	(allocation of teaching duties) and faculty members (teaching of courses)	geographical and temporal areas not covered by regular faculty members, and to teach core program courses that are usually taught by full-time faculty when the latter are on leave. We have always tried to strike this balance, and re-committed ourselves to doing so upon receipt of this review.
4	<i>Fourth, we believe the Faculty of Arts should consider seriously a reorganization of the support staff, moving towards a pooled system of administrative support. The current system of two staff supporting a small department does not appear to be working.</i>	The Chair communicated this recommendation to the Dean of Arts. We anticipate any reform of the staffing model will come from the Office of the Dean. The Department itself is not in favour of a pooled system.	N/A	N/A

5	<p><i>Fifth, we don't believe that one position in the 'rest of the world' will likely resolve the emphasis on Western European/North American history of the Modern era. We would recommend, then, future hires that are both geographically reinforcing of existing strengths in Western (Euro-North American) history while having a research focus (and upper year teaching interest) in the history of science and technology (or interest in Science and Technology Studies).</i></p>	<p>Consider these fields when future hires are authorized. Two Definite Term Lectureships have been authorized for 2022, and the Department will conduct searches for these positions this year.</p>	<p>DACA and Department Chair</p>	<p>To be determined in consultation with Dean of Arts.</p>
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The Department Chair/Director, in consultation with the Dean of the Faculty shall be responsible for monitoring the Implementation Plan.

Date of next program review: _____ **2024-2025** _____

Signatures of Approval:



13/01/2022

Chair/Director

Date

AFIW Administrative Dean/Head (For AFIW programs only)

Date



17/01/2023

Faculty Dean

Date

Note: AFIW programs fall under the Faculty of ARTS; however, the Dean does not have fiscal control nor authority over staffing and administration of the program.



October 2, 2022

Associate Vice-President, Academic
(For undergraduate and augmented programs)

Date

Associate Vice-President, Graduate Studies and Postdoctoral Affairs
(For graduate and augmented programs)

Date

Two-Year Progress Report

Liberal Studies (BA)

August 2022

Background

The Faculty of Arts offers a [Three-Year General Liberal Studies](#) plan and a [Four-Year General Liberal Studies](#) plan. As of 2019, Liberal Studies can be completed as an Honours plan and as a co-op plan as of 2020. Liberal Arts plans are administered by the Faculty, rather than a specific department, and give students a wide range of course choices. Students in a Liberal Studies program can also select from all minors in Arts, and the plans can be combined with Arts and Business plan. It is also available as an online-only program.

The last review of the program was completed in 2019. External reviewers Professor André Loiselle, Dean of Humanities at St. Thomas University and Professor John Justin McMurtry, Associate Dean Programs and Chair of the Department of Social Science at York University, delivered their report April 29, 2019.

The reviewers identified two main strengths of the program, which are related to its two purposes in the Faculty of Arts. The first is that it provides a vehicle for students who are interested in a program with a high degree of flexibility that allows them to engage with a number of humanities and social science disciplines and to “pursue their own path”, in the reviewers’ words. The second is that it provides a means of retaining students who have been unable to maintain required standing in a major plan. This includes students who transfer from other Arts majors, as well as those who are transferring into Arts from another faculty. For those students, Liberal Studies provides an opportunity to take courses that will be required for them to declare a new Arts major. These students are therefore typically in the Liberal Studies plan only temporarily.

The reviewers’ recommendations were mainly intended to address a perceived lack of program structure that in some ways results from the program’s dual role. The flexibility that allows students transferring from another plan to take courses that they require for admittance to another major, was a challenge for identifying a set of program learning outcomes, besides the University Undergraduate Degree Level Expectations (UDLES), that would also serve the students who wish to graduate with a Liberal Studies major. The mobility of students into and out of the program presents difficulties for developing a “cohort” among Liberal Studies students and for identification as a group within the Faculty of Arts. This mobility is also a challenge for reporting on numbers of majors and their time in the program.

Enrollment over the past two years

Count Date	3-YR General	4-YR General	Honours	Co-op
Fall 2020	86	186	134	57
Fall 2021	95	165	108	107

Includes students registered in the term (enrolled in courses)

Progress on Implementation Plan

Reviewer Recommendations

1. Develop a Handbook for Liberal Studies which highlights the pathways in and out of Liberal Studies, the supports available to students while in the Program (library, advisors, etc.), and the pathways to graduation. The handbook should be positive and share success stories so that the students can see themselves moving forward rather than feeling “dumped” in Liberal Studies.

Status: completed

The development of a handbook was originally planned to be completed in Summer 2020, by the Liberal Studies Academic Advisor working in the Arts Undergraduate Office. However, the pandemic and the increased demands for advising has led to delays. As an interim measure, we have created a [Liberal Studies discipline webpage](#) and have improved the [Liberal Studies major](#) webpage with information on program goals and requirements. We will further develop this into a more complete “handbook” by the end of Summer 2022. *(Update: this has been completed. However, rather than a pdf “handbook”, the material is on the expanded Liberal Studies major page.)*

As part of this development, we have also updated calendar language to simplify the descriptions of the plans so that Liberal Studies is now referred to as a “major.” Although it is not a major in the sense that it is not focussed on a particular discipline or area of study, Liberal Studies is the main academic plan noted on a student’s transcript and has a plan average and plan requirements. The previous calendar language was confusing for students because every rule that referred to majors required a similar provision or exception for Liberal Studies. It is hoped that this change will also help students better identify with Liberal Studies as their major, as well as making program requirements and rules clearer.

2. Create a core capstone course with clear learning outcomes (such as skills identification, reflexive journaling, written and oral communication exercises, professional development, Strategies on how to transition to the workforce or grad school) for those who wish/are required to graduate from Liberal Studies.

Status: incomplete (declined)

As noted in the response to the reviewers’ report, we are not convinced of the need for a capstone course. All Liberal Studies students have to satisfy the University Communication Requirements and many come from co-op programs and have therefore taken professional development courses, have had work terms, and have reflected on their work experiences. As of 2020, Liberal Studies can itself

be completed as a co-op program. With the advent of Honours Liberal Studies (2019), students can also enrol or stay enrolled in the Arts and Business program (Regular or Co-op), and therefore complete the capstone course for that plan. Students in Liberal Studies can also do the [EDGE Certificate](#) (offered by Co-operative Education), which provides experiential learning, skills identification, and reflection on the relationships between work and academic experiences.

We also doubt the administrative feasibility of such a requirement. The fact that many students do not expect to graduate from Liberal Studies will make it difficult to ensure that students enrol in a capstone course. Liberal Studies has three-year and four-year general degree plans in addition to an honours plan and devising a capstone for all three would be challenging. The Undergraduate Affairs Group, the body which considers and approves curricular innovations and changes in the Faculty of Arts, rejected the idea the last time a program review suggested it (2011).

3. Develop Learning Outcomes which offer some indication of the knowledge, skills and values that students acquire through the Liberal Studies program when they graduate from it.

Status: Completed

Learnings outcomes for the program were developed with the help of the Centre for Teaching Excellence, in the summer of 2021.

4. Gather more robust data on the Liberal Studies student body such as: which programs they come from, which programs they go into out of Liberal Studies, which students graduate in Liberal Studies (and from what programs), how many students are voluntarily "renaissance scholars" and which are in the program involuntarily, where students work after graduation, and how many go on to graduate school.

Status: In progress

We are now collecting better data on a termly basis, mainly through ASIS/OAT queries that can identify students who graduate with Liberal Studies plans, as well as the plans from which they enter the program, and plans they begin after leaving the program.

The distinction between those who "choose" the program, and those who do not is difficult to make. We can identify those students who enter Liberal Studies without first declaring another major, and it might be assumed that these students are more likely to be those that the reviewers refer to as "renaissance scholars", who intentionally choose the program and intend to graduate from it. It is, unfortunately, beyond our capability to identify the number who go on to graduate school, or where students work after graduation.

5. Create an "excellence award" for the best graduating student from Liberal Arts to encourage a sense of belonging, excellence and value for students who are going to graduate from the program.

Status: Completed

Since June 2020 we confer a convocation award to the top graduate in the Honours Liberal Studies program (with a minimum overall average 80%).

Updated Implementation Plan

	Recommendations	Proposed Actions	Responsibility for Leading and Resourcing (if applicable) the Actions	Timeline for addressing Recommendations
1.	Create handbook for Liberal Studies	Handbook for Liberal Studies will be prepared	AUO Advisor for Liberal Studies; no resources	Interim webpage developed. Online handbook to be completed (August 2022). Update: completed.
2.	Create core capstone course	Declined		N/A
3.	Develop learning outcomes for the plan	Learning outcomes will be developed	AD Undergraduate Programs with CTE; no resources	Completed (August 2021)
4	Gather more robust data on Liberal Studies students	Establish regular and consistent data collection on all of the facets referred to by the reviewers except graduate career or grad school outcomes	AUO Advisor for Liberal Studies; Arts Academic Officer; no resources	Completed
5.	Create an excellence award	Add Honours Liberal Studies to convocation awards	AD Undergraduate Programs; no resources	Completed (June 2020)

Date of next program review: _____ **2025-2026** _____
Date

Signatures of Approval:



Martin Cooke, AD Undergraduate programs (acting) _____ May 2, 2022 _____

Chair/Director _____ Date

AFIW Administrative Dean/Head (For AFIW programs only) _____ Date



_____ 17/01/2023 _____

Faculty Dean _____ Date

Note: AFIW programs fall under the Faculty of ARTS; however, the Dean does not have fiscal control nor authority over staffing and administration of the program.



_____ October 2, 2022 _____

Associate Vice-President, Academic _____ Date
(For undergraduate and augmented programs)

Associate Vice-President, Graduate Studies and Postdoctoral Affairs _____ Date
(For graduate and augmented programs)

Senate Undergraduate Council - March 7, 2023
Faculties of Environment and Science

Course Approvals (attachment 1)

1. New – N/A
2. Revised
3. Inactivate – N/A

Academic Plan revisions (major): N/A

Academic Plan revisions (minor): N/A

Academic Regulation revisions (minor): N/A

COURSE CHANGES (for approval)

Geography & Environmental Management

Current Catalog Information

GEOG 270 (0.50) LEC, TUT Remotely Piloted Aircraft Systems (RPAS) Knowledge Requirements

Students will gain knowledge about the requirements and constraints affecting recreational, commercial and research RPAS (Unmanned Aerial Vehicles [UAV], Unmanned Aircraft Systems [UAS]) flights for geomatics applications. Theory and conceptual factors affecting flight, remote sensing, and spatial analysis with very-high resolution data will be discussed. Students will gain knowledge about how to navigate regulatory requirements. They will learn how to link their science and research objectives with geomatics skills to mitigate risk and obtain regulatory approval for legal RPAS flights. Assignments provide a range of experiences to students that may include: applied aspects of flight campaign approval, setup, management; flight training; and integrating imagery with geographic information systems.

No Special Consent Required

Cross-listed as: AVIA 270

Effective 01-SEP-2024

Component Change: LAB, LEC

Rationale : What has always historically been included in this course is more in line with the definition of a lab component rather than a tutorial. Students engage in hands-on practice and experimentation with remotely piloted aircrafts/special purpose equipment. Both faculties of Environment and Science have consulted on this proposed change, that will be submitted jointly at the March SUC.

Interdisciplinary Studies

Current Catalog Information

AVIA 270 (0.50) LEC, TUT Remotely Piloted Aircraft Systems (RPAS) Knowledge Requirements

Students will gain knowledge about the requirements and constraints affecting recreational, commercial and research RPAS (Unmanned Aerial Vehicles [UAV], Unmanned Aircraft Systems [UAS]) flights for geomatics applications. Theory and conceptual factors affecting flight, remote sensing, and spatial analysis with very-high resolution data will be discussed. Students will gain knowledge about how to navigate regulatory requirements. They will learn how to link their science and research objectives with geomatics skills to mitigate risk and obtain regulatory approval for legal RPAS flights. Assignments provide a range of experiences to students that may include: applied aspects of flight campaign approval, setup, management; flight training; and integrating imagery with geographic information systems.

No Special Consent Required

**University of Waterloo
Undergraduate Catalog Report
Faculty of Environment**

Page No. 2
Run Date 17-FEB-2023
Meeting Number(s) 3

Requisites :
Cross-listed as:
Effective 01-SEP-2024
Component Change:
Rationale :

Antireq: GEOG 374 001 S17; AVIA 374 001 S17
GEOG 270

LAB, LEC

What has always historically been included in this course is more in line with the definition of a lab component rather than a tutorial. Students engage in hands-on practice and experimentation with remotely piloted aircrafts/special purpose equipment. Both faculties of Environment and Science have consulted on this proposed change, that will be submitted jointly at the March SUC.

End of Report

University of Waterloo
SENATE UNDERGRADUATE COUNCIL
Senate Governance Review Guiding Questions

- How would you describe the current level of engagement within the Senate Undergraduate Committee?
- Is the current timing, cadence, and length of meetings appropriate? Could improvements be expected from changing one or more of these elements?
- Does the Committee's agenda accurately reflect its mandate? Is the Committee appropriately engaged on matters in its mandate? What examples support this (if any)? Are there any changes required to the mandate of the Committee?
- Do members observe any inappropriate overlap (whether minor or significant) in the mandate, membership, or responsibilities with other Senate Committees and Councils? Are there committees with similar mandates that could be combined?
- Are the Senate-delegated powers of the Committee appropriate? Are there any matters/powers that could be delegated from Senate to this Committee or from this Committee to a subcommittee or other university committee? Would creation of a subcommittee (e.g. committee to handle curricular submissions on behalf of the Senate councils) be appropriate to handle routine approvals, and so to liberate time and space to focus on more strategic issues? •
- Is the membership composition of the committee appropriate? How could it be changed with tasks delegated to sub-committees or other committees?
- How does this Committee communicate with Senate? How might the Committee communicate differently with Senate?
- For consideration of proposals with a scope that is cross-campus/interdisciplinary or otherwise does not neatly fall within the remit of a single governance body, could the committee adopt mechanisms (for itself or with other bodies) to provide a more efficient pathway toward approval?

Sketch of SUC Subcommittees

Discussion draft for SUC, March 2023

For discussion: By striking two new subcommittees, [one a subcommittee of SUC and the other a new Senate committee](#), and focusing the curricular ~~and QA~~ business that cannot be done in the ~~these~~ subcommittees to [a smaller number of two](#) SUC meetings per year, we can reduce the number of SUC meetings from 10 to 6, leaving the bulk of SUC meetings open for discussion of the many UG education related issues that fall within the SUC remit that may not have received due SUC attention in recent years. The Senate Exec document circulated with the SUC materials, which proposes reducing the number of Senate meetings, states:

In considering these potential changes we are mindful that the revised schedule needs to be feasible for Senate's councils to complete the large volume of work that comes through these bodies. It is particularly important to keep Senate meetings in months that are key for each Senate council (November/March/May for SUC per the [effective dates chart](#), November/April/June for SGRC per the GSPA office).

The “effective dates” chart indicates that the November and May Senate dates are the crucial ones for curricular and program items, which means that the October and April SUC meetings are essential for those matters.

Moving the bulk of the “all in favor, all opposed, any abstentions, carried” routine curriculum and QA business off SUC’s plate will create more openings for using SUC as a forum for substantive discussion of items within our remit. **The proposal leaves [two to four meetings per year that include curricular/new program/QAP business](#). Most of it will be included in a consent agenda, but contentious or very substantive matters will be on the regular agenda.**

With this, it would be possible **to reduce the number of meetings of the full SUC committee from 10 per year to (say) six per year. For the ADUs and student reps on the subcommittees, this process should not result in their devoting more time to SUC business than they do already.**

Subcommittee [of SUC₁](#): Curriculum and New Program Approvals

Membership:

1. AVPA
2. **The six Faculty ADUs, plus ADUs from [the AFIW as necessary](#)**
3. One UG student member of SUC
4. Editor, UG Calendar (support)
5. Coordinator, Quality Assurance (support)

Remit and processes (this is a jumble of two things that will need to be disentangled if we decide to propose something like this to Senate Exec).

1. When curriculum submissions arrive from Faculties, they will be reviewed by the Editor, UGC₂, the Coordinator, QA, and the AVPA₇ (as they are now). The Editor catches many infelicities and

has them fixed at an early stage; the QA person ensures that major and minor modifications are appropriately categorized. The AVPA has a look at rationales and flags concerns.

2. After review, amendment, resubmission, the other members of the committee do what the ADUs now often do in advance of SUC meetings ...
 - a. they find other clarifications and corrections that are needed.
 - b. reach out to non-committee members as necessary in this process ~~(since not all ADUs are on the committee) they would~~. The work can take place asynchronously and largely without the need for in-person meetings. Still TBD is the role of the AFIW AD's: does it make sense for them to be full voting members wrt all matters, or do we ensure that they are voting members on matters that are AFIW-related?
 - c. The new scheduling software may facilitate workflows ... this is tbd
3. The precise voting procedure is still t.b.d. Procedure tbd (do we a tick an online box vote or something else easy to be complete but suitably official?), but presumably this will normally result in a unanimous or almost unanimous approval of the suitably corrected submissions within the committee.
4. All the unanimously approved courses, and minor modifications, ~~major modifications~~ would appear on the consent agenda of the October or April meetings (and perhaps one or two others, if there are operational reasons for working that way).
 - a. Issues that couldn't be brought to unanimous approval would go on the regular agenda for an SUC vote. Ideally this would not need to happen often.
5. New program proposals and major mods would appear on the regular agenda, with a recommendation from the subcommittee.

In short, the remit is to do the de facto approving of all courses, ~~major~~ and minor modifications, though it is always a possibility that an SUC member will ask to move an item from the consent agenda to the regular agenda.

We could also recommend to Senate that the remit of SUC be expanded so that final approval of regulations and major mods be delegated to SUC (as is currently the case with course approvals) and only reported to Senate.

New Senate Committee Subcommittee 2: Academic Quality Assurance Committee (joint with SGRC) Membership:

1. AVPA
2. AVPGSPA
3. And additional faculty member from SUC~~One ADU~~ (two year term)
4. An additional faculty member from SGRC~~One ADG~~ (two year term) ... SUCADU and SGRC-ADG terms staggered
- 4.5. One UG student Senator and one Grad Student Senator
- 5.6. Director, QACI (support)

Process and Remit:

1. This committee reviews FARs and Two-Year Reports on behalf of SenateUC/SGRC.
2. As currently happens, each FAR/Two-Year Report is first read by one of the AVPs; pressing questions are passed on to the authors of the report for repair. When the report is judged to be

in decent shape, it is shared with the other members of the committee along with residual, less pressing questions from the AVP.

3. Representatives of the program attend a meeting to answer questions. The committee votes to recommend acceptance of the report to SUC/SGRC, or to send it back for further revision (in which case, go back to step 2)
 - a. Option: Perhaps there can be an “entirely asynchronous” option for programs whose FARs and Two-year reports are in good shape when they arrive, and only reports that need significant discussion need the in-person event.
4. The recommendations for approval of the FARs/Two-Year Reports are on the consent agenda [of Senate, probably two or three times per year. ~~for either SGRC or SUC in October or April.~~](#)

This committee would probably need to meet between two and four times a year in person.