FOR APPROVAL	**PUBLIC**	**OPEN SESSION**

TO: Committee on Academic Policy and Programs

SPONSOR: Susan McCahan, Vice-Provost, Academic Programs
CONTACT INFO: (416) 978-0490, vp.academicprograms@utoronto.ca

PRESENTER: See Sponsor
CONTACT INFO:

DATE: February 5, 2020 for February 24, 2020

AGENDA ITEM: 3

ITEM IDENTIFICATION:

New Undergraduate Program Proposal: Major in Creative Writing in an existing undergraduate degree (HBA), University of Toronto Scarborough.

JURISDICTIONAL INFORMATION:

The Committee on Academic Policy and Programs approves new undergraduate programs within an existing degree, as defined by the University of Toronto Quality Assurance Process. *(AP&P Terms of Reference, Section 4.4.b.i.)*

GOVERNANCE PATH:

1. UTSC Academic Affairs Committee [For Recommendation] (January 15, 2020)
2. **Committee on Academic Policy and Programs [for approval] (February 24, 2020)**

PREVIOUS ACTION TAKEN:

The proposal for the Major in Creative Writing received approval from the UTSC Academic Affairs Committee on January 15, 2020.

HIGHLIGHTS:

This is a proposal for a new Major in Creative Writing that will lead to an Honours Bachelor of Arts degree. It will be offered by the Department of English at the University of Toronto Scarborough (UTSC). The Major will consist of 7.5 full-course equivalents (FCEs). It builds on the Department's existing freestanding Minor in Creative Writing that was launched in 2013-14, which will continue to exist.

The proposed Major has two main purposes. First, it will contribute to the education and training of the next generation of Canadian creative writers. Second, it will enable students from any field of study to develop an enriching creative practice that complements other scholarly pursuits at UTSC. By providing an extensive suite of workshop-based courses in traditional, contemporary and emerging forms, this new program will provide the aspiring novelist, poet, screenwriter, playwright, literary journalist, essayist or graphic novelist with the following:

- A deep historical and theoretical understanding of varied literary genres;
- The pedagogical framework and critical feedback required to explore and develop their own creative voices; and
- The practical knowledge and experience required to professionalize their creative skills.

The program is course-based and will rely primarily on practice-based classes. It will cover the core creative writing areas: fiction, non-fiction and poetry at beginner, intermediate and advanced levels. It will also provide extra-curricular programming, including a student creative writing group, student literary journal, a creative writing contest and reading series. It will enable students to engage with a wide range of visiting writers, notably through an annual Writer-in-Residence program.

Enrolment into the program will be limited, and applicants will submit a portfolio as part of the process. Students will be able to apply to the program after the completion of 4.0 credits including ENGA03H3 (Introduction to Creative Writing). It is anticipated that 25 to 30 students will enrol in the program each year for a total of 80 students in the Major each year.

Consultation occurred within UTSC as well as with the tri-campus Graduate Department of English, Faculty of Arts and Science and University of Toronto Mississauga. The proposal was reviewed by Tri-Campus Deans.

The program was subject to external appraisal on September 26 and 27, 2019 by Professors Robert Finley, Department of English, Memorial University and Kate Sterns, Department of English, Concordia University. The external appraisers made a number of suggestions which resulted in changes to the program, as reflected in the Dean's response to the appraisal report.

FINANCIAL IMPLICATIONS:

The new financial obligations resulting from this program will be met at the divisional level.

RECOMMENDATION:

Be it Resolved,

THAT the proposed Major in Creative Writing, which will confer the existing degree HBA, as described in the proposal from the University of Toronto Scarborough dated November 29, 2019, be approved ,effective September 1, 2020.

DOCUMENTATION PROVIDED:

- *Cover*
- *Proposal for a Major in Creative Writing, UTSC*

University of Toronto

New Undergraduate Program Proposal

All proposed new undergraduate programs are subject to external appraisal.

Name of proposed program:	Major in Creative Writing
Degree conferred:	Honours Bachelor of Arts (HBA)
Department/unit (if applicable) where the program will be housed:	English
Faculty/academic division:	University of Toronto Scarborough
Dean's office contact:	Annette Knott, Academic Programs Officer – aknott@utsc.utoronto.ca
Proponent:	Katherine Larson (Chair), Karina Vernon (Associate Chair)
Direct entry or selection of POSt at end of 1st year:	Selection of POSt at end of 1st year
Version date:	November 29, 2019

Development & Approval Steps	Date (e.g., of external appraisal site visit, final sign off, governance meeting, quality council submission, ministry submission)
New Program Consultation Meeting	**September 7, 2018**
Consultation Proponents/Dean's Office/Provost's Office	
Provost's Advisory Group	May 22, 2019
External Appraisal	September 26 and 27, 2019
Decanal signoff *In signing off I confirm that I have ensured appropriate:*	Maydianne Andrade, Acting Vice-Principal Academic and Dean, University of Toronto Scarborough November 29, 2019

• compliance with the evaluation criteria listed in UTQAP section 2.3 • consultation with the Office of the Vice-Provost, Academic Programs early in the process of proposal development • Consultation with faculty and students, other University divisions and external institutions	
Provostial signoff *In signing off I confirm that the new program proposal:* • Is complete • Includes information on all the evaluation criteria listed in UTQAP section 2.3	Susan McCahan, Vice-Provost, Academic Programs November 29, 2019
Unit-level approval (if required)	Initial approval: December 12, 2017 Re-approved: November 29, 2019
Faculty/divisional governance	January 15, 2020
Submission to Provost's office	
AP&P	February 24, 2020
Academic Board (if a new degree)	N/A
Executive Committee of Governing Council (if a new degree)	N/A
The program may begin advertising as long as any material includes the clear statement that, "No offer of admissions will be made to the program pending final approval by the Quality Council and the Ministry of Training, Colleges and Universities (where the latter is required)."	
Submit to Ontario Quality Council	February 28, 2020
Submitted to the Ministry (in case of a new degree)	N/A

New Undergraduate Program Proposal

Major in Creative Writing (HBA)

Department of English

University of Toronto Scarborough (UTSC)

Table of Contents

Instructions: Please include all sections with page numbers and a full list of appendices in the table of contents. The Table of Contents will update automatically when you right-clicking on it and select "Update Field" and then "Update Entire Table."

1 Executive Summary

- Please provide a brief overview of the proposed program summarizing the key points from each section of the proposal. (You may wish to complete this section last.) This may need to be used on a stand-alone basis:

The Department of English at the University of Toronto Scarborough (UTSC) is proposing to introduce a new Major program in Creative Writing, leading to an Honours Bachelor of Arts (HBA). The Department currently offers a highly successful freestanding Minor in Creative Writing (Arts), which will continue to operate. The proposed Major program in Creative Writing (BA) builds on the freestanding Minor by responding directly to a sustained and growing student demand for further course and degree options in creative writing at UTSC.

The proposed Major has two main purposes. First, it will contribute to the education and training of the next generation of Canadian creative writers. Second, it will enable students from any field of study to develop an enriching creative practice that complements other scholarly pursuits at UTSC. By providing an extensive suite of workshop-based courses in traditional, contemporary, and emerging forms, this new program will give the aspiring novelist, poet, screenwriter, playwright, literary journalist, essayist or graphic novelist:
- A deep historical and theoretical understanding of varied literary genres;
- The pedagogical framework and critical feedback required to explore and develop their own creative voices; and
- The practical knowledge and experience required to professionalize their creative skills.

The proposed Major is a course-based program that will rely primarily on practice-based classes (through the creative workshop method). Enrolment into the program will be limited, and admission will be by a portfolio, consisting of 15-20 pages of representative writing and a 1-2 page letter describing the applicant's experience as a writer. Students will be able to apply to the program after the completion of 4.0 credits including ENGA03H3 Introduction to Creative Writing, and normally will graduate at the end of four years of study.

The proposed program will benefit from the pedagogical and creative expertise of three full-time core faculty members in creative writing. One further search in the area, a full-time Truth and Reconciliation Commissions-response faculty position in Creative Writing, Indigenous Literatures, and Oral Traditions is currently underway; we anticipate having this fourth full-time colleague in place by 1 July 2020. Thirteen other faculty members, representing all ranks within the tenure and teaching streams, will also contribute their collective expertise to the program through course offerings that will enable students to contextualize their work in particular creative genres and to develop a comprehensive understanding of literary and creative practice with reference to particular historical, geographical, and cultural contexts.

The new program will benefit from recently confirmed funding that has secured our annual Writer-in-Residence program, as well as funds that help to facilitate regular visiting writers. Our creative writing course offerings are further diversified by the contributions of sessional lecturers who are also themselves active creative practitioners.

In summary, the critical elements of the proposed new Major are as follows:
- Core faculty members are award-winning writers;
- The program will focus on workshop-based courses, and will cover the core creative writing areas: fiction, non-fiction, and poetry at beginning, intermediate, and advanced levels;
- The program will provide essential extra-curricular programming, including a student creative writing group, student literary journal, a creative writing contest, and reading series;
- The program will enable students to engage with a wide range of visiting writers, notably through an annual Writer-in-Residence program; and
- The program will offer students opportunities to explore creative writing as a professional practice.

The proposed Major will be of interest to a wide range of students, and the Department anticipates that students will combine it both with existing English programs and also with a variety of complementary disciplines. The existing Minor in Creative Writing attracts students from across the UTSC campus, and it is expected that these enrolment trends will continue with the launch of a Major. As such, this program holds exciting potential to bring more students into the Department of English and to foster productive new bridges with other units at UTSC, including across the humanities and the sciences.

As the program establishes itself, it is anticipated that there will be some overall adjustment within existing program numbers in the Department of English, particularly in terms of Minors versus Majors in Creative Writing, since informal surveys of current students in the Minor in Creative Writing suggest that many would have opted for a Major had it been available when they enroled at UTSC.

2 Effective Date

September 2020

3 Academic Rationale

Please use the headings below:
- Identify what is being proposed and provide an academic rationale for the proposed program (what is being created and why?).
- Explain the appropriateness of the program name and degree nomenclature.
- If relevant, describe the mode of delivery (including blended or online; placement, etc.) and how it is appropriate to support students in achieving the learning outcomes of the program.
- Context
  - Discuss how the program addresses the current state of the discipline or area of study. (Identify pedagogical and other issues giving rise to the creation of this program. Where appropriate, speak to changes in the area of study or student needs that may have given rise to this development.)
  - Describe the consistency of the program with the University's mission as specified within the *Statement of Institutional Purpose* and unit/divisional academic plan and priorities.
- Distinctiveness
  - Identify any unique curriculum or program innovations or creative components

Proposed Program and Academic Rationale:

The proposed Major program in Creative Writing (HBA) will be the only undergraduate program of its kind at the University of Toronto. It will build upon the success of the existing Minor in Creative Writing (Arts), which launched in the Department of English at UTSC in Fall 2013 and had 67 students enrolled as of the 2017-18 academic year.

The proposed new program is guided by a threefold approach:
- First, it will provide a practical, critical, and historical foundation in a range of traditional (such as fiction and non-fiction) and burgeoning (such as screenwriting and writing for comics) areas in the field through a combination of creative writing and academic course work.
- Second, it will provide students with a strong base in tradition and craft through genre-specific creative writing courses (such as fiction, creative non-fiction, and poetry), while at the same time teaching students to rethink those elements through cross-genre and cross-media courses (for example, ENGC08H3 Special Topics in Creative Writing, and ENGC05H3 Poetry and New Media).
- Finally, the proposed program has a strong practice-based component, developing a working knowledge of the writing profession through course work and practical skills training that expose students to publications processes, as well as to the many diverse fields (such as publishing, communications and public relations) in which creative writers make a living and sustain their craft. The program culminates in a seminar that serves as a capstone to this experiential trajectory (ENGD95H3 Creative Writing as a Profession). As the Major develops, the Department of English will explore the possibility of internship opportunities that might further deepen a formal experiential learning component of the program.

Building on the existing Minor, the proposed Major will enable students to focus in a more sustained way on their development as literary artists, to gain a more comprehensive historical and critical understanding of literary and creative practice, and to further strengthen their skillsets with an eye to graduate studies and/or potential employment as writing professionals within a changing writing market.

Appropriateness of Program Name and Degree Nomenclature:
The proposed name reflects program continuity with our existing Minor in Creative Writing, currently one of five program options in the Department of English at UTSC. The name is also consistent with undergraduate creative writing programming nomenclature in North America. It will lead to an Honours Bachelor of Arts (HBA) degree.

The positioning of a Major in Creative Writing within an HBA degree, rather than a Bachelor of Fine Arts degree, gives students the opportunity to attain deeper immersion in the history, scholarship, and contemporary context of literature. The positioning of UTSC's Creative Writing program within the Department of English means that students' creative development is never far removed from, and often operates in tandem with, a critical, scholarly, and research-based approach to literary texts. This is a particular strength of the proposed program given that anticipated demand will come from students combining their work in the field with a diverse array of interests.

Mode of Delivery:

The proposed Major will be delivered in class, primarily through face-to-face, practice-based workshops in which students will have the opportunity to receive feedback on their work from faculty members who are themselves accomplished and established writers as well as from their peers. Students will also benefit from dialogues with visiting writers and one-on-one consultations with our annual Writer-in-Residence.

In addition to their core creative writing courses, students will select course electives in English literature and in literature and film, which will help to situate their creative work within broader critical studies in the field. Indeed, one of the strengths of programming in the Department of English at UTSC is the cross-pollination among literary and film studies and creative practice across our curriculum. Depending on course level and related class size, the mode of delivery of these electives will be lecture-based (A- and B- levels), a combination of lecture and discussion (B- and C-levels), or seminar (D-levels). All are face-to-face course options.

Context:

The Department of English at UTSC has been developing its creative writing programming since 2009. A freestanding Minor in Creative Writing (Arts) was launched in the Department of English at UTSC in the 2013-14 academic year and has been growing steadily. As of the 2017-18 academic year, the program has 67 students enroled. This Minor attracts students from across the campus as well as from within the Department of English. The proposed new Major constitutes a direct response to the popularity of the Minor and to student interest and demand (see Section 5 for more detail). Creative writing has also been a focus of our complement planning, and the proposed new Major is the culmination of that development. It reflects the Department's research and teaching strengths in form and genre and in intersections between literature and the arts.

The proposed new Major reflects the University of Toronto's commitment to program offerings that reflect the highest level of academic excellence. The University of Toronto's *Statement of Institutional Purpose* says it "is committed to being an internationally significant research university, with undergraduate, graduate and professional programs of excellent quality." The proposed Major contributes to this purpose by fostering students' creative and critical expression; their confidence and autonomy as writers and communicators; their ability to help foster the development of a diverse group of individuals; and their leadership both within the literary community and within the public sphere. The proposed Major is also consistent with UTSC's desire to develop more specialized programming options and to give students increasing program opportunities that reflect their cross-disciplinary interests, including the integration of scientific and artistic pursuits.

Distinctiveness:

The proposed Major will be distinguished in the following ways:
- It will capitalize on UTSC's proximity to the heart of the Canadian publishing industry, and the thriving literary scene of downtown Toronto, by building networking, community and internship opportunities for students (see below for examples of how the Department will do this);

- Through inter-genre and inter-media courses, it will undertake cutting edge creative writing pedagogy and offer students unique opportunities to engage with local, regional, and national literary communities;
- It will incorporate a strong Writer-in-Residence program, which is now in its sixth year;
- It will focus on professionalization of creative skills in addition to developing creative practice (e.g., our D-level workshop capstone course ENGD95H3 Creative Writing as a Profession); and
- It will include a strong focus on screenwriting and comics, in addition to current strengths in poetry, fiction and nonfiction.

UTSC's proximity to the Canadian publishing industry and literary communities of Toronto presents an enormous opportunity. The proposed Major will forge new and lasting creative and educational connections between our campus and the wider GTA, enabling UTSC to further its role as a cultural and community hub and to "leverage our urban location more fully, for the mutual benefit of University and City" (from President Meric Gertler's Three Priorities for the University of Toronto).

A prime example of this sort of initiative is the UTSC Writer-in-Residence program, which in just six years has become a fundamental pillar of the Minor in Creative Writing, and a sought-after position among writers across Canada. This program, which is a rarity in the GTA, brings a creative writer of wide acclaim to the UTSC campus for a full term (usually in the winter). The Writer-in-Residence visits classes, consults one-on-one with students on manuscripts, facilitates workshops, delivers readings and lectures, helps to host the weekly creative writing group and holds regular office hours, all while working away on their own creative pursuits. The Writer-in-Residence program has already hosted Canadian writers of the highest caliber, including: Governor General's award winners such as Miriam Toews, Nino Ricci, and Helen Humphreys; Giller Prize finalist Zoe Whittall; and, most recently, Griffin Prize nominee Aisha Sasha John. In 2019 we hosted novelist Carrianne Leung, and in the winter of 2020 we will be welcoming Gary Barwin, an award-winning poet, fiction writer, and multimedia artist. Student response to the Writer-in-Residence program has been overwhelmingly positive, and the Department looks forward to continuing to build on its success.

Another important example of collaboration with the wider literary and publishing community is the "Lit on Tour" (formerly known as "IFOA@UTSC") author series, produced in partnership with the International Festival of Authors (IFOA) at Harbourfront, the largest and most prestigious author's festival in Canada. Every October during the festival, the Minor in Creative Writing hosts a headline event on our campus that features local and international authors of the highest quality: Rosemary Sullivan and Helen Humphreys (2015-16); Giller Prize winner Andre Alexis and renowned Japanese poet and translator Takashi Hiraide (2016-17); and Governor General's Literary Award-winner Rachel Manley and B. Denham Jolly (2017-18). In Fall 2018 we hosted actor, playwright, and screenwriter Ins Choi and Commonwealth Short Story Award Winner Tina Makereti. These events are routinely attended by 40-50 students, staff and faculty from across the campus.

4   Streams

The proposed Major in Creative Writing (HBA) will not have streams.

5   Need and Demand

- Provide a brief description of the need and demand for the proposed program focusing, as appropriate, on student interest, societal need, employment opportunities for prospective graduates, interest expressed by potential employers, professional associations, government agencies or policy bodies, and how this has been determined.
- How is the program distinct from other programs at U of T? (Address, if relevant, how this program might affect enrolment in other related programs offered here.)
- With specific reference to the impact on need and demand, describe how the proposed program relates to (is similar to or different from) existing programs offered by other universities in North America and Internationally (with specific reference to Canadian and Ontario examples). In doing this you may wish to append a table showing other programs.

Student Demand

The proposed Major responds directly to a growing student demand at UTSC for courses and programs in creative writing.

The existing, and very popular, B-level course (ENGB61H3 Creative Writing: Fiction I), has served as a prerequisite for most other creative writing courses, and routinely attracts portfolios from more than 70 hopeful students (more than three times the available space in the course, since creative writing workshop courses are capped at 20 students).

To accommodate the strong demand, and given the overall high quality of the portfolios received, two sections of the course were offered for the first time in 2016-17, and a third was added in 2017-18, which means that, as of 2018-19, there were three times the number of students who have already taken the core prerequisite for the rest of the creative writing curriculum as compared to the program's initial launch. We are already seeing increased numbers of applicants to creative writing courses across the board, and the third section of ENGB61 promises to impact our elective and upper-level creative writing courses even further.

This growth has put pressure on the course-based portfolio system and related faculty workload. The Department has consequently decided that, in line with the recommendations of the external appraisers, a program-based admissions framework will better serve both the proposed new Major and the existing Minor. In conjunction with the launch of the proposed Major, the Department has also developed a new A-level course, ENGA03H3 Introduction to Creative Writing, which is currently in the curriculum approval process. This course will assist talented writers from the high school system in transitioning to university-level work in the field. This new gateway course will also support students interested in applying to both the proposed Major and existing Minor in Creative Writing in developing a successful portfolio. Additional course electives at the upper levels will be developed as needed to meet student needs and address their interests, as well as to reflect faculty expertise.

Beyond the popularity of creative writing courses, there is anecdotal evidence for the growing popularity of the creative writing program. Weekly creative writing group (COW) meetings—a casual, drop-in, one-hour workshop hosted by creative writing faculty—have become enormously popular, attended by a rotating group of 30-plus writers from all disciplines on campus. The editorial board of

Scarborough Fair, the campus literary and arts magazine, has grown to include 8 volunteer positions in addition to Editor-In-Chief, and is entirely staffed by creative writing students. And in 2017-18, the Department's annual creative writing contest received a total of 157 submissions representing more than 70 writers on campus.

In-class surveys of students enroled in creative writing courses in Fall 2017 revealed that there is currently a very strong level of interest in the proposed Major. Of the 77 students polled, 55 (71%) responded that they would have enroled in a Major program in Creative Writing had it existed when they were choosing their programs. Digging deeper, of the 37 students polled who were already enroled in the Minor program in Creative Writing, 35 (95%) said they would have opted for the proposed Major. And of the remaining 40 students, 20 (50%) would have opted for the proposed Major, had the option existed. These findings demonstrate a healthy interest in the proposed program, both from students who are enroled in the Minor and those who are not.

We anticipate the majority of students in the proposed Major initially will be drawn from the Department of English, i.e. from the existing Major and Specialist programs in English as well as the freestanding Minor in Creative Writing. However, one of our key aims with the proposed Major is to attract students from other disciplines on campus, opening up the possibility of combining a Major in Creative Writing with a wide range of other programs. We envision the new Major as an interdisciplinary home for UTSC students, and a new bridge between the humanities and the sciences.

Distinctiveness and Relationship to Other Programs

The proposed Major program in Creative Writing (BA) will be the first Major in the area of study available to UTSC students, and the first also at the tri-campus University of Toronto. The growing momentum in the field is reflected in the recently approved Minor in Creative Writing developed by the Department of English and Drama at UTM, which places particular emphasis on the intersection between creative writing practice and the field of dramatic performance. This new offering, which is distinctive in focus from the UTSC Minor in Creative Writing, has exciting potential to provide a complementary creative writing hub in the west end of the city, and we are excited to begin developing a multi-campus undergraduate community for creative writing students at the University of Toronto. Additionally, the Faculty of Arts and Science offers a Minor in Writing and Rhetoric through Innis College that includes two courses on creative writing.

Our proposed Major, in combination with the existing Minor, would cement UTSC's position as a geographic and intellectual hub for creative writing studies at U of T. This reputation could be leveraged to attract new students who are keen to pursue a creative writing education but who might not otherwise have considered U of T for their undergraduate work in the field. The program will also help to prepare students for the Master of Arts in English, in the Field of Creative Writing, which is based on the St. George campus; this MA has to date been the only degree offering at any level in creative writing at the University of Toronto.

Beyond the University of Toronto, four Ontario universities currently offer undergraduate Major programs (BA) in Creative Writing. York University has the oldest and most distinguished creative writing program (launched in 1975). Their focus is the traditional two-fold approach: first, training through workshops, and, second, study through reading past and present authors. They offer a multi-

genre introductory creative writing course and then allow students to specialize in the core three areas—fiction, poetry, and non-fiction, with, in all cases, an emphasis on literary writing.

The other three programs—Brock University, University of Windsor, and University of Western Ontario—have developed more recently. Their Majors are a combined English and Creative Writing degree, rather than a standalone Creative Writing Major. Windsor offers a more streamlined version of York's program through three creative writing courses (beginner, intermediate, and advanced) that change genre year to year. Brock, in contrast, provides a strong theoretical focus, complementing the core three with courses dedicated to "the material and social contexts of creative writing." They also offer courses that work with digital media (such as the internet and videogames). Western distinguishes itself in its range, offering through their Writing Studies Department courses in everything from the core three to screenwriting, writing for television, and crime writing.

Outside the province, there are currently nine universities in Canada that offer Major programs (BA or BFA) in Creative Writing. The most prominent of these are the studio programs at the University of British Columbia (BFA) and Concordia University (BA). Given that UBC has been offering creative writing classes since 1946, and started their Department of Creative Writing in 1965, it is not surprising that UBC's BFA offers an incredible range and depth of courses. Students can study the core three (fiction, poetry, and non-fiction) at the beginner, intermediate, and advanced levels, and they can branch out into children's writing, screenwriting, comics, podcasts, as well as mixed genre classes such as comedy writing and writing with an Indigenous focus. Concordia serves as a better model for the proposed program at UTSC. They complement their core three offerings with playwriting and offer a distinctive focus on building the literary community through 1) publication and editing, and 2) event curation and archiving.

It is worth noting here two other areas of development in Ontario. First, there are three colleges that offer Associate of Arts degrees or Diplomas in Creative Writing. Sheridan College offers an Honours BA in the western GTA which combines creative writing with an emphasis on publishing. Fleming College in Peterborough offers a Certificate program. And an online College-Approved Certificate program is offered through Algonquin College.

OCAD University is currently developing a BFA option in Creative Writing, though based on the initial website description it appears that this will be a Minor program as at Brock, Windsor, and Western, rather than a Major. Based on their current courses, they will offer the core three, as well as courses focused on spoken word, experimental writing, and community engagement.

Societal Need

The proposed Major in Creative Writing will be distinguished by its proximity to the heart of the Canadian publishing industry, which will enable us to build networking and community partnership opportunities for students (e.g., our existing partnership with the International Festival of Authors at Harbourfront). It also aims to foreground inter-genre and inter-media courses, as well as unique practice-based opportunities. It offers a unique and highly successful Writer-in-Residence program (see Section 3). It will also emphasize the professionalization of creative skills in addition to developing creative practice, exemplified by our D-level workshop capstone course ENGD95H3 Creative Writing as a Profession. Finally, it will include strengths in screenwriting (a strong tie to our

Literature and Film Minor) and comics, in addition to existing strengths in poetry, fiction, and non-fiction.

We anticipate that many students will combine a Major in Creative Writing with a Major in another field. For students who ultimately pursue a career in the area of that second Major, their work in creative writing will provide valuable training in a number of ways. They will learn how to communicate effectively in writing. This is a skill integral to any profession, but it is becoming particularly crucial in a digital age that requires written communication in a wide range of professional contexts. The ability to harness persuasive writing, argumentative writing, and the power of narrative to move and convince diverse audiences will serve graduates well in whatever field they eventually specialize in. It is important to note as well that training in the proposed Major will help to develop students' capacity to take on the viewpoints of a diverse range of stakeholders in any scenario; the literary component of their creative training will further enhance this skill. To embody a literary character and to write from their perspective requires the same capacity to enter into the lived experience of real people in our day-to-day lives. In workplaces that are increasingly prioritizing diversity and inclusion as key parts of their mandates, this is an invaluable skill.

Students in the proposed Major will thus graduate with a thriving creative practice and the confidence and tools with which to continue developing as writers. But they will also emerge with the practical knowledge and experience to professionalize their creative skills into fields as diverse as publishing, editing, communications, public relations, marketing, and advertising.

6   Enrolment

- Provide details regarding the anticipated yearly in-take and projected steady-state enrolment target including a timeline for achieving it. Include approximate domestic/international mix. (Please adjust the table as necessary.)
- Please provide an explanation of the numbers shown and their relation to the Faculty/division's enrolment plan. Please be specific where this may differ from approved enrolment plans.

In 2017-2018, UTSC English had 561 program students, with 320 of these enroled across the Specialist and Major programs (67 Specialists; 253 Majors; with 14 Co-op). Like many humanities departments, the Department of English is seeing a shift away from Specialists as students combine their work in English (as Majors and as Minors) with an array of other programs. The Minor programs in Creative Writing and in Literature and Film have proved to be particularly attractive to students, with 67 and 61 students enroled in each in 2017-2018 (these are in addition to 113 Minors in English Literature). Both of these Minors are growing.

The Department anticipates an initial enrolment of 25-30 students in the proposed new Major – growing to 80 students when the program reaches steady state in 2022-23.

Students will be eligible to apply to the Major program after completing a total of 4.0 credits, including ENGA03H3 Introduction to Creative Writing. Since creative writing courses are taught in small, workshop formats, there will be a continuous need to monitor program growth. We anticipate that some students will come into the Creative Writing Major from existing English programs, while

others will come from other disciplines. The Department of English at UTSC can accommodate the additional growth.

These numbers represent new Majors; however, there may also be some existing Creative Writing Minors opting to change their program to the proposed Major.

Table 1: Undergraduate Enrolment Projections*

Level of Study	2020-2021	2021-2022	2022-2023	2023-2024	2024-2025	2025-2026	2026-2027
1st year	0	0	0	0	0	0	0
2nd year	25	25	30	30	30	30	30
3rd year	0	25	25	25	25	25	25
4th year	0	0	25	25	25	25	25
Total enrolment	25	50	80	80	80	80	80

*The program will reach steady state in 2022-23.

7   Enrolment Requirements

- Provide formal admission requirements as they will appear in the undergraduate calendar or other official admissions materials
- Explain how the program's admission requirements are appropriate for the learning outcomes established for completion of the program.
- How will they help to ensure students are successful?
- Provide sufficient explanation of any additional requirements for admission to the program such as minimum grade point average, special language, portfolio, etc. (and how the program recognizes prior work or learning experience, if applicable).
- Is this a direct-entry or indirect-entry program; please explain.

Students will be admitted to the HBA degree through the normal registrarial process and will typically select the Major when they select their POSts at the end of their first year of study (i.e., entry after first year, rather than direct entry from high school).

Enrolment into the program will be limited, and admission will be by a portfolio. The portfolio will consist of 15-20 pages representing the student's best writing in poetry, fiction (either short stories or selections from a longer work), and/or creative non-fiction. Portfolios may include work completed prior to admission to UTSC. The portfolio must be accompanied by a brief letter of application (1-2 pages) addressed to the Program Advisor in Creative Writing (creative-writing@utsc.utoronto.ca). The letter should discuss the applicant's experience as a writer, their future goals in the creative writing program, and a work of literature that has inspired them.

Students will be able to apply to the program after the completion of 4.0 credits including ENGA03H3 Introduction to Creative Writing.

Students will have the opportunity to enrol in ENGA03H3 Introduction to Creative Writing in their first

year, which will help to orient them to the field, to the program, and to the workshop-based format of creative writing classes. This course will also include a workshop focusing on the development of a successful portfolio, which will support students considering application to the proposed Major, as well as to the existing Minor, going forward.

The admissions committee will be chaired by the Program Advisor in Creative Writing, and will also include two other faculty members, at least one of whom is appointed to the Creative Writing program.

If a student is not successful in their first attempt at applying for the program, they will be eligible to apply again. In exceptional cases, students may submit a portfolio, also consisting of 15-20 pages representing their best writing, for admission into a single advanced Creative Writing course.

When assessing portfolio submissions, faculty members emphasize quality and breadth of a student's creative work, as well as future potential. Faculty welcome a range of writing experiences. Some students come to UTSC already accomplished writers, while others are just beginning to develop their craft. The proposed program aims to create space for both ends of this spectrum. The Department of English has a commitment to inclusivity and supportive mentorship that aims to maximize student success, while also ensuring a high quality of pedagogical experience in the upper-level classes as students take on increasing levels of responsibility for peer feedback and develop their own autonomy as writers.

8   Program Requirements, Learning Outcomes, Degree-Level Expectations (DLEs) & Program Structure

- In a curriculum map, or in the table below, or in another format appropriate for the discipline, state the program learning outcomes and program requirements, and show how the program learning outcomes are appropriate for the degree level expectations.
- Discuss how the design, structure, requirements and delivery of the program are appropriate for the program learning outcomes and degree-level expectations.
- The sequencing of required courses or other learning activities, etc.
- The mode of delivery of the program (face-to-face; blended or online; placement, etc.) and how it is appropriate to support students in achieving the learning outcomes of the program and the degree-level expectations.
- Describe how the specific elements of the curriculum (e.g., Internships, etc.) will be administered.
- A clear indication of how faculty "scholarship and research is brought to bear on the achievement of Degree Level Expectations" (UTQAP 1.1)
- Describe how the program structure and delivery methods reflect universal design principles and/or how the potential need to provide mental or physical health accommodations has been considered in the development of this program.

The Department of English at UTSC underwent a curriculum review in 2016-17 culminating in a curriculum mapping exercise. The learning outcomes for the proposed new program have been developed with reference to the existing Creative Writing Minor, which is scaffolded to ensure that

students are progressing through program levels with an eye to mastery of specific genres as well as field-specific techniques as they develop their autonomy as creative writers.

As students move from introductory to more advanced levels of the proposed program, they will meet degree-level expectations in a range of ways. They show their **depth and breadth of knowledge** by increasing exposure to a variety of creative texts and genres, as well as to the practical elements of the writing profession. They show their **knowledge of methodologies** through critical engagement with creative texts and through dialogue with faculty members and guest writers who model the foundations of creative writing practice. They **apply that knowledge** through increasingly advanced critical engagement with textual examples; through the creation of their own individual pieces; and the workshopping of the creative work of their peers. The workshops that are foundational to the structure of the proposed new program (as well as to the existing Creative Writing Minor) also contribute to students' **awareness of limits of knowledge**, as do their increasing exposure to models of generic fluidity and hybridity. Students hone their **communication skills** throughout program levels through participation in workshop discussion; presentation of their own work; and engagement in peer review. The proposed new program also contributes to students' **autonomy and professional capacity** as they develop in confidence and in the precision of their skills, shifting from engagement with to contribution to the broader literary community. Please see Table 1 below for detailed breakdown of the relationship between program requirements and UTSC's Degree Level Expectations. The UTSC Degree Level Expectations are included as Table 3, below.

With the exception of ENGA03H3, which will function as the A-level introductory course in Creative Writing and which will be taught as a large lecture with tutorial sections, all courses are entirely practice-based, employing the creative workshop method, which is integral to creative writing pedagogy (see Section 9 below). This enables students to work within a supportive and personalized writing environment and to benefit from faculty expertise as well as peer review. The program is designed to be conducted entirely in face-to-face contexts; indeed, the intimate workshop format has been vital to the success of the existing Minor program and helps to ensure that course activities support the achievement of program learning outcomes. The workshop format has also helped to foster a close-knit community of student writers both within the English Department and across the UTSC campus as a whole.

The program has a strong practice-based component, enabling students to benefit from feedback from established writers from the introductory stages of the Major onwards and emphasizing students' own professional development as practicing writers. Students also benefit from exposure to thriving Toronto-based presses and from the opportunity to develop their own chapbook publications. As the program grows further, there is exciting potential to explore formal internship opportunities or placements in areas related to Creative Writing, whether in the publishing industry, at literary festivals, or in marketing and communications.

The structure of the program, and the related learning outcomes, rely heavily on the expertise of the creative writing faculty as active and award-winning writers. Faculty members combine short lecture and discussion with intensive workshopping of student work, as well as readings of their own work-in-progress, ensuring that professional and creative mentorship serve as a foundation for the development of student skills. Students in the proposed program will also benefit from the research and pedagogical expertise of faculty working in a wide range of fields connected to the Creative

Writing program; many of these faculty members are also active as writers and creative practitioners and/or regularly incorporate creative assignments into their own classes.

In developing learning outcomes for its programs, the Department of English at UTSC has been in dialogue with the Access*Ability* Services Office to ensure there is understanding and response to increasing student demand for academic accommodations. Because of the small class sizes in the Creative Writing program, faculty get to know students well. They work tirelessly to support students, wherever they are in their studies, including referring students to the correct offices when they need support. It is important to note too that the Creative Writing workshops are often spaces where students use their writing to work through deeply vulnerable, and sometimes traumatic material. The proposed program also recognizes the capaciousness of "creative writing" as a discipline and as a practice and welcomes a wide range of forms of production; the anticipated hire in Creative Writing, Indigenous Literatures, and Oral Traditions, which centers on the notion of "word art," is reflective of this commitment, but it also applies more broadly to our development of learning outcomes that are both rigorous and flexible in their capacity to accommodate varied student backgrounds and needs.

As is the case for all students, students with learning accommodation needs or with documented disabilities will be encouraged to register with Access*Ability* Services so that faculty can provide appropriate supports. The Department of English also has an Embedded Counselor on site to provide confidential Health and Wellness support for students.

Table 2: Degree Level Expectations, Program Learning Outcomes of the Major in Creative Writing and Methods of Assessment

	A level PLOs	B level PLOs	C level PLOs	D level PLOs (highest level, representing program outcomes)	DLE (show relationship to individual PLO)[1]
Program Learning Outcome 1	Understand the basic elements and modes of a variety of genres	Identify and examine the key elements and modes of a specific genre	Identify, examine, and debate the strategies and techniques of excellent writers. Apply these strategies and techniques to individual creative practice	**Experiment widely with the strategies and techniques modeled by excellent writers. Write in specific genres/modes and engage creatively with hybridity with confidence and originality**	1. Depth and Breadth of Knowledge 2. Knowledge of Methodologies 3. Application of Knowledge
Courses/Requirements	ENGA03	ENGB60, ENGB61, ENGB63	ENGC86, ENGC87, ENGC88, plus C-level electives listed under section 2 of Program Requirements	ENGD95, ENGD27, and ENGD28	
Methods for Assessing student achievement are relative to established program learning outcomes and degree-level expectations	Quizzes in tutorial, discussion, and participation marks	Peer feedback (in written form), workshop feedback (in person), discussion, and participation marks	"How to Write Like…" assignments (emulation of excellent writers), peer feedback (in written form), workshop feedback (in person)	Genre-specific and mixed-genre writing assignments, peer feedback (in written form), workshop feedback (in person) – on the significance and value of the workshop process for creative writing assessment, see	

[1] See Table XX below for the description of each degree level expectation for the UTSC Honours Bachelor of Arts

	A level PLOs	B level PLOs	C level PLOs	D level PLOs (highest level, representing program outcomes)	DLE (show relationship to individual PLO)[1]
				Section 9 (Student Assessment).	
Program Learning Outcome 2	Become familiar with a range of exceptional works in a variety of genres	Compare and contrast exceptional works of the genre	Demonstrate understanding of the writer's craft by performing a short analysis of a piece of creative writing through the lens of the tools and techniques students are learning in class and practicing in their own work (a craft analysis)	**Present a craft analysis of a sustained or book-length work**	2. Knowledge of Methodologies 3. Application of Knowledge 5. Communication Skills
Courses/Requirements	ENGA03	ENGB60, ENGB61, and ENGB63	ENGC02, ENGC05, ENGC06, ENGC08, ENGC24, ENGC86, ENGC87, ENGC88, ENGC89	ENGD95	
Methods for Assessing student achievement are relative to established program learning outcomes and degree-level expectations	Reading quizzes in tutorial, discussion, and participation marks	Short response papers that compare and contrast published works in terms of specific writing tools and techniques	Medium-length craft analysis	In-depth and sustained craft analysis, oral presentation	

	A level PLOs	B level PLOs	C level PLOs	D level PLOs (highest level, representing program outcomes)	DLE (show relationship to individual PLO)[1]
Program Learning Outcome 3	Produce several short original pieces	Produce several original pieces	Produce several original pieces with increased confidence, clarity and creativity	**Produce several highly accomplished and original pieces**	3. Application of Knowledge
					5. Communication Skills
					6. Autonomy and Professional Capacity
Courses/Requirements	ENGA03	ENGB60, ENGB61, ENGB63	ENGC02, ENGC05, ENGC06, ENGC08, ENGC24, ENGC86, ENGC87, ENGC88, ENGC89	ENGD95, ENGD27, ENGD28	
Methods for Assessing student achievement are relative to established program learning outcomes and degree-level expectations	Writing short submissions marked by instructor	Writing short submissions marked by instructor and workshopped by peers	Writing medium-length submissions marked by instructor and workshopped by peers	Writing long submissions marked by instructor and workshopped by peers	
Program Learning Outcome 4	Understand the tools of critique and constructive feedback	Begin to apply the tools of critique and constructive feedback by responding to the work of workshop members	Provide insightful constructive feedback on the creative work of workshop peers	**Provide expert constructive feedback on the creative work of workshop peers**	2. Knowledge of Methodologies
					3. Application of Knowledge
					5. Communication Skills
					6. Autonomy and Professional Capacity
Courses/Requirements	ENGA03	ENGB60, ENGB61, ENGB63	ENGC02, ENGC05, ENGC06, ENGC08, ENGC24, ENGC86, ENGC87, ENGC88, ENGC89	ENGD95	
Methods for Assessing student achievement	Short response	Peer feedback (in	Peer feedback (in written	Peer feedback (in written form),	

	A level PLOs	B level PLOs	C level PLOs	D level PLOs (highest level, representing program outcomes)	DLE (show relationship to individual PLO)[1]
are relative to established program learning outcomes and degree-level expectations	papers that model exemplary editorial feedback, discussion, and participation marks	written form), peer feedback (in person)	form), peer feedback (in person)	peer feedback (one-on-one, and in workshop)	
Program Learning Outcome 5	Incorporate feedback into individual creative practice	Incorporate feedback into individual creative practice	Incorporate feedback into individual creative practice with increased confidence and precision	**Incorporate feedback into individual writing practice with artfulness and authority**	3. Application of Knowledge 4. Awareness of Limits of Knowledge 6. Autonomy and Professional Capacity
Courses/Requirements	ENGA03	ENGB60, ENGB61, ENGB63	ENGC02, ENGC05, ENGC06, ENGC08, ENGC24, ENGC86, ENGC87, ENGC88, ENGC89	ENGD95, ENGD27, ENGD28	
Methods for Assessing student achievement are relative to established program learning outcomes and degree-level expectations	Final portfolio	Final portfolio	Final portfolio	Final portfolio and debrief interview	
Program Learning Outcome 6	Develop a basic understanding of the writing practice and profession, including through exposure to active writers	Continue to learn the foundations of writing practice and of the writing profession, including through dialogues with active writers and exposure to	Gain more advanced insight into writing practice and the writing profession, including through dialogues with active writers and engagement	**Actively engage in writing practice and in the writing profession, including through dialogue with active writers and contributions to the literary community**	5. Communication Skills 6. Autonomy and Professional Capacity

	A level PLOs	B level PLOs	C level PLOs	D level PLOs (highest level, representing program outcomes)	DLE (show relationship to individual PLO)[1]
		the literary community	with the literary community		
Courses/Requirements	ENGA03	ENGB60, ENGB61, ENGB63	ENGC02, ENGC05, ENGC06, ENGC08, ENGC24, ENGC86, ENGC87, ENGC88, ENGC89	ENGD95	
Methods for Assessing student achievement are relative to established program learning outcomes and degree-level expectations	Participation in class visits from professional writers	Active participation in class visits from professional writers	Short written responses to class visits from professional writers, outlining what the student learned from each visit	Short response papers to class visits from professional writers, arts grant proposals, publishable book reviews, and active participation in community literary events	

Table 3: UTSC Degree Level Expectations for the Honours Bachelor of Arts

1. Depth and Breadth of Knowledge   Depth of Knowledge: is attained through a progression of introductory, core and specialized courses. Specialized courses will normally be at the C and D levels.   Breadth of Knowledge: students will gain an appreciation of the variety of modes of thinking, methods of inquiry and analysis, and ways of understanding the world that underpin different intellectual fields.
2. Knowledge of Methodologies   Students have a working knowledge of different methodologies and approaches relevant to their area of study. They are able to evaluate the efficacy of different methodologies in addressing questions that arise in their area of study.
3. Application of Knowledge   Students are able to frame relevant questions for further inquiry. They are familiar with, or will be able to seek the tools with which, they can address such questions effectively.
4. Awareness of Limits of Knowledge

Students gain an understanding of the limits of their own knowledge and an appreciation of the uncertainty, ambiguity, and limits to our collective knowledge and how these might influence analyses and interpretations.
5. Communication Skills Students are able to communicate information, arguments, and analyses accurately and reliably, both orally and in writing. They learn to read and to listen critically.
6. Autonomy and Professional Capacity The education students receive achieves the following broad goals: • It gives students the skills and knowledge they need to become informed, independent and creative thinkers • It instils the awareness that knowledge and its applications are influenced by, and contribute to, society • It lays the foundation for learning as a life-long endeavour

9   Assessment of Learning

- Appropriateness of the proposed methods for the assessment of student achievement of the intended program learning outcomes and degree-level expectations.
- Describe plans for documenting and demonstrating the level of performance of students consistent with the DLEs. (Assessment of Teaching and Learning examples in Guide to Quality Assurance Processes)

Assessment of student achievement in the proposed Major is closely connected to the workshop method that is integral to creative writing courses. The workshop method stems from the premise that the best way for an aspiring writer to improve their craft is to witness their creative work being workshopped in the round. Every week, a few students sit quietly while their writing submissions are discussed at length by their peers, all of whom have read their works beforehand and have prepared editorial feedback for each author. The workshop begins by highlighting the strengths of a given piece, and then the feedback shifts to constructive criticism, in which students identify issues with a given submission and suggest several possible solutions. Finally, after listening to the workshop, the authors themselves are able to address the group to articulate and concerns they may have. The workshop method is fundamental to creative writing pedagogy, and although there are myriad ways to complicate and enrich the basic concept, a productive creative writing class will always feature some form of in-person workshopping. As students develop independent creative pieces and generate increasingly longer and more advanced work, they will benefit from the opportunity to present works-in-progress and to build on the feedback that they receive in polishing and finalizing the piece in question. They will also benefit from a multi-layered model of assessment, receiving comments from their peers, from faculty members, from guest writers, and from the Writer-in-Residence. Students will receive numerical marks in Creative Writing courses, but the workshop-based model provides an ideal pedagogical framework both for the assessment of student work and for the development of student confidence and autonomy as practitioners and as reviewers. The success of

this approach to assessment, and of the level of autonomy it generates, is reflected not only in the exceptional quality of student work but also in the fact that many of our creative writing students begin to publish with major presses shortly after, and in some cases before graduation. Our students are also winning awards; one of our recent graduates was a finalist for the 2019 Rogers Writers' Trust prize for fiction. While at UTSC, students also benefit from informal assessment opportunities, including submission to internal and external competitions and publication in professional-level campus and departmental venues like the creative writing magazine *Scarborough Fair*.

As the Major develops, the Department of English will monitor the level of student performance at the level of each course in relation to the articulated learning outcomes and degree-level expectations. It will track individual student records, as well as markers of creative autonomy approaching and following graduation, such as student publications and related professional accomplishments of recent alumni. The Department also monitors the level of student performance through cumulative course evaluations, which provide insight into the program's overall strengths and challenges, as well as through cyclical reviews.

10 Program Description & Calendar Copy

- Provide a description of the program (audiences: prospective and current students, staff, and employers) that can be used for external and internal posting that includes the key features of the program:
  - ▸ Program's purpose (who is it for, what are the outcomes)
  - ▸ Nature of learning environment (including mode of delivery)
  - ▸ Approaches to teaching/learning/assessment
  - ▸ Basic information (e.g., FCE count, program length, etc.)
- Provide, as an appendix, a clear and full calendar copy including:
  - ▸ The program description; the program requirements including all required courses and recommended electives and their prerequisites, including for any streams.
- Provide as an appendix:
  - ▸ A full list of the all courses included in the program including course numbers, titles, and descriptions.
  - ▸ Please indicate clearly whether they are new/existing. (Please note that all new courses should be proposed and approved independently in line with established academic change procedures. Where possible, append full course proposals as an appendix).

Program's Purpose: The proposed Major in Creative Writing at UTSC is designed to attract current and prospective students who are interested in 1) deepening their development as literary artists and 2) gaining a comprehensive historical and critical understanding of literary and creative practice. The Major can be combined with a wide range of disciplines at the undergraduate level. Students will emerge from this program with the practical knowledge and experience to professionalize their creative skills into fields as diverse as publishing, editing, communications, public relations, marketing, and advertising.

Nature of Learning Environment: At the introductory level, students will be exposed to the field of creative writing through a lecture-based class (ENGA03H3 Introduction to Creative Writing), which

will include tutorials to model the workshopping format that is integral to creative writing pedagogy. As they progress into the B-, C-, and D-levels, courses will be structured in small workshops that rely on peer feedback. At the D-level, advanced students will also have the opportunity to undertake a major independent creative project working in close consultation with award-winning faculty.

Approaches to Teaching/Learning/Assessment: As students progress through the levels of the program, they will gain increasing exposure to a wide range of literary and creative genres, including poetry, fiction, non-fiction, screenwriting, and comics. They will also gain the tools to produce original work in (and across) these genres, developing increasing autonomy as writers as they reach the C- and D-levels. The proposed Major emphasizes the professional dimensions of creative writing, introducing students to and encouraging their engagement with the publishing industry and facilitating their dialogue with leading Canadian and international writers. Students will benefit from feedback from faculty and guest writers, as well as from their peers; all workshops are structured around peer review, and students will take increasing responsibility for this feedback as they move through the program.

Basic Information: The proposed program is an undergraduate Major leading to an Honours Bachelor of Arts. It is a course-based program that relies primarily on practice-based classes (through the creative workshop method). The program will be four years in length; students will be able to apply to the program by portfolio after the completion of 4.0 credits, including ENGA03H3 Introduction to Creative Writing.

Please see Appendix A for proposed program calendar description.
Please see Appendix B for a full list of the course numbers and titles.

11 Consultation

- Describe the expected impact of what is being proposed on the nature and quality of other programs delivered by the unit/division.
- Describe the expected impact of what is being proposed on programs being offered by other units/divisions.
- Describe any consultation with the Deans of Faculties/divisions that will be implicated or affected by the creation of the proposed program as per UTQAP 2.4.2 "The Dean ensures that appropriate consultation is conducted with faculty and students, other university divisions and external institutions."

The Department has consulted with Prof. Robert McGill at St. George and Prof. Rick Greene at UTM, current and former directors of the MA program in Creative Writing. We have also solicited feedback from Prof. Alexandra Gillespie, Chair of the Department of English and Drama at UTM, which has initiated a new Creative Writing Minor, and Prof. Paul Stevens, Chair of the tri-campus Graduate Department of English at the University of Toronto. We have been in dialogue as well with Professor William Bowen, past Chair of the Department of Arts, Culture, and Media at UTSC. The Department will continue to consult with Professor Barry Freeman, Chair of Arts, Culture, and Media as the new Major develops. The UTSC Dean's Office is highly supportive of the new Major. The proposal was presented to the meeting of the Tri-Campus Deans for consultation on 14 March 2019.

12 Resources

12.1 Faculty

- Complete Table 3 below
- Brief commentary, including:
  - ▸ Evidence of the participation of a sufficient number and quality of faculty who will actively participate in the delivery of (teach and/or supervise) the program
  - ▸ Evidence of and planning for adequate numbers and quality of faculty and staff to achieve the goals of the program
  - ▸ The role of any adjunct or contractual (e.g., stipendiary) faculty.
- The provision of supervision of experiential learning opportunities, as appropriate.
- If relevant, plans and commitment to provide additional faculty resources to support the program.
- Planned/anticipated class sizes (connect this to delivery method, Section 8 and assessment methods, Section 9)
- Provide the CVs of all faculty who appear in Table 3, as evidence substantiating the above. The appendix should form a separate document with a table of contents and all CVs in alphabetical order. CVs should be submitted in a consistent format.

Two full-time faculty members have shaped the creative writing program at UTSC from its inception: Daniel Tysdal (Associate Professor, Teaching Stream) and Andrew Westoll (Associate Professor, Teaching Stream). Both are prolific and award-winning writers who combine first-rate teaching mentorship with productive careers as writing professionals. Both are also emerging as recognized leaders in the Canadian literary landscape.

The Department of English recently hired a third full-time faculty member in Creative Writing. Dr. Sinduja Sathiyaseelan (SJ Sindu), joined the Department on 1 July 2019 as an Assistant Professor, Teaching Stream. Dr. Sathiyaseelan is an award-winning fiction writer whose pedagogy is rooted in critical race studies and queer studies. The Department is currently searching for a fourth faculty member in the field, an Assistant Professor, Teaching Stream, in Creative Writing, Indigenous Literatures and Oral Traditions. This position has been conceptualized as a Truth and Reconciliation Commission-response position and the goal is to hire an Indigenous word artist to contribute to our program. The expected start date for this hire is 1 July 2020, which will be ahead of the program's launch of September 2020. Both of these positions are helping to further diversify our existing course offerings and reflect the Department's commitment to diversity and equity across programs.

As creative practitioners, all full-time creative writing faculty at UTSC are appointed to the teaching stream, and it is crucial to emphasize that their ongoing productivity as writers is recognized as a key element of their teaching-related responsibilities as well as the assessment of their pedagogical and professional development as they progress through the ranks from Assistant Professor, Teaching Stream to Professor, Teaching Stream. (See UTSC's 2018 Guidelines for the Assessment of Teaching Effectiveness). The proposed Major will be further enriched by the research strengths of tenure-stream faculty across ranks who are working in the areas of form and genre and in intersections between literature, film, and the other arts. Several tenure-stream faculty members are also active as creative writers, which strongly informs their approaches to teaching and assignment design. Indeed,

one of the strengths of the curriculum across programs in the Department of English is the extent to which literary and film studies and creative practice enrich and inform each other. The creative writing programming also benefits from the pedagogical and creative expertise of several part-time lecturers and from occasional sessional lecturers who are themselves established writers.

Each year we hire 2-3 sessional lecturers to contribute to our Creative Writing programming, typically in genre-specific courses like Writing for Comics; special topics courses; or, in some cases, core offerings like Fiction I. Currently, the use of sessional lecturers is working well for our Creative Writing program, ensuring that students are benefiting from opportunities to work with visiting writers in addition to continuing faculty. We anticipate that our current level of reliance on sessional lecturers will be reduced with the addition of two new full-time Creative Writing faculty members, but it will continue to serve an important complementary role in our programming in this area.

As of September 2020, key resources for the proposed new program will be in place, ensuring both short-term and long-term sustainability. As the proposed Major in Creative Writing (BA) grows the Department aims to attract one further hire in the field. In balance with other key Department needs, we anticipate making a case to the Dean for such a position in 2024/2025.

Table 4: Detailed Listing of Committed Faculty

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Commitment to other programs (please list other programs in which the person routinely teaches/ supervises)	Nature of Contribution to This Program
Tenure Stream: Professor				
Marlene Goldman	UTSC English, 100%	NA	Graduate appointment in the Department of English (annual 0.5 FCE); affiliated also with the Women's and Gender Studies Institute, the Centre for Diaspora and Transnational Studies, and the Institute for Life Course and Aging.	Teaching contributes to the completion of program electives in English (component 3 of requirements). Primary research and teaching field is in Canadian literature; also holds a BFA and is working increasingly in the areas of screenwriting and film production; is playing a leading role in emerging experiential learning initiatives.
Katherine Larson	UTSC English, 100%	NA	Graduate appointment in the Department of English (annual 0.5 FCE). Currently serving as Chair of the Department of English at UTSC.	Teaching contributes to the completion of program electives in English (component 3 of requirements). Primary research and teaching field is early modern literature and intersections between literature and music;

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Commitment to other programs (please list other programs in which the person routinely teaches/ supervises)	Nature of Contribution to This Program
				regularly incorporates creative assignments into her classes.
Garry Leonard	UTSC English, 100%	NA	Graduate appointment in the Department of English (annual 0.5 FCE); affiliated also with the Cinema Studies Institute.	Teaching contributes to the completion of program electives in English (component 3 of requirements). Primary research and teaching field is in modernist literature and film studies; responsible for film-related elective courses connected to the proposed new program. Member of the Advisory Committee for the development of a Major in Creative Writing.
Neil ten Kortenaar	UTSC English, 100%	NA	Graduate appointment in the Department of English (annual 0.5 FCE); affiliated also with the Centre for Comparative Literature. Currently directing the South-North Dialogue at the Jackman Humanities Institute.	Teaching contributes to the completion of program electives in English (component 3 of requirements). Primary research and teaching field is postcolonial literature, with additional expertise in poetry.
Tenure Stream: Associate Professor				
Christine Bolus-Reichert	UTSC English, 100%	NA	Graduate appointment in the Department of English (annual 0.5 FCE).	Teaching contributes to the completion of program electives in English (component 3 of requirements). Primary research and teaching field is Victorian culture and the arts; strong professional interest in creative writing (notably fantasy), which is reflected in her teaching and her creative output; responsible for launching the Minor in Creative Writing as past Chair of the English Department and a member of the Advisory

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Commitment to other programs (please list other programs in which the person routinely teaches/ supervises)	Nature of Contribution to This Program
				Committee for the development of a Major in Creative Writing.
Neal Dolan	UTSC English, 100%	NA	Graduate appointment in the Department of English (annual 0.5 FCE).	Teaching contributes to the completion of program electives in English (component 3 of requirements). Primary research and teaching field is American literature; additional expertise in poetry. Responsible for teaching genre-specific elective courses that provide vital context for the proposed new program.
Andrew Dubois	UTSC English, 100%	NA	Graduate appointment in the Department of English (annual 0.5 FCE).	Teaching contributes to the completion of program electives in English (component 3 of requirements). Primary research and teaching field is modern poetry; also active as a poet. Will contribute to the proposed new program both in terms of related course electives and in terms of his professional and pedagogical interest in creative writing.
Alice Maurice	UTSC English, 100%	NA	Graduate appointment in the Cinema Studies Institute (annual 0.5 FCE).	Teaching contributes to the completion of program electives in English (component 3 of requirements). Primary research and teaching field is early American cinema, critical race studies, and the documentary genre; responsible for teaching film-specific electives connected to the proposed new program. Also has experience in film production and develops filmmaking assignments in her courses and in developing related experiential opportunities for students.

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Commitment to other programs (please list other programs in which the person routinely teaches/ supervises)	Nature of Contribution to This Program
Karina Vernon	UTSC English, 100%	NA	Graduate appointment in the Department of English (annual 0.5 FCE). Currently serving as Associate Chair and Program Supervisor in the Department of English at UTSC.	Teaching contributes to the completion of program electives in English (component 3 of requirements). Primary research and teaching field is Canadian literature; has published as a poet and was the co-founder of Commodore Books; actively involved with our Writer-in-Residence program and closely connected to the field of contemporary Canadian writing; also a member of the Advisory Committee for the development of a Major in Creative Writing.
Tenure Stream: Assistant Professor				
Sara Saljoughi	UTSC English, 100%	NA	Graduate appointment in the Cinema Studies Institute (annual 0.5 FCE).	Teaching contributes to the completion of program electives in English (component 3 of requirements). Primary research and teaching field is postcolonial approaches to film; responsible for teaching film-specific electives related to the proposed new program. Also regularly invites her students to create and curate short films as a part of her assignment design.
Teaching Stream: Associate Professor Teaching Stream				
Daniel Tysdal	UTSC English, 100%	NA	NA	Teaching is fully committed to the completion of core courses and creative writing electives (components 1 and 2 of requirements). Full-time position in creative writing; program supervisor for the existing minor. Primary expertise in poetry, fiction, and screenwriting.
Andrew Westoll	UTSC English, 100%	NA	NA	Teaching is fully committed to the completion of core courses and

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Commitment to other programs (please list other programs in which the person routinely teaches/ supervises)	Nature of Contribution to This Program
				creative writing electives (components 1 and 2 of requirements). Full-time position in creative writing; faculty advisor to *Scarborough Fair* and coordinator of the Writer-in-Residence program. Primary expertise in fiction and non-fiction.
Sarah King	UTSC Centre for Teaching and Learning, 100%	NA	Teaches 0.5 FCE for UTSC English each year. Currently serving as Director of the UTSC Writing Centre.	Teaching contributes to the completion of program electives in English (component 3 of requirements). Regularly teaches courses in life writing.
Teaching Stream: Assistant Professor Teaching Stream				
Sonja Nikklia	UTSC English, 100%	NA	NA	Teaching contributes to the completion of the program electives in English (component 3 of the program requirements). Primary teaching fields are Victorian literature and popular literature; teaches a number of electives connected to the proposed new program as well as the core course' ENGA01 What Is Literature? Also regularly incorporates creative assignments into her classes.
Sinduja Sathiyaseelan	UTSC English, 100%	N/A	N/A	Teaching is fully committed to the completion of core courses and creative writing electives (components 1 and 2 of requirements). Full-time position in creative writing. Primary expertise in fiction.
Non-Tenure Stream (i.e., CLTA)				
NA				
Sessional Lecturer				

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Commitment to other programs (please list other programs in which the person routinely teaches/ supervises)	Nature of Contribution to This Program
2-3 per year	NA			Contributes to the completion of creative writing electives (component 2 of the program requirements).
Others (please specify, i.e., adjunct, status only, clinical faculty, visiting or other as per U of T definitions)				
Anne Milne	UTSC English, 43% (part-time lecturer)	NA	NA	Teaching contributes to the completion of the program electives in English (component 3 of the program requirements). Primary research and teaching field is 18th-century and Romantic literature and animal studies; regularly incorporates creative assignments (including digital and new media initiatives) into her classes.

12.2 TA Support

ENGA03H3 Introduction to Creative Writing, which is the new introductory course in Creative Writing – will require TA support. The Dean's Office has approved the Department's request for additional TA resources, which has been submitted as a part of the curriculum cycle for 2020-21. The Department will draw their TA support from among MA students from the graduate program in Creative Writing as well as from among PhD students from the tri-campus Department of English, many of whom bring expertise as creative writers.

12.3 Learning Resources

- Evidence that there are adequate resources to sustain the quality of scholarship and research activities of undergraduate and graduate students, including library support.

The proposed new program will benefit from and build on existing resources that have developed in connection with the Minor in Creative Writing, including weekly informal mentorship groups, opportunities for publication, and exposure to guest writers.

The Department of English has received approval from the Dean's Office for base funding to support the experiential component of the capstone seminar ENGD95H3 Creative Writing as a Profession, as well as related costs that are integral to successful programming across courses. Honoraria for the guest writers who regularly visit creative writing workshops, the creative writing contest, and programming related to the literary magazine *Scarborough Fair*, for example, have to date been funded through a combination of departmental sponsorships, teaching enhancement grants, and faculty PERA accounts. Sustained budgetary support for these crucial initiatives now provides an invaluable foundation for the extra-curricular and experiential components that will become increasingly important with the addition of a Creative Writing Major to our program offerings.
As of 2017-18, the UTSC Writer-in-Residence program, a vital learning resource for students, has shifted to base funding. (The first five years of that program was funded by the Dean's Office on an OTO basis.) This new funding model will allow the Department to plan much further in advance when reaching out to potential writers, which will help to secure commitments from outstanding practitioners.

Creative Writing events run throughout the year and currently take place in a range of spaces on the UTSC campus, including the Doris McCarthy Gallery and the Ralph Campbell Lounge. One recent addition to that list which is already proving to be a vital resource for students, is the UTSC Library Makerspace, where the Department has hosted readings from guest writers, including the Writer-in-Residence, and in so doing has fostered stronger ties between the Creative Writing program and the resources and learning supports offered by the Library.

In addition, please see the following appendices:
- Appendix C: Library statement confirming the adequacy of library holdings and support for student learning.
- Appendix D: Standard statement concerning student support services.

12.4 Space/Infrastructure

- Evidence that there are adequate resources to sustain the quality of scholarship and research activities of undergraduate and graduate students, including information technology support and laboratory access; address any unique requirements including renovations to existing space, new space, equipment, etc.
- Note: The requirements for physical facilities should be identified by providing information on the change in the number of people to be accommodated by type (i.e., faculty, students, administrative staff, etc.) as well as information on changes in equipment and activities requiring accommodation. The division/Faculty should state whether it plans to bring forward proposals for additional space; the renovation of existing space; or whether the current space allocation to the academic program will accommodate the new initiative.

> As a result of the departmental shifts connected to the opening of Highland Hall, he Department has gained access to an expanded footprint on the third floor of the Humanities Wing. This change addresses the immediate space needs associated with this proposal, including office space for new hires. Upcoming renovations within the Humanities Wing are also scheduled to include a Writers' Room, which will provide a vital gathering place for student writers, informal peer review workshops, and writing-related events. In the longer term, we will need access to consistent space for the *Scarborough Fair* editorial team, and to house a library for students. Extra-curricular workshops and projects are often based out of faculty offices, which is no longer sustainable given the number of students attending these sessions and growing interest in the program. The Department of English is scheduled to move with the Department of Arts, Culture, and Media into a proposed new arts and performance building, a move that will be of significant benefit for the proposed Major. The building is currently in the planning phase, with an approximate moving date of 2025.

12.5 Other Resource Implications

- For example,
  - ‣ Are there interdivisional teaching implications?
  - ‣ Will the new program affect any existing agreements with other institutions, or will require the creation of a new agreement to facilitate the new program (e.g., Memorandum of Understanding, Memorandum of Agreement, etc.). (Existing joint programs are offered with Centennial, Sheridan and Michener.)
- Please consult with the Provost's office (vp.academicprograms@utoronto.ca) early regarding any resource implications described in this section.

> There are no interdivisional teaching implications, though as the program develops the Department will ensure it remains in close dialogue with the Department of English at St. George, the tri-campus Graduate Department of English (which includes a MA in Creative Writing), and the Department of English and Drama at UTM, as well as with partner units at UTSC, particularly the Department of Arts, Culture, and Media.
>
> The proposed program has no impacts on existing agreements with other institutions. Should any new agreements be needed in the future, these will be created in a timely manner.

13 Quality & Other Indicators

- Please describe the appropriateness of the faculty's collective expertise and how it contributes substantively to the proposed program. Define and use indicators to provide evidence of the quality of the faculty (e.g., qualifications, research, innovation and scholarly record)
- Please explain how the program structure and faculty research will ensure the intellectual quality of the student experience.
- Please describe any elements that enhance the program's diversity.

The collective expertise of the faculty of the Department of English at UTSC provides an invaluable foundation for the proposed Major. All three of our full-time Creative Writing faculty members hold professional degrees in the field and are prolific and award-winning writers: Daniel Tysdal (Associate Professor, Teaching Stream) and Andrew Westoll (Associate Professor, Teaching Stream) have shaped the creative writing program at UTSC from its inception. Their publications encompass three book-length collections of poetry; a textbook on the writer's craft (published by Oxford University Press); a novel (published by HarperCollins), and two major works of non-fiction (HarperCollins and McClelland and Stewart), one of which led to the Charles Taylor Award for non-fiction, a major Canadian accolade. Both are recognized as leaders in the Canadian literary community and combine outstanding teaching mentorship with productive careers as writing professionals. Our recent new faculty hire, Dr. Sinduja Sathiyaseelan, is an award-winning novelist with a PhD in Creative Writing and further graduate training both in English and in the teaching of writing. Dr. Sathiyaseelan joined the Department in July 2019.

The scholarly records of other contributing faculty members are similarly impressive, encompassing over 20 monographs and essay collections published with leading academic presses; dozens of journal articles; recognition from tri-council and other external granting agencies; and prestigious recognitions and awards ranging from an Academy Award for documentary film production, the Canadian National Institute for the Blind's Barbara Tuck McPhee Award, the John Charles Polanyi Prize for literature, and the Royal Society of Canada's College of New Scholars, Artists, and Scientists. (For more details, see the enclosed compendium of faculty CVs.) A number of our research-stream faculty members are also themselves active and published creative writers, which will further enrich the proposed new Major.

 The proposed Major centers on a carefully scaffolded series of practice-based workshops led by award-winning writers who are also proven teachers. But this core set of creative writing classes is complemented and strengthened by a rich array of historical, theoretical, and genre-based courses which will enable students to contextualize and deepen their creative work. Many of these courses also help to foster students' creative practice, regardless of chosen program, through assignments that invite them to create short films, design graphic narratives, experiment with poetic form, etc. The existing programs in English literature, Creative Writing, and Literature and Film in the Department of English at UTSC also reflect one of the unique strengths of our collective faculty expertise, namely the interplay between literature and artistic practice. This is demonstrated through our wide-ranging course offerings, many of which integrate work in literature, film, and creative output, as well as in the individual scholarly and artistic achievements of contributing faculty members.

The diversity of the proposed Major is reflected above all in our student body at UTSC and in the wide range of disciplines that students choose to combine with their work in creative writing. The Department will further diversify existing program options and faculty resources with current and planned new hires. The creative practice and creative writing pedagogy of Dr. Sinduja Sathiyaseelan, who joined the Department in July 2019 as a third full-time hire in Creative Writing, is grounded in her expertise in critical race studies and queer studies. The anticipated TRC-response hire, meanwhile, which is currently underway, and is scheduled to be in place before the proposed Major launches in September 2020, is aimed specifically at attracting an outstanding Indigenous word artist to the Department of English. This hire will help to enhance offerings in storytelling and oral practice, alongside traditional text-based creative writing genres. The Department has also made a point of bringing a diverse group of writers-in-residence to UTSC over the past six years. In terms of course content, the curriculum enables students to engage with a wide range of historical, geographical and cultural contexts, as well as with key questions related to gender, sexuality, race, religion, and social class. The diversity of Toronto—and of the thriving writing community within the city—also provides a vital resource for the proposed new program in this regard.

Appendix A: Undergraduate Calendar Copy

The Major in Creative Writing at UTSC offers students the opportunity to deepen their development as literary artists and to gain a comprehensive historical and critical understanding of literary and creative practice. Benefiting from workshop-based classes and feedback from award-winning faculty and visiting writers as well as from peer review, students will produce original work in a range of genres, encompassing poetry, fiction, non-fiction, screenwriting, and comics. Students will graduate with the confidence and tools with which to continue developing as writers. They will also emerge from this program with the practical knowledge and experience to professionalize their creative skills into fields as diverse as publishing, editing, communications, public relations, marketing, and advertising.

MAJOR PROGRAM IN CREATIVE WRITING (ARTS)

Enrolment Requirements

Enrolment is limited and admission is by portfolio. Students will be able to apply to the program after they have completed a minimum of 4.0 credits, including ENGA03H3.

Applicants must submit a portfolio of 15-20 pages representing their best writing in poetry, fiction (either short stories or selections from a longer work), and/or creative non-fiction; portfolios may include work completed prior to admission to UTSC. The portfolio must be accompanied by a brief letter of application (1–2 pages) addressed to the Program Advisor in Creative Writing. The letter should discuss the applicant's experience as a writer, their future goals in the creative writing program, and a work of literature that has inspired them. Portfolios should be submitted to creative-writing@utsc.utoronto.ca by the application deadlines for limited enrolment programs – normally March/April for students applying at the end of the Winter session and June/July for students applying at the end of the Summer session. Students should visit the Office of the Registrar website for exact dates.

Students who are not successful in their first attempt at applying for the program will be eligible to apply again. By the deadlines outlined above, these students must submit a **new** portfolio of 15-20 pages representing their best writing in poetry, fiction (either short stories or selections from a longer work), and/or creative non-fiction. The portfolio must be accompanied by a brief letter of application (1–2 pages) addressed to the Program Advisor in Creative Writing. The letter should discuss the applicant's experience as a writer, their future goals in the creative writing program, and a work of literature that has inspired them.

Program Requirements

Students must complete a total of 7.5 credits, of which at least 2.0 credits must be at the C- or D-level.[2] They should be selected as follows[3]:

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[2] The requirement of 7.5 credits is consistent with the structure of our existing Major program in English
[3] With the exception of ENGA03H3, all of the courses listed here are currently on the books and are taught on rotation by full-time faculty, complemented with sessional contracts that enable students to work with visiting

1. **3.0 credits as follows:**
ENGA03H3 Introduction to Creative Writing
ENGB60H3 Creative Writing: Poetry I
ENGB61H3 Creative Writing: Fiction I
ENGB63H3 Creative Writing: Non-Fiction I
[ENGC86H3 Creative Writing: Poetry II or ENGC87H3 Creative Writing: Fiction II or ENGC88H3 Creative Non-Fiction II]
ENGD95H3 Creative Writing as a Profession

2. **2.0 credits to be selected from the following:**
ENGC04H3 Creative Writing: Screenwriting
ENGC05H3 Creative Writing: Poetry and New Media
ENGC06H3 Creative Writing: Writing for Comics
ENGC08H3 Special Topics in Creative Writing I
ENGC24H3 Creative Writing: The Art of the Personal Essay
ENGC86H3 Creative Writing: Poetry II (if not already selected as a required course).
ENGC87H3 Creative Writing: Fiction II (if not already selected as a required course)
ENGC88H3 Creative Writing: Creative Nonfiction II (if not already selected as a required course)
ENGC89H3 Creative Writing and Performance
ENGD22H3 Special Topics in Creative Writing II
ENGD26Y3 Independent Studies in Creative Writing: Poetry
ENGD27Y3 Independent Studies in Creative Writing: Prose
ENGD28Y3 Independent Studies in Creative Writing: Open Genre

3. **2.5 additional credits in ENG courses**

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writers. We anticipate developing further new electives in creative writing based on the expertise of new faculty members in the area. ENGA03H3 will be the required introductory A-level course in Creative Writing It is being developed in conjunction with the proposed new Major.

Appendix B: Associated Courses

The Calendar copy below shows changes that will be implemented for 2020-21 – new copy is in red, and the strikethrough function shows deleted copy.

ENGA03H3 Introduction to Creative Writing (new)
An introduction to the fundamentals of creative writing, both as practice and as profession. Students will engage in reading, analyzing, and creating writing in multiple genres, including fiction, poetry, nonfiction, and drama.
Prerequisite: High school English or Creative Writing
Exclusion: (ENG289H1)
Enrolment Limits: 120 (with workshop-based tutorials)
Breadth Requirements: Arts, Literature & Language
Note: Priority will be given to students who have declared, or are considering, a Major or Minor program in Creative Writing.

ENGB60H3 - Creative Writing: Poetry I
A focused introduction to the writing of poetry. This course will ~~provide an introduction to~~enable students to explore the writing of poetry through reading, discussion, and workshop sessions. ~~Admission by portfolio~~.
Exclusion: (ENG369Y)
~~**Recommended Preparation:** Students should have developed a small body of creative works before enrolling in this course.~~
Prerequisite: ENGA03H3 and admission to the Major or Minor program in Creative Writing
Enrolment Limits: 20
Breadth Requirements: Arts, Literature & Language
~~**Note:** Admission by portfolio. The portfolio should contain 5-15 pages of poetry. Please email your portfolio to dtysdal@utsc.utoronto.ca by the first Tuesday of August (for a Fall semester offering) or by the first Monday of October (for a Winter semester offering).~~

ENGB61H3 - Creative Writing: Fiction I
A focused introduction to the writing of fiction. This course will enable students to explore ~~provide an introduction to~~ the writing of short fiction through reading, discussion, and workshop sessions.
Prerequisite: ~~Students must submit a portfolio for consideration~~ ENGA03H3 and admission to the Major or Minor program in Creative Writing
Exclusion: (ENG369Y)
~~**Recommended Preparation:** Students should have developed a small body of creative works before enrolling in this course.~~
Enrolment Limits: 20
Breadth Requirements: Arts, Literature & Language
~~**Note:** Portfolio Submission: the portfolio should contain 10-20 pages of fiction (short stories or a novel excerpt). Students should email their portfolio to awestoll@utsc.utoronto.ca by the first Tuesday of August (for a Fall semester offering) or by the first Monday of October (for a Winter semester offering).~~

ENGB63H3 - Creative Writing: Creative Nonfiction I
A focused introduction to the writing of creative nonfiction. This course will enable students to explore the writing of creative non-fiction through reading, discussion, and workshop sessions ~~Through in-depth~~

~~reading, discussion of exceptional texts and constructive workshop sessions, students will explore the many key elements of great true stories and produce several original works of creative nonfiction.~~
Prerequisite: ~~Course admission will be done by a portfolio submission.~~ ENGA03H3 and admission to the Major or Minor program in Creative Writing
Enrolment Limits: 20
Breadth Requirements: Arts, Literature & Language
~~**Note:** Portfolio Submission: the portfolio should contain 5-10 pages (double-spaced) of your strongest fiction or nonfiction writing. Students should email their portfolio to awestoll@utsc.utoronto.ca no later than August 1st (for Fall course offering) or October 1st (for Winter course offering).~~

ENGC04H3 - Creative Writing: Screenwriting
An introduction to the craft of screenwriting undertaken through discussions, readings, and workshop sessions.
Prerequisite: ENGB61H3~~; students must submit a portfolio for consideration~~
~~**Recommended Preparation:** Students should have developed a small body of creative works before enrolling in this course.~~
Enrolment Limits: 20
Breadth Requirements: Arts, Literature & Language
~~**Note:** Portfolio Submission: the portfolio should contain 10-20 pages of screenplay, play, or fiction. Students should email their portfolio to dtysdal@utsc.utoronto.ca by the first Tuesday of August (for a Fall semester offering) or by the first Monday of October (for a Winter semester offering).~~

ENGC05H3 - Creative Writing: Poetry, Experimentation, and Activism
This course is a creative investigation into how, through experimentation, we can change poetry, and how, through poetry, we can change the world. Our explorations are undertaken through writing assignments, discussions, readings, and workshop sessions.
Prerequisite: ENGB60H3~~; students must submit a portfolio for consideration~~
~~**Recommended Preparation:** Students should have developed a small body of creative works before enrolling in this course.~~
Enrolment Limits: 20
Breadth Requirements: Arts, Literature & Language
~~**Note:** Portfolio Submission: the portfolio should contain 5-10 pages of your best poetry. Students should email their portfolio to dtysdal@utsc.utoronto.ca by the first Tuesday of August (for a Fall semester offering) or by the first Monday of October (for a Winter semester offering).~~

ENGC06H3 - Creative Writing: Writing for Comics
An introduction to the writing of comics undertaken through discussions, readings, and workshop sessions. ~~Admission by portfolio. The portfolio should contain 10-20 pages of a complete script or a script in progress. Please email your portfolio to~~ ~~dtysdal@utsc.utoronto.ca~~ ~~by the first Tuesday of August (for a Fall semester offering) or by the first Monday of October (for a Winter semester offering).~~
Prerequisite: ENGB61H3
~~**Recommended Preparation:** Students should have developed a small body of creative works before enrolling in this course.~~
Enrolment Limits: 20
Breadth Requirements: Arts, Literature & Language

ENGC08H3 - Special Topics in Creative Writing I
This multi-genre creative writing course, designed around a specific theme or topic, will encourage interdisciplinary practice, experiential adventuring, and rigorous theoretical reflection through readings, exercises, field trips, projects, etc. ~~Admission by portfolio. The portfolio should contain 10-20 pages of your best writing (any genre). Please email your portfolio to dtysdal@utsc.utoronto.ca by the first Tuesday of August (for a Fall semester offering) or by the first Monday of October (for a Winter semester offering).~~
Prerequisite: ENGB60H3 or ENGB61H3
~~**Recommended Preparation:** Students should have developed a small body of creative works before enrolling in this course.~~
Enrolment Limits: 20
Breadth Requirements: Arts, Literature & Language

ENGC24H3 - Creative Writing: The Art of the Personal Essay
This writing workshop is based on the art and craft of the personal essay, a form of creative nonfiction characterized by its commitment to self-exploration and experiment. Students will submit their own personal essays for workshop, and become acquainted with the history and contemporary resurgence of the form.
Prerequisite: ENGB63H3
Enrolment Limits: 20
Breadth Requirements: Arts, Literature & Language
~~**Note:** Note: Admission by portfolio. The portfolio should contain 5-10 pages (double-spaced) of your strongest fiction or non-fiction writing. Please email your portfolio to awestoll@utsc.utoronto.ca no later than August 1st (for Fall course offering) or October 1st (for Winter course offering).~~

ENGC86H3 - Creative Writing: Poetry II
An intensive study of the writing of poetry through a selected theme, topic, or author. The course will undertake its study through discussions, readings, and workshop sessions. ~~Admission by portfolio. The portfolio should contain 5-10 pages of your best poetry. Please email your portfolio to dtysdal@utsc.utoronto.ca by the first Tuesday of August (for a Fall semester offering) or by the first Monday of Octobeer (for a Winter semester offering).~~
Prerequisite: ENGB60H3
~~**Recommended Preparation:** Students should have developed a small body of creative works before enrolling in this course.~~
Enrolment Limits: 20
Breadth Requirements: Arts, Literature & Language

ENGC87H3 - Creative Writing: Fiction II
An intensive study of the writing of fiction through a selected theme, topic, or author. The course will undertake its study through discussions, readings, and workshop sessions. ~~Admission by portfolio. The portfolio should contain 10-15 pages of your best fiction. Please email your portfolio to awestoll@utsc.utoronto.ca by the first Tuesday of August (for a Fall semester offering) or by the first Monday of October (for a Winter semester offering).~~
Prerequisite: ENGB61H3
~~**Recommended Preparation:** Students should have developed a small body of creative works before enrolling in this course.~~

Enrolment Limits: 20
Breadth Requirements: Arts, Literature & Language

ENGC88H3 - Creative Writing: Creative Nonfiction II

An advanced study of the craft of creative non-fiction. Through in-depth discussion, close reading of exceptional texts and constructive workshop sessions, students will explore special topics in the genre such as: fact versus fiction, writing real people, the moral role of the author, the interview process, and how to get published. Students will also produce, workshop and rewrite an original piece of long-form creative non-fiction and prepare it for potential publication.
Prerequisite: ENGB63H3; ~~students must submit a portfolio for consideration~~
~~**Recommended Preparation:** Students should have developed a substantial body of creative works before enrolling in this course.~~
Enrolment Limits: 20
Breadth Requirements: Arts, Literature & Language
~~**Note:** Portfolio Submission: the portfolio should contain 10-15 pages of your best fiction or creative non-fiction. Students should email their portfolio to awestoll@utsc.utoronto.ca by the first Tuesday of August (for a Fall semester offering) or by the first Monday of October (for a Winter semester offering).~~

ENGC89H3 - Creative Writing and Performance

This course connects writers of poetry and fiction, through discussion and workshop sessions, with artists from other disciplines in an interdisciplinary creative process, with the aim of having students perform their work. ~~Preference will be given to students in Creative Writing, however, students in performance-based disciplines such as TAPS and Music and Culture may be admitted with the permission of the instructor. Admission is by portfolio.~~
Prerequisite: Any B-level course in Creative Writing. Students in performance-based disciplines such as Theatre and Performance (THR) and Music and Culture (VPM) may be admitted with the permission of the instructor.
~~**Recommended Preparation:** Students should have developed a small body of creative works before enrolling in this course.~~
Enrolment Limits: 20
Breadth Requirements: Arts, Literature & Language
~~**Note:** Please submit your portfolio to the English Departmental Assistant in HW427 by the first Tuesday of August (for a Fall semester offering) or by the first Monday of October (for a Winter semester offering).~~

ENGD22H3 - Special Topics in Creative Writing II

This multi-genre creative writing course, designed around a specific theme or topic, will encourage interdisciplinary practice, experiential adventuring, and rigorous theoretical reflection through readings, exercises, field trips, projects, etc. ~~Admission by portfolio. The portfolio should contain 10-20 pages of your best writing (any genre). Please email your portfolio to dtysdal@utsc.utoronto.ca by the first Tuesday of August (for a Fall semester offering) or by the first Monday of October (for a Winter semester offering).~~
Prerequisite: [0.5 credit at the B-level in Creative Writing] and [0.5 credit at the C-level in Creative Writing]
~~**Recommended Preparation:** Students should have developed a small body of creative works before enrolling in this course.~~

Enrolment Limits: 20
Breadth Requirements: Arts, Literature & Language

ENGD26Y3 - Independent Studies in Creative Writing: Poetry
Advanced study of the writing of poetry for students who have excelled at the introductory and intermediate levels. Admission by portfolio. The portfolio should contain 15-25 pages of your best poetry and a 500-word description of your project. Please email your portfolio to ~~dtysdal@utsc.utoronto.ca~~ creative-writing@utsc.utoronto.ca by the last Friday of April (for Independent Studies beginning in either the Fall or Winter semesters).
Prerequisite: ENGB60H3 and ENGC86H3 and 1 other C-level Creative Writing course and permission of the instructor.
Note: Students may normally count no more than 1.0 full credit of D-level independent study towards an English program.

ENGD27Y3 - Independent Studies in Creative Writing: Prose
Advanced study of the writing of fiction or creative nonfiction for students who have excelled at the introductory and intermediate levels. Admission by portfolio. The portfolio should contain 30-40 pages of your best fiction or creative nonfiction and a 500-word description of your project. Please email your portfolio to creative-writing@utsc.utoronto.ca ~~awestoll@utsc.utoronto.ca~~ by the last Friday of April (for Independent Studies beginning in either the Fall or Winter semesters).
Prerequisite: [ENGB61H3 or ENGB63H3] and [ENGC87H3 or ENGC88H3] and [1 other C-level Creative Writing course] and permission of the instructor
Exclusion: (ENGD27H3)
Note: Students may normally count no more than 1.0 full credit of D-level independent study towards an English program.

ENGD28Y3 - Independent Studies in Creative Writing: Open Genre ~~Special Topics~~
Advanced study of the writing of ~~a specific~~ non-poetry/prose genre (for example, screenwriting, comics, etc.)~~,~~ or a multi-genre/multi-media project ~~on a specific topic or theme,~~ for students who have excelled at the introductory and intermediate levels. Admission by portfolio. The portfolio should contain 20-30 pages of your best work composed in your genre of choice and a 500-word description of your ~~project~~. Please email your portfolio to creative-writing@utsc.utoronto.ca ~~dtysdal@utsc.utoronto.ca~~ by the last Friday of April (for Independent Studies beginning in either the Fall or Winter semesters).
Prerequisite: [[ENGB60H3 and ENGC86H3] or [ENGB61H3 and ENGC87H3]] and 1 other C-level Creative Writing course and permission of the instructor.
Exclusion: (ENGD28H3)
Note: Students may normally count no more than 1.0 full credit of D-level independent study towards an English program.

ENGD95H3 - Creative Writing as a Profession
A practical introduction to the tools, skills and knowledge-base required to publish in the digital age and to sustain a professional creative writing career. Topics include: the publishing landscape, pitching creative work, and employment avenues for creative writers. Will also include a workshop component (open to all genres).
Prerequisite: 2 C-level courses in Creative Writing
~~**Recommended Preparation:** Students should have developed a significant body of creative works before enrolling in this course.~~

Enrolment Limits: 20
Breadth Requirements: Arts, Literature & Language

Appendix C: Library Statement

University of Toronto Libraries Report for
the New Major Program in Creative Writing, UTSC Department of English, November 2018

Context: The University of Toronto Library (UTL) system is the largest academic library in Canada and is currently ranked 6th among academic research libraries in North America.[4] The UTL has an annual acquisition budget of $31 million. Its research and special collections comprise over 12 million print volumes, 5.6 million microforms, over 17,000 journal subscriptions, and rich collections of manuscripts, films, and cartographic materials. The system provides access to more than 1.9 million electronic books, journals, and primary source materials.[5] Numerous, wide-ranging collections, facilities and staff expertise reflect the breadth of research and instructional programs at the University, and attract unique donations of books and manuscripts from around the world, which in turn draw scholars for research and graduate work.

Major North American Research Libraries[6]					
	2011-2012	**2012-2013**	**2013-2014**	**2014-2015**	**2015-2016**
ARL RANK	**UNIVERSITY**	**UNIVERSITY**	**UNIVERSITY**	**UNIVERSITY**	**UNIVERSITY**
1	Harvard	Harvard	Harvard	Harvard	Harvard
2	Yale	Yale	Yale	Yale	Yale
3	**Toronto (3rd)**	**Toronto (3rd)**	**Toronto (3rd)**	Columbia	Michigan
4	Columbia	Columbia	Columbia	**Toronto (4th)**	Columbia
5	Michigan	Michigan	Michigan	Michigan	New York
6					**Toronto (6th)**

Top 5 Canadian Universities in the ARL Ranking of Major North American Research Libraries				
2011-2012	**2012-2013**	**2013-2014**	**2014-2015**	**2015-2016**
RANK/UNIVERSITY	**RANK/UNIVERSITY**	**RANK/UNIVERSITY**	**RANK/UNIVERSITY**	**RANK/UNIVERSITY**
3/Toronto	**3/Toronto**	**3/Toronto**	**4/Toronto**	**6/Toronto**
10/British Columbia	18/Alberta	22/British Columbia	27/Alberta	31/Alberta
15/Alberta	24/British Columbia	26/Alberta	31/British Columbia	35/British Columbia
18/McGill	30/McGill	35/McGill	43/McGill	42/McGill
32/Montreal	35/Montreal	36/Montreal	49/Calgary	63/Calgary

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[4] Chronicle of Higher Education (2017). Spending by University Libraries, 2015-16. *Almanac of Higher Education 2017 – 2018*, LXIII (43), 64.

[5] Figures as of 2015 taken from UTL's 2016 Annual Report.
http://www.library.utoronto.ca/library/aboutlibraries/annualreport/2016/AnnualReportUTL2016.pdf

[6] Chronicle of Higher Education (2017). Spending by University Libraries, 2015-16. *Almanac of Higher Education 2017 – 2018*, LXIII (43), 64.

Space and Access Services: The UTL's 42 libraries are divided into four administrative groups: Central, Departmental/local, Campus (UTM & UTSC) and Federated and Affiliated College Libraries. The UTL provides a variety of individual and group study spaces for students. Study space and computer facilities are regularly available at the U of T Scarborough Library from 8 am to 10:30 pm, from 8 am until to 2 am during extended hours, and 24 hours a day during exams. Web-based services and electronic materials are accessible at all times from campus or remote locations.

Teaching, Learning & Research Support: Libraries play an important role in the linking of teaching and research in the University. To this end, information literacy instruction is offered to assist in meeting Creative Writing degree level expectations in the ability to gather, evaluate and interpret information. Librarians collaborate with instructors on assignment design, provide student research consultations, and offer just-in-time student research help in person, by phone, or through online chat. Librarians are also available to support curriculum mapping initiatives, and the UTSC liaison librarian for the Department of English has been working closely with the Department in support of their recent curriculum mapping work. Special initiatives, such as the Libraries Undergraduate Research Prize, the UTSC Library's Undergraduate Research Forum, and an annual forum for student journal editors, extend information literacy beyond the classroom. These services align with the Association of College and Research Libraries (ACRL) *Framework for Information Literacy for Higher Education*.[7]

Program Specific Instructional Support: Instruction will likely occur at a variety of levels for Creative Writing majors, as it does for students in the minor program now, with a likely focus on one-on-one support. Instruction support will be provided primarily by the faculty liaison librarian for the UTSC English Department. The UTSC Library facilitates formal instruction integrated into the class schedule and hands-on tutorials related to course assignments. Due to the practical/hands-on nature of the Creative Writing program, library instructional support tends to focus more on individual research support for students, as generally students in the program are called upon to do less traditional academic secondary source research as compared to other programs. The liaison librarian for the UTSC Department of English is available to meet any instructional needs of the program, and the UTSC Library – with it's cohort of liaison librarians across all major academic disciplines – is particularly well-situated to support Creative Writing students, who often have a need to engage in research outside of traditional literary scholarship. For example, a Creative Writing student working on a creative work about an elderly relative dealing with the onset of dementia may be interested in meeting with the psychology librarian in order to complete background research into dementia in support of their creative endeavor. The Library, through its liaison librarians, also customizes feeds of library resources which appear prominently in Quercus course pages.

Collections: Many college and campus libraries collect materials in support of Creative Writing. The largest collection of materials is centrally located on the St. George campus in the Robarts Library. Collections are purchased in all formats to meet the variety of preferences and styles of our current students and faculty. The University of Toronto Library is committed to collecting both print and electronic materials in support of Creative Writing at the University of Toronto. The liaison librarian for the English Department at UTSC has been explicitly focusing on adding to the collection in this area for a number of years, and given this focus the UTSC Library currently holds the third largest collection of

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[7] Association of College & Research Libraries. Framework for Information Literacy for Higher Education. ACRL, 2016. http://www.ala.org/acrl/sites/ala.org.acrl/files/content/issues/infolit/Framework_ILHE.pdf

English language monographs catalogued with the Library of Congress subject heading "creative writing" at U of T, behind only the Robarts Library and the OISE Library.

Journals: The Library endeavors to acquire the most significant journals for Creative Writing; this is done by consulting with faculty who help ensure the Library subscribes to the most important journals in their field. While there are not a large number of journals dedicated to the craft of creative writing (examples include *The Writing Centre Journal* and *New Writing*) the Library also subscribes to a number of journals that focus on the publication of creative works, and/or criticism thereof, which can be an important source of inspiration for student writers and textual examples to be used in the classroom by instructors. (See, for example, *The Maine Review*, *The Luminary*, *South Asian Review*, *Critical Quarterly*, and the *Cambridge Review.*) We prioritize acquisition of online journals where possible.
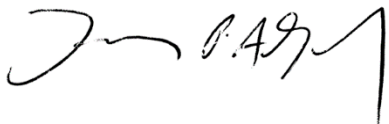
Monographs: The UTL maintains comprehensive book approval plans with 51 book vendors worldwide. These plans ensure that the Library receives academic monographs from publishers all over the world in an efficient manner. In support of Creative Writing we specifically receive books through approval plans with EBSCO. Individual librarian selectors also select unique and interesting scholarly material overlooked by approval plans. These selections include contributions to the collections of the Thomas Fisher Rare Book Library, special requests from faculty, and individual e-books and e-book packages, including complete collections of e-books from the following publishers: Oxford University Press, Cambridge University Press, major US university presses and Canadian university presses.

Preservation, Digitization, and Open Access: The UTL supports open access to scholarly communication and research information through its institutional research repository (known as T-Space), its Downsview print repository, its open journal services, subscriptions to open access publications, and support for preservation of research materials in all formats. In addition to acquiring materials in support of Creative Writing the Library has digitized its monograph holdings published before 1923. These books are available without charge to any Internet user.

Key Databases: The Library subscribes to all of the major databases of interest to scholars of literature, including *MLA International Bibliography*, *Literature Resource Centre* (Gale), the *Annual Bibliography of English Language and Literature*, and the *Canadian Literary Centre*. For Creative Writing students in need of performing research in other disciplines in support of their creative endeavors, U of T subscribes to a wide variety of research databases in all major disciplines and areas of study.

Prepared by: Chad Crichton, Liaison Librarian for the UTSC Department of English, November 12, 2018.

Submitted by: Larry Alford, Chief Librarian, University of Toronto Libraries, February 12, 2019

Appendix D: Student Support Services

All University of Toronto undergraduate and graduate students have access to student services on all three campuses, Mississauga, St. George (downtown Toronto), and Scarborough, regardless of their 'home campus'. The services and co-curricular educational opportunities provide a complement to the formal curriculum by engaging and challenging students to reach their full potential as learners, leaders and citizens.

At the University of Toronto Scarborough (UTSC) these services are organized by the Office of Student Affairs and the Office of the Vice-Principal Academic and Dean, and support the success of our students from the time they are admitted through degree completion and beyond.

Academic Advising & Career Centre (AA&CC)
Integrates developmental advising, learning skills, career counselling, and employment coaching through individual appointments, workshops, experiential programming, events, and a range of online resources. The AA&CC has a team of professionals who advise, counsel and coach students with their learning and career development, as well as provide generalist support overall. Incoming students are invited to participate in the Get Started academic orientation program for initial course selection and career exploration support prior to starting first year. Students are eligible for advising and learning skills services throughout their studies. Graduate/professional school exploration, job searching, and workplace transition support are also available. Alumni are eligible for career development and employment coaching services for an additional 2 years following graduation.

Academic Travel Fund
Provides research and related scholarly funding for undergraduate students to underwrite the costs of valuable non-course based academic activities such as attending and presenting at conferences.

Access*Ability* Services
Provides services and academic accommodations to students with a documented learning, physical, sensory, mental health disability or medical condition. Advising and referrals for students as well as online services for registration and note taking are available. Access*Ability* Services ensures that policies, practices, procedures, and programs at UTSC are inclusive, and provide equal access for students with disabilities. Access*Ability* also serves a growing campus as a key resource for consulting on accessible design, both physically and pedagogically.

Athletics & Recreation
Strives to create a respectful and inclusive environment that promotes opportunity and overall wellbeing through physical activity. Our home, the Toronto Pan Am Sports Centre (TPASC), is a 300,000 square foot state-of-the-art facility featuring a range of accessible amenities including Olympic-sized pools, a climbing wall, gym and fitness studios, and an indoor track as well as tennis courts, multi-sport fields and more in the valley. As a hub for health living on campus, Athletics & Recreation offers a variety of fitness and instructional programming, organized sports and leagues, as well as aquatics for all levels of physical activity. Highlights include drop-in sports opportunities, learn to play programs, women's only programming, and the popular outdoor recreation program.

Department of Student Life

Offers a range of programming for first-year students, first generation students, mentorship and leadership development, community outreach, as well as Indigenous, intercultural and multi-faith programming using an anti-oppressive framework. The Department manages the recognition of over 200 campus groups including the facilitation of approximately 16 departmental student associations as well as liaising with all student societies to ensure compliance with University policy.

Responsibilities include: managing the committee process for allocating funds to student groups involved in various campus life programs and initiatives, ensuring adherence to the risk assessment process for all campus student events, supporting space allocation for clubs and events, representing the University as a partner in the annual Fall Orientation, and support of the Co-Curricular Record.

Health & Wellness Centre

Provides medical, nursing, counselling, health promotion and education services. Any student with a current student card and a valid health card can use the health and counselling services on campus. Physicians and nurses provide first-aid, treatment of minor illnesses, annual check-ups, immunizations, selected over-the-counter medications, referral to specialists, and more. Professional counsellors are equipped to support students with stress management, anxiety, depression, crisis counselling, family problems, relationships, sexuality, bereavement, eating disorders and other mental health issues. In addition, group therapy and specialized workshops are offered throughout the year. The Health & Wellness Centre also has many Wellness Peer Programs that promote healthy lifestyle choices in nutrition, sexual health, alcohol, drugs, and tobacco on campus year round with the support of student volunteers.

International Student Centre

Provides support to international students studying at UTSC and to students interested in studying abroad to enhance their educational experience. Support for international students includes pre- arrival, transition, and immigration advising as well as mentorship, intercultural workshops, conversational English sessions and University Health Insurance Plan (UHIP) support. The International Student Centre also provides guidance and resources for student mobility opportunities including: inbound and outbound exchanges, research and study aboard programs.

Student Housing & Residence Life

Responsible for the development of residence facilities and policies. The residence experience is a safe, fun and inclusive community offering a range of social and extracurricular activities that support the academic achievements and personal development of students. Student Housing & Residence Life also provides off-campus housing services and resources for students living independently.

Workshops and advising is available to guide students through the process of searching for listings, tenant rights and responsibilities, lease agreements, and more.

Centre for Teaching and Learning

Undergraduate Student Support (that is not nested within specific courses)

1. English Language Development Centre (ELDC): The ELDC provides support to all students who are experiencing difficulties in using the English language – listening and reading comprehension and speaking and writing. ELDC offers workshops, program series, and appointments to support students in academic communication, cultural proficiency, reading and writing, and vocabulary development. ELDC offers individual tutoring, online resources and tools, and language proficiency testing.
2. Mathematics and Statistics Learning Centre (MSLC): In addition to a regular workshop series on the math/stats topics that present the most frequent challenges to students, there is a 'drop in' group and individual tutoring for students with quantitative reasoning challenges for all courses requiring these skills. Virtual tutor sessions are offered at night, which students can log onto from remote locations.
3. The Writing Centre (TWC): In addition to offering in-class tailored workshops on particular aspects of writing, TWC offers student appointments to discuss their assignment drafts with a writing expert. All students are eligible and can register for 50-minute appointments or use the 20-minute 'drop in' service.

Undergraduate Student Support (that is nested within specific courses)

1. English Language Development Centre (EDLC): To support academic challenges for English Language Learners, ELDC has integrated programming (Reading and Writing Excellence program) and online tools (VEA) that help students develop their skills as they complete course assignments.
2. Facilitated Study Group (FSG) program: Working with course instructors, CTL staff recruit successful students to serve as facilitators that attend classes and organize study groups for historically difficult courses. The facilitators help students develop the skills to identify the major concepts of their lectures and develop strategies for mastering course materials. We have regular FSGs and special FSGs (in partnership with English Language Development Centre) for students with English language challenges.
3. The Mathematics and Statistics Centre (MSLC): collaborates with introductory calculus courses in delivering a pre-course diagnostic test to identify students who lack certain critical numeracy skills. Students receive their diagnosis and are informed of specific seminars and workshops that can help them develop the skills they lack. The MSLC also runs review sessions before the major calculus and statistics exams. As well, the MSLC faculty consult with non-mathematics course instructors around quantitative reasoning skills required in their courses, and are willing to provide relevant course instruction either in class or as online modules.
4. Service Learning: CTL has its own Service learning course and is happy to consult with faculty who might wish to incorporate a service learning component into their course or have one of the CTL service learning students partner in the learning experience of other students.
5. The Writing Centre (TWC): Faculty and TAs can meet with writing coordinators to advise on teaching writing assignments, and the design and implementation of writing and research paper assignments. After such consultations the writing instructors are willing to deliver specific writing, editing or research skill instruction within the course, either in class, or by creating tailored class and online resources. TWC also delivers a limited number of course specific writing clinics to which students bring their drafts to receive tutor and peer feedback.

6. Video-capture of Lectures: Upon faculty request, students are hired to videotape lectures in specific courses so that students in the course can review the class presentations online from remote locations.

Supporting Faculty in Development of Teaching Expertise

1. Individual consultations and workshops are available for a range of topics including course and syllabus design, developing and achieving learning outcomes, effective assessment, presentation skills, active learning techniques, inclusive teaching, classroom management, classroom visits and debrief, and preventing plagiarism, as well as development of a reflective teaching practice and Teaching Portfolio construction. There are:
   - 4 Teaching orientations: (one extended- 6 workshop set and 3, three-hour workshops just prior to each term;
   - Teaching workshops throughout the year on a range of topics;
   - End of year all day Teaching symposium;
   - Individual consultations for syllabus, assignment or course design as well as a range of classroom issues; and
   - Classroom visits for formative feedback.
2. Educational technology support:
   - Support for learning management systems;
   - Support for classroom response devices (eg. clickers);
   - Support for digital blackboards;
   - Multiple choice test scanning and question quality assessment; and
   - Mid-course and final course evaluations.
3. Teaching Grants for Teaching equipment, Teaching Software, Teaching Innovations and Professional Development.
4. Assistance for Teaching Award nominations.

Teaching Assistant Training and Graduate Student Professional Skills Development
1. General first time TA Training workshops for new Teaching Assistants.
2. Workshops on advanced topics are held for TAs based on TA interest (examples: 'Effective and Efficient Grading', 'Responding to students in crisis').
3. Graduate Student Professional Development Day.
4. Graduate Student Professional Skills Programming – 3 events.
5. Graduate Thesis Writing Support Group.
6. Writing Support and English Language Development, one to one appointments for writing/language skills.

Co-op Offices (Arts & Science and Management)

Serve more than 1700 students registered in over 40 Co-operative education programs spanning the arts, science, and business/management disciplines. The Arts & Science and Management Co-op Offices formally integrate a student's academic studies with work experience by facilitating four, eight, twelve or sixteen month full-time, paid experiential learning opportunities. Students in Co-op receive developmental support in goal setting, job search, resume writing and interviewing. For each four-month experience they are evaluated on the basis of mid-term and final performance reviews as well as a final report that is graded by a faculty member within the discipline.

Departmental Student Associations (DSAs)

Were formed in 2006 to establish a bridge between students and their academic departments. There are approximately 16 DSAs governed by annually elected student executive bodies and formed entirely of student members. These student groups liaise with faculty, the Department of Student Life and the Scarborough Campus Students' Union to develop joint programming that enhances the discipline-specific learning and career development goals of students in each department.

Financial Aid and Awards

Provides resources and consultation services to assist students with financing their education, including processing of OSAP and other funding sources.

Lesbian, Gay, Bisexual, Transgendered and Queer/Questioning

Students are served by a campus-supported Positive Space Committee comprised of allies drawn from all segments of UTSC as well as a student LGBTQ club funded and facilitated independently through the Council on Student Services.

Orientation and Transition Programs

Provide new and first-year students with support and resources required for successful transition into university life. A list of programs includes:
- Get Started academic orientation, offered by the Academic Advising & Career Centre, runs throughout June and July, and currently hosts over 2,600 new incoming students along with their parents and guests. The interactive program provides an introduction to information and tools to allow for a successful start including first-year course selection, student card registration and exploring the campus.
- Fall Orientation is a multi-day series of events hosted by the Scarborough Campus Students' Union (SCSU) and the Department of Student Life, in collaboration with various other campus partners. Two key events include UTSC Welcome Day and the Faculty Mix & Mingles (Arts & Science, Computer Science and Management) led by the Department of Student Life. SCSU coordinates student participation in the tri-campus parade and other on-campus activities. These activities provide a welcoming and inclusive environment for new and first-year students.
  - Further emphasis on first year student support is continued in the First Year Experience Program and First Generation Program led by the Department of Student Life.
- International Student Orientation and Transition programming provided by the International Student Centre is a two to three week set of activities from August to September. These activities include pre-arrival support, settling in city excursions, and socials. Also, a mentorship service known as the Buddy Program pairs international students with a peer educator to learn more about the campus and Canadian academic environment.

Registrar's Office

Provides a range of services to the academic departments, including student course and program registration; scheduling classes, term tests and final exams; recruiting candidates for admission; facilitating admission of incoming first year and upper-level students to limited enrolment programs, and removing those who fail to maintain program GPA requirements; maintaining student registration records; providing data support and summaries of enrolment; and resource-use for planning purposes.

Student Centre

Offers bookable activity spaces for students as well as a food court, a full-service restaurant and a variety store. It also houses the Office of Student Affairs, the Department of Student Life, the Health & Wellness Centre, The Underground, UTSC Women's & Trans Centre, Fusion Radio, and the Scarborough Campus Students' Union.

Appendix E: External Appraisal Report

See below

University of Toronto
New Undergraduate Program Proposal Major in Creative Writing, UTSC

External Appraisal, 09/19; Site Visit, 26th-27th September 2019:
- Kate Sterns, Associate Professor and Co-Coordinator, Creative Writing Program, Department of English, Concordia University
- Robert Finley, Associate Professor and Coordinator, Creative Writing Program, Department of English, Memorial University

Introduction.

In our review of the Program Proposal for a Major in Creative Writing (2019), the Department of English Academic Plan (2015), the UTSC Academic Plan (2015-2020), the UTSC Strategic Plan (2014-2019), and through the discussions and facility tours offered during our site visit, we discovered at UTSC an extraordinary level of support and enthusiasm for the proposed program at all levels of administration, faculty, and among students, along with a nuanced and, frankly, visionary sense of the possibilities offered by such a program in terms of innovation in teaching, research-creation, recruitment and retention of students, experiential learning, community outreach and public engagement. Development of the program has been carefully orchestrated over the past several years, beginning with the Minor in Creative Writing on which it builds, and has been responsive to the particularities of location and of Departmental and Institutional ambitions. The resources are now in place to make this a unique and leading program among undergraduate writing programs in the country. The program is sound and inspiring, as is the collegial and collaborative faculty and departmental culture that underpins it.

1. OBJECTIVES

Consistency of the program with the institution's mission and unit's academic plans.
The program is consistent with the UTSC mission statement and the Department of English academic plan. It is consistent with, and central to, the spirit of both of these documents which begin with calls to distinguish the university from its sister campuses at UTM and St. George. By investing in Creative Writing in the way proposed, the Department of English at UTSC will be offering a highly attractive program (Creative Writing is a growth industry everywhere) not available at either of the other U of T campuses. By housing the program within the Department of English in the way that it has been, inviting real discourse between more traditional academic work and the work of writing, the program will also be distinct from many other Creative Writing programs at other institutions in the country. In addition, the Department as a whole will have positioned itself on the leading edge of undergraduate programs in English. "Creativity," says the Departmental Plan, "can be called a guiding principle of our academic plan...It is a driver of innovation in the classroom, both in our writing courses

and in so called traditional academic courses where literary creation has become one more method of understanding past and present." This accommodation of a research-creation model marks an exciting shift in undergraduate pedagogy, reflective of changes in the discipline as a whole. It has perhaps been more easily managed at UTSC where the department is newer and nimbler than at other institutions. It seems to us that this is a great strength and that it assures the success of the proposed program as well as the continued vigour of the departmental offering as a whole.

The proposed program will do much to "leverage location" (in the language of the UTSC Academic Plan). Creative Writing programs, as loci of storytelling, respond necessarily to their communities as they are represented and touched by students. Scarborough, we understand, is one of Canada's most diverse communities. The richness implicit in this fact will be manifest in the writing that gets done within the program, as well as in the many extra-curricular dimensions of the program, such as public readings, festivals, publications, and workshops. The objective of any creative writing workshop is that writers find their own voices. When they do so, it has immediate and profound repercussions for the communities they come from and speak for. Location within the GTA also has implications in connection with student access to publishing houses, large literary festivals, visiting authors, and other sites of experiential learning outlined in the program proposal.

Clarity and appropriateness of the program's requirements and associated learning outcomes in addressing the academic division's undergraduate Degree-Level Expectations.

We feel that the Creative Writing Major will be especially popular within the 'double major' context at UTSC. Creative writing is a discipline that can inform and reflect on any avenue students might follow. Our interview with students taking the Creative Writing Minor revealed a number of interesting double major combinations; for instance, creative writing with psychology, or creative writing with health humanities. Experience from our own programs suggests that the Creative Writing Major, in the context of the double major system, should invite a high level of interdisciplinarity, making the writing workshop, and the department of English, a meeting place for students from many disciplines as well as cultures. Virtually all of the students (enrolled in the Minor) we spoke with said they would have taken the Major if it had been available to them. Having said that, one student expressed concern as to how the Creative Writing Major might signify when applying for graduate school at other institutions where such a major does not exist. We feel that the double major system serves as a kind of safeguard in this case, broadening rather than narrowing possibilities for post-graduate work.

Appropriateness of the degree or diploma nomenclature.

The degree nomenclature used in the proposal is appropriate and universal among creative writing programs elsewhere.

2. Admission Requirements

Appropriateness of the program's admission requirements for the learning outcomes established for completion of the program.

The admission requirement of a portfolio for entry into a creative writing course is consistent with the current practice for the Minor, as well as other Creative Writing programs. A portfolio of writing (10-15 pages) has proved the most effective means of assessing each applicant's current writing skills, as well as their potential.

Given the proven success of the Minor in Creative Writing, and the clear demonstration of support from the institution, faculty and students, we are convinced that this Major will prove very popular, and consequently, highly competitive. Therefore, a system that allows for a manageable (in terms of faculty resources), transparent and equitable (in terms of the applicants) admission procedure is vital. Some suggestions include:

1. 1) Portfolios to be judged by a Creative Writing Committee for admittance to the Creative Writing Major (or Minor) as a *program*, as opposed to individual instructors on a course- by-course basis. This removes any intimation of favouritism (real or perceived). All students admitted to the program would then progress—via the required courses— from beginner to advanced level.
2. 2) This process would allow students, once accepted, to feel assured of having access to the courses required to graduate, in either a Minor or Major, without being dependent on the acceptance of additional portfolios.
3. 3) We also recommend that there be an application deadline, and a predetermined number of admissions, to allow for a timely allocation of courses and faculty.
4. 4) The faculty may eventually receive hundreds of applications. Students who are rejected from the program often want to know the reason why. The volume of applications will make personal responses (as happens currently) impossible and this should be advertised to applicants. One suggestion is that the Creative Writing faculty prepare a form letter outlining the general qualities of what they regard as a successful application. Students may be invited to re-apply with a revised portfolio, but should not receive additional tutelage so as to conserve faculty resources, as well as to avoid the appearance of preferential treatment.
5. 5) A process can be put in place to allow for students outside the program to take a single course via application with a portfolio, if space allows. However, in that situation, priority ought to be given to students who have committed to the entire program.

Appropriateness of any alternative requirements, if any, for admission into the program such as minimum grade point average or additional languages or portfolios, along with how the program recognizes prior work or learning experience.

The program rightly values the portfolio as the key determinant of suitability for the program. However, in addition, a brief letter of application detailing (for example) a student's life or work

experience, goals for the program, and a work of literature that inspired them, might prove useful as a further tool to evaluate a student's qualifications for the program. The proposed 'gateway' course at the A level will also undoubtedly prove advantageous to students, allowing them to test the waters of the program by gaining familiarity with terms and practices of a writing workshop, as well as helping them build a portfolio.

3. Structure

Appropriateness of the program's structure and regulations to meet specified program learning outcomes and Degree-Level Expectations.

The program's structure is consistent with other established programs, in addition to the current, successful Minor. The range, rigour and organization of the proposed classes (see Table 2 and Table 3 of the proposal) allow students to develop, and utilize, skills in both their writing and critical practice in a sustained, progressive manner. Students (currently in the Minor) demonstrated an impressive sophistication in how they referred to various modes of writing, literary production (magazines), and the multiple ways in which they foresee their writing and analytical skills being of use in future careers in the sciences, in teaching, as well as in writing and publishing.

Additionally, the research-creation model adopted by many of the academic faculty, which encourages students to offer a creative response in order to demonstrate their understanding of literary texts, support the dynamic interplay of both the study, and creation, of literature in the department as a whole, and which we so admired.

The program also stands to benefit from an alliance with the Department of Arts, Culture and Media (ACM). Their Chair, Barry Freeman, who is also the program supervisor for the Theatre and Performance Studies program, enthusiastically endorsed the idea of combining a playwrighting class (not currently offered) with a studio theatre class, in which actors and writers might develop their craft in tandem. These kinds of creative partnerships bode well for the success of the proposed arts centre and (again), the dynamic interplay between Creative Writing, English, and ACM offer exhilarating, almost unprecedented opportunities for the students to engage in work that is multi-disciplinary and cutting-edge.

The extent to which the program structure and delivery methods reflect universal design principles and/or how the potential need to provide mental or physical health accommodations has been considered in the development of this program.

As stated above, we found the structure of classes to align with universal design principles, and this approach has already proved successful in the minor. The workshop, which is the preferred pedagogical model, is employed here to great effect. Students spoke with unbridled enthusiasm of their experience in their various workshops, of their progress as writers and analysts of literary texts, as well as of both peer and faculty support. The palpable sense of collegiality,

respect and affection exhibited by the students, not only for each other, but for the Creative Writing faculty (and indeed, the English faculty as a whole) once more points to this department as being a creative and intellectual hub from which the students clearly benefit, and other departments might learn. Faculty engagement was mentioned by the students as an essential element of their positive experience and one not always found in other departments. In such a notably diverse student population, with their fund of unique experiences and stories, that support is critical to the students' ability to experiment, find their voice, and develop their skills. It is also notable that, among other student services on campus, an embedded counsellor is available in the department, once a week, to assist those students who might experience moments of vulnerability or anxiety, which can arise when writing work that is personal and sometimes rooted in traumatic events.

4. PROGRAM CONTENT

Ways in which the curriculum addresses the current state of the discipline or area of study.

The proposed curriculum addresses, and in some way advances, the current state of the discipline. Students move through a carefully scaffolded series of courses at the B, C, and D levels, which ensure their exposure to writing in the foundational three genres: fiction, non-fiction, and poetry and still gives them sufficient choice and opportunity to specialize in a particular genre. The increased expectations at each level are clearly laid out in the PLO chart (Table 3) in the program proposal. A pre-program A level introductory course is presently in development in order to be ready for the launch of the Major. Again, we feel that it would be wise to require a 'gateway' admission-to-program portfolio either after the A level course or after a B level course and before formally taking up the Major. All indications are that the program will be quickly oversubscribed and some objective method of controlling numbers will be necessary. This could be easily managed with an admission portfolio requirement AFTER an initial introductory course in which students would be introduced to creative writing workshop methods and expectations, and during which they could be guided in the construction of their portfolios.

Identification of any unique curriculum or program innovations or creative components and their appropriateness.

Beyond this, program content gets very interesting. The courses listed in the program, as should be the case, play to faculty strengths, and faculty strengths in this case are wide-ranging. The program content shows both a regard for traditional forms and approaches, and an appetite for experiment, innovation, and interdisciplinary work. We were heartened by the emphasis placed on reading and critical thinking within the creative Major. This addresses a lack in many creative writing programs, and makes the integration of the creative writing unit into the Department of English more sympathetic and more fruitful than is often the case elsewhere.
Content innovations include courses such as the multi-genre, theme-based "Special Topics" courses: "Writing and new media: Building What Has Never Been Before; Poetry, Experiment,

and Change," with its use of the library's Makerspace facility (and 3d printers!); "Writing for Comics"; "Plundering What's in Them: Writing through Reading," with its ingenious "How to Write Like..." presentations; the Instagram essays of "Immersion Writing: Empathetic adventures in the weirdest genre on earth"; "Creative Writing and Performance"; and the Capstone D level "Writing as a Profession" course, with its emphasis on the professionalization of the skills students gain during their tenure in the program. All of these courses attest to an enviable energy, engagement and expertise in the generation of program content. Our conversations with students, who 'love' and 'adore' and 'live for' their creative writing courses, suggests the same. The addition of Dr. Sinduja Sathiyaseelan to the faculty this past summer, with her background in fiction, critical race studies and queer studies, and the expected addition of an Indigenous word artist to the program faculty in 2020 will make for a still larger, loftier and more welcoming house.

The program should offer many opportunities for interdisciplinary collaboration. Dr. Sathiyaseelan, we understand, will have one foot in the door of Tamil studies at UTSC, Professors Tysdal and Westoll in film and in science writing. All three teach in critical literary studies as well as creative writing. As has been mentioned, one surprising lack in the program content came up in our conversation with Arts, Culture and Media chair, Barry Freeman. There is an obvious place in the program for a course, or courses, in Playwriting, cross-listed with that department. Many opportunities for collaboration between these two units came up in our discussions, for example a course that brings acting students, music students, and film students together with writing students to workshop and develop pieces they create together. It is hard to overstate the promise of such innovative collaborations as the program grows.

Another important and pervasive innovation in the program is, as we have discussed above, its effect as a kind of gravitational force within the English Department as a whole. The English Department Academic Plan states that, "By investing in Literature and Film and Creative Writing and reorienting around the polestars they represent... we study literature in relation to other arts as part of the creative matrix of culture; and we bring some form of creative inquiry and expression into most of our courses." Creative work and assignments are being increasingly adopted in academic courses, critical reading skills and 'reflections' on creative work form a mainstay in the creative writing courses. This is the very best kind of exchange. It is rare among creative writing programs. Its positive effects are not being lost on the students we had the opportunity to speak with.

5. MODE OF DELIVERY

Appropriateness of the proposed mode(s) of delivery (distance learning, compressed part-time, online, mixed-mode or non-standard forms of delivery, flexible-time options) to meet the intended program learning outcomes and Degree-Level Expectations.

The proposed model consists of face-to-face, small group workshops. This is the accepted model, the model currently used in the Minor, and one for which no acceptable substitute has been discovered. However, it quickly became clear to us that both teaching and learning

extended well beyond the confines of the workshop. Students are invited to avail themselves of opportunities like COW, a weekly drop-in session lead by a faculty member in which students both inside and outside the program can read their work, engage in writing exercises, or develop tangential skills, such as learning to perform their work aloud. Equally, student groups, like SELF (Students of English Literature and Film), clearly energized and supported by the faculty department-wide, offer an exciting variety of peer-led workshops, readings and other literary and film events. Students are also encouraged to attend local reading series, as well as arts events in Toronto. The proximity to a vibrant arts community in Scarborough, in addition to world renowned cultural events such as the Harbourfront Literary Festival, and TIFF in nearby Toronto, are of incalculable benefit to the students. Equally, the Writer-in-Residence program, which offers students a chance, over a semester's residency, to interact in multiple ways with a visiting, practicing writer, and the soon to be opened Writer's Room, allow students to integrate their creative practice with their learning experience as a whole.

The Liaison Librarian, Chad Crichton provides another fantastic resource for students. His enthusiasm, knowledge of (he is a graduate of English himself) and commitment to the department as a whole, but the Creative Writing program in particular, was notable. Overall, the department seems to us to function as a lively, artistic hub, with open doors to faculty, a dedicated librarian, often on site, keen to share the library's resources, and various extra-curricular groups all engaged in developing and promoting an environment in which learning is not restricted to class time.

6.ASSESSMENT OF TEACHING AND LEARNING

Appropriateness of the proposed methods for the assessment of student achievement of the intended program learning outcomes and Degree-Level Expectations.

The proposed methods of assessment include writing assignments, critiques, peer assessments and other recognized pedagogical tools employed in Creative Writing faculties elsewhere. The program is designed to allow students with minimal writing experience to enter at the A level (which introduces them to terms and methodologies and the habit of writing) through progressively smaller, more focused writing workshops where they further develop their methods of thinking, inquiry, analysis, as well as an increased familiarity with, and application of, more sophisticated writing methodologies.

In addition, the UTSC Creative Writing faculty members are not only teachers, but practitioners, and students benefit from their practical experience. For example, in class ENGD95H3 Creative Writing as a Profession, students learn to apply their writing and critical skills to a wide array of professional contexts. This includes book reviews, grant proposals, literary and magazine publications and so forth. Writing eloquently, and thinking cogently—both key skills learned in Creative Writing (and indeed, English Literature classes)—are in-demand skills that may be parlayed across a wide swathe of careers, from writing policy and case notes in the sciences, to Corporate Storytelling (a job we learned of during our visit). Students leave with a sense of confidence in regard to these skills, and of their consequent value in the workplace.

Completeness of plans for documenting and demonstrating the level of performance of students, consistent with the academic division's statement of its Degree-Level Expectations.

The program proposal puts forth in admirable detail the different strategies by which both students, and the program as a whole, will be assessed, via already established university mechanisms. But the proof of any writing program's effectiveness lies in its students' achievements in their field. For example, the success of one of the UTSC Minor's graduates, Téa Mutonji, whose short story collection, *Shut Up, You're Pretty* has just been shortlisted for the prestigious Roger's Writer's Trust Fiction Prize, speaks eloquently to the high quality of instruction and preparation for a career in the literary arts (among others) that the students receive.

7.RESOURCES

Adequacy of the administrative unit's planned utilization of existing human, physical and financial resources, and any institutional commitment to supplement those resources to support the program; Participation of a sufficient number and quality of faculty who are competent to teach and/or supervise in the program; Adequacy of resources to sustain the quality of scholarship and research activities of undergraduate students, including library support, information technology support and laboratory access; Evidence of and planning for adequate numbers and quality of faculty and staff to achieve the goals of the program; Planning and commitment to provide the necessary resources in step with the implementation of the program; Planned/anticipated class sizes; Provision of supervision of experiential learning opportunities; the role of adjunct and part-time faculty.

The roll out of the Major in creative writing appears to have been methodical and well supported at all levels. The hiring of Sinduja Sathiyaseelan this past year, together with the projected hiring of an Indigenous artist this fall, will put the creative writing unit in a very strong position to launch the Major in 2020, with four full time faculty, engaged support from within the English Department, and the possibility of drawing on part-time instructors with particular areas of expertise as needed. Bringing in adjunct or part-time faculty who are writers in the community can serve a double role in both broadening the base of expertise within the program and strengthening ties with the larger literary community in the city. The planned target cohort of 80 students with workshop courses capped at 20 is reasonable and manageable, though advanced workshops are more manageable with smaller numbers (15-17 maximum). It is important to keep in mind that the program shows all the signs of being highly subscribed, and growing. As word spreads, it is likely to draw students from many disciplines at the university within the double major context. It is also important to recognize that the current creative writing faculty are teachers and writers of extraordinary energy and dedication who, along with their regular duties have been managing a whole coterie of extracurricular supervision, encouragement, and support to make the Minor in creative writing the success that it has been. By nature, the teaching of creative writing makes large demands on faculty in terms of face to face consultation, follow up, discussion, shepherding, field trips, lending a

sympathetic ear, orchestrating readings and visiting authors, organizing and directing students to literary events, supervising student productions, outreach and public engagement in many forms, as well as ongoing guidance to students as they test the waters of the publishing world during their studies or after graduation. We want to underline that as the program grows, resources will need to be directed not only towards student outcomes, but toward faculty as well, in the form of respite for writing time, administrative support for the wide range of programming (curricular and extra-curricular) associated with creative writing at the UTSC, teaching releases, recognition of supervision time and so on. We noted in our conversation with Barry Freeman, ACM chair, that a dedicated "Program Manager" position is supported in that large and complex department, as well as a "Social Media" position. This kind of resource, perhaps on a shared-time arrangement between the programs, might be very helpful to the creative writing group as the program develops and becomes more complex. Such a resource sharing arrangement might evolve somewhat organically once the new Arts and Culture building is in place, a building which, we understand, will house both English and ACM, along with performance space, screening rooms, and the "Writer's Room." But that is a ways off still at this time, and this kind of support might be something to look into sooner rather than later.

Other strong indicators of institutional commitment to program support include the following:

Library resources are exceptional in several regards. Easy access to the Robarts collection is invaluable, of course, for any program. The UTSC library seems both inviting and innovative, its Makerspace a feature in at least one creative writing workshop. But most important is the Liaison Librarian, in the person of Chad Crichton. In our discussion with Chad and Lola Rudin (Acting Deputy Chief Librarian) we got a clear sense of the interest in the program and in the potential role the library could play in its development. Chad, as Liaison with the English Department, has already been working toward strengthening the Library collection in key journals. We spoke about the possibility of establishing a satellite collection to be housed in the English Department — ideally in the Writer's Room currently under construction in the Department. We also spoke about the possibility of dedicated workshops on library research for the creative writer, a valuable aspect of craft training almost invisible in other programs. And finally, we discussed the possibility of the "liaison librarian" position becoming an "embedded librarian" whenever space allows, with the advent of the new Arts and Culture building, or before. The presence of a librarian in the department, dedicated to English and Creative Writing research would be a wonderful resource.

The Writer in Residence Program seems to be well established at this point, having been shifted to base funding as part of the careful mapping out of the Major. This position can hold a key place in a writing program. The one-to-one consultations which are usually a part of it give students an opportunity for invaluable outside feedback on their work, brings them into the community of writers at work, helps them look toward professionalizing their practice, and often leads to ongoing professional mentoring relationships. A Writer in Residence program is also a form of public engagement: it supports writers in the broader community and the books they are writing; and it is an opportunity for public events and public outreach such as WIR

readings at local high-schools, university and public events and readings, annual lecture series like the "Writer's Life" lectures that have already been initiated at UTSC.

The Writer's Room, currently under construction, could be a key resource to the program. A central space that might house SELF, the Writer in Residence office, the library's satellite collection of journals and creative writing related materials, and that would be a consistent venue for readings, for COW sessions, for Writer in Residence consultations, The Writer's Room would dramatically reduce the logistical complications that go along with planning such events, finding and booking space, getting word out. And it would increase participation. Having a dependable, dedicated space for writing related activities would also allow for more spontaneous events to take place and be a powerful venue for experiential learning. Student engagement in the creative writing Minor already seems to be very high. SELF (Students of English Literature and Film) plays an active part in planning and hosting many activities which touch on creative writing programming, doing outreach within the university and the broader community through writing workshops, readings, screenings. We were informed about a number of student led festivals, conferences, and publications (Scarborough Fair, Scarborough Review, as well as a number of chapbook publications). Students spoke highly of their "COW" sessions (weekly open informal sessions led by faculty on aspects of creative writing craft). These resources, all of them outlets for experiential learning, attest to a rich participatory culture already in place in creative writing.

Finally, location itself will be an important resource for the program. Access to the GTA already appears to play a role in the Minor, providing as it does a rich resource of writers, literary events, publishers, and literary culture. A course on the professionalization of students' writing skills is being developed as a capstone course to the Major, and it will look directly to the city's literary culture for experiential learning opportunities in the form of internships, class visits, visiting professionals. The surrounding city of Scarborough, diverse, distinct, and home to most of the students we met, may be seen as a site for experiential learning in a slightly different way. Smaller in scale, it may be more receptive to student led initiatives, may regard the university and the program as more of a cultural centre around which to gather. Scarborough and its stories will also, of course, be the subject of much of the writing that takes place in the program.

8. QUALITY AND OTHER INDICATORS

Quality of the faculty.

A program is only ever as good as its faculty, and UTSC is very fortunate in this regard. All three core CW faculty—Andrew Westoll, Daniel Tysdal, and Sinduja Sathiyaseelan—are well-regarded in both the artistic and the academic community. They are able to speak to students not just of the theory of writing, but the practice of it. Their ongoing engagement with the literary, academic and film community means, also, that their classes will continue to engage with new ideas and approaches, even as traditional elements of critical engagement remain in place. Of course, good writers do not always make good mentors, but the mentorship afforded by these

faculty members—and indeed, by the English department faculty as a whole—is by all indications exemplary. Teaching went above, and far beyond, the classroom and while we feel the success of the program may limit their ability to carry on their current, extraordinary amount of extra-curricular involvement, the spirit of that mentorship clearly underlies every aspect of this proposed program.

Other indicators of the program's worthiness, and likely success, have been outlined in greater detail above. However, again, these include:

- The current success of the Minor.
- The ability of students to pair the Creative Writing Major with another Major of their choice, often drawn from the sciences. The increasing interest in 'narrative medicine' and other similar programs indicates this to be forward thinking.
- Strong faculty mentorship (including both English faculty, and the Writer-in-Residence).
- The research-creation model, which exemplifies the close and productive relationship between English and Creative Writing faculty and which offers a role model for other departments.
- Physical resources such as The Writer's Room, The Makerspace, the proposed Arts and Culture building to house English, Creative Writing, as well as Arts, Culture and Media (ACM).
- Library resources, including staff such as Chad Crichton, the Liaison Librarian for English.
- The richly diverse, and notably supportive, community of Scarborough, from which many of the students are drawn.
- Proximity to Toronto with its world-renowned publishing industry, literary and artistic events. Proximity to, and engagement with, a vibrant and supportive Scarborough arts community.

Program structure and faculty research that will ensure the intellectual quality of the student experience.

The program structure is consistent with creative writing programs generally. It is essential in a creative writing program that the instructors be, themselves, practicing writers with professional affiliations outside of the university community. This is very much the case with the current creative writing faculty, all of whom maintain active, not to say prolific, writing careers which inform their teaching and serve as models to their students.

The extent to which the program has integrated any elements that enhance the diversity of its curriculum, students or teaching staff.

One of the many delights of the creative writing workshop as a pedagogical model is that it is necessarily as diverse as the participants themselves: since the material of the workshop is primarily the writing that gets done within the workshop, the community from which the workshop draws its students is by default the community represented. In the case of this program at UTSC, our sense is that this is a very diverse community indeed. Notable under this heading too is the hiring of Dr. Sinduja Sathiyaseelan this past year, with her background in fiction, critical race studies and queer studies, and her interest in Tamil studies underway at UTSC, and the expected addition of an Indigenous word artist to the program faculty in 2020.

Appendix F: Dean's Administrative Response

See below

November 21, 2019

Professor Susan McCahan
Vice Provost, Academic Programs, University of Toronto
Office of the Vice-President & Provost

Dean's Administrative Response: External Appraisal, Major in Creative Writing
Department of English, University of Toronto Scarborough

Dear Susan,

I am pleased to provide my administrative response to the external appraisal of the proposed Major in Creative Writing, which will be offered in the Department of English at the University of Toronto Scarborough (UTSC). I will note that my office is fully supportive of the proposal.

We are grateful to the appraisers, Professor Robert Finley, Coordinator of the Creative Writing program in the Department of English, Memorial University and Professor Kate Sterns, Co-Coordinator of the Creative Writing program in the Department of English, Concordia University, for their consultation with us during the appraisal visit on September 26 and 27, 2019, and for their excellent report, which we received on October 18, 2019.

The appraisers are unstinting in their praise of the proposed program. In particular they note an "extraordinary level of support and enthusiasm" for the Major among the administration, faculty, and students, and they marvel at the "nuanced and, frankly, visionary sense of the possibilities offered by such a program in terms of innovation in teaching, research-creation, recruitment and retention of students, experiential learning, community outreach and public engagement." They highlight the program's ability to leverage UTSC's location within the highly diverse Scarborough community, which they believe will result in a deep richness in students' writing. They believe that structuring the program as a Major will "invite a high level of interdisciplinarity," and they are confident it will also function to broaden the possibilities for post-graduate work, depending on how the program is paired. They comment on the high quality and wide-ranging strengths of the core creative writing faculty, as well as their exemplary commitment to mentorship, and teaching and learning beyond the classroom. They compliment the way in which the program's content "shows both a regard for traditional forms and approaches, and an appetite for experiment, innovation, and interdisciplinary work." Finally, they are confident that "resources are now in place to make this a unique and leading program among undergraduate writing programs in the country."

In addition to highlighting the innovative aspects of the program, the appraisal report also offered recommendations centred on three key areas: program admission requirements, curriculum, and resources. In preparing the response below, my office requested an administrative response to the appraisal from Professor Katherine Larson, Chair of the Department of English, UTSC. Professor Larson's letter to me dated November 19, 2019 outlined

Page 1 of 4

the appraisers' recommendations and potential responses to those recommendations. I am in full agreement with all of Professor Larson's responses and my administrative response below is based on Professor Larson's letter to me.

Program Admission Requirements

The appraisers note that the proposed program admission/enrolment requirements of a portfolio, consisting of 10-15 pages of writing, for entry into a creative writing course is consistent with other Creative Writing programs; however, they believe the proposed Major will be very popular, and it will be necessary to implement an enrolment process that is manageable in terms of faculty resources, transparent and equitable. In support of this goal, they made several recommendations:

- Locate the timing of the application for admission/enrolment to the program following a gateway course at the A- or B-level. The appraisers note that a pre-program A-level introductory course is currently in development; this course could be ideal path into the program.

The Department agrees with this recommendation, and has moved to implement it. The proposed introductory A-level course, ENGA03H3 Introduction to Creative Writing, will serve as a gateway course for both the Major and the Minor programs, and will also help to guide students on the development of their application portfolios. This course, together with the submission of a successful portfolio, will serve as the prerequisite to B-level courses in Creative Writing and to the program as a whole. The proposal has been updated to reflect these changes, and proposals to modify the Minor and all Creative Writing courses have been submitted for the 2020-21 academic year.

- Submit portfolios to a Creative Writing Committee for admittance to the Creative Writing Major and Minor program, rather than submitting them to individual instructors for admittance to a specific course, as is now the case. They point out that this process removes any intimation of favouritism (whether real or perceived), and it assures students they will have access to the courses they need to graduate.

The Department agrees with this recommendation and has moved to implement this change both for the proposed Major and the existing Minor so that there is consistency across the Creative Writing programs. This change will also alleviate and streamline the significant faculty workload involved with a course-based admissions process. Once admitted, students will be eligible to change from Minor to Major (or vice versa) without having to reapply. As they transition to the new structure, students currently enroled in the existing Minor will be eligible to shift to the Major without having to go through the new application process. The proposal has been updated to reflect these changes.

- Establish an application deadline, and a pre-determined number of admissions, to allow for the timely allocation of courses and faculty.

The Department agrees with this recommendation, and has moved to implement it. The timing of the admissions process will follow that of other limited subject POSt programs at UTSC, with deadlines in the spring (March/April) and the summer (June/July). They are currently aiming to

admit 25 students per year to the Major, with an eye to a steady state of 80 students, but they will continue to assess these numbers in terms of faculty resources and the number and quality of applications. The proposal has been updated to reflect these changes.

- Prepare a form letter outlining the general qualities of a successful application. The appraisers also suggest that unsuccessful students may be invited to re-apply with a revised portfolio, but they should not be offered additional tutelage so as to conserve faculty resources, as well as to avoid the appearance of preferential treatment.

The Department agrees with this recommendation, and has moved to implement it. The core introductory course, ENGA03H3 Introduction to Creative Writing, will include a workshop that will guide students on the development of a successful portfolio submission following the completion of the course. Students will have the opportunity to reapply if they are not successful on their first attempt, but documentation and resources will emphasize that students are responsible for making their own revisions to their portfolio. The proposal has been updated to reflect these changes.

- Put a process into place to allow students from outside the program to take a single creative writing course via application with a portfolio, if space allows.

The Department agrees with this recommendation, and has moved to implement it. In exceptional cases, students will be able to submit a portfolio for admission to a single advanced Creative Writing course if space allows. The proposal has been updated to reflect these changes.

- Add a requirement for a brief letter of application detailing (for example) a student's life or work experience, goals for the program, and a work of literature that has inspired them.

The Department agrees with this recommendation, and has moved to implement it. The admissions process will require students to submit a letter of application discussing their past experience, their goals for the Creative Writing program, and a work of literature that has inspired them. The proposal, including the Calendar entry in appendix B, has been updated to reflect these changes.

Curriculum

The appraisers indicate that the program's structure is consistent with the norms of creative writing programs, and they emphasize that the range, rigour and organization of the courses will ensure students will develop, and utilize, skills in both their writing and critical practice in a sustained, progressive manner. They had the following recommendations/cautions:

- Add a course in playwriting to the creative writing offerings. The appraisers suggest that there is an obvious place for such course, and it could be cross-listed with the program in Theatre and Performance Studies offered by the Department of Arts, Culture and Media.

The Department agrees with this recommendation, and is moving to implement it. Discussion related to a possible playwriting course is taking place between the Department of English and the Department of Arts, Culture and Media. A course proposal in this area will be prioritized for

the next curriculum cycle, bearing in mind any constraints posed by available resources in the two departments.

- Consider capping advanced workshops at 15-17 students, rather than 20. The appraisers note that advanced workshops are more manageable with smaller numbers.
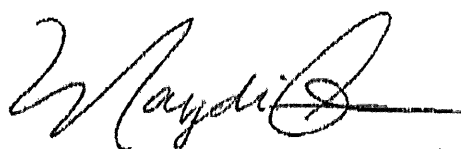
As the program develops, the Department will continue to assess workshop size in relation to student demand, faculty resources, and pedagogical effectiveness. If, at any point, the Department feels that adjustments to class sizes are appropriate my office will work with them to provide additional resources.

Resources

Although the appraisers are clear that the proposed program is appropriately resourced, they caution that, as the program grows, resources will need to be directed not only towards student outcomes, but toward faculty in the form of respite for writing time, administrative support for the wide range of programming (curricular and extra-curricular) associated with creative writing, teaching releases, and recognition of supervision time. They recommend the model used in the Department of Arts, Culture and Media, of a dedicated "Program Manager" position, as well as a "Social Media" position, and suggest that the Departments of English and Arts, Culture and Media consider sharing these roles.

The Department has confirmed that creative practice is part of the workload of Creative Writing faculty members. The Department will continue to monitor faculty resources to ensure support for writing time. The Department also recognizes and fully agrees with the need for further programming support given the importance of this component to their Creative Writing programs. In Summer 2019 my office allocated additional resources to the Department to increase its administrative staff resources by 0.7 FTE; more importantly, the 3.0 FTE staff now hold their full appointment in the Department. My office will continue to work with the Department to ensure that the program is appropriately resourced.

Regards,

Professor Maydianne Andrade
Acting Vice-Principal Academic and Dean

Appendix G: Vice-Provost, Academic Programs Administrative Response

See below

November 29, 2019

Professor Maydianne Andrade
Acting Vice-Principal Academic and Dean
University of Toronto Scarborough

Re: Appraisal Report, Proposed New Major in Creative Writing

Dear Maydianne,

I am very pleased to receive the appraisal of the proposed Major in Creative Writing. Your administrative response to the appraisal nicely summarizes the report and highlights the specific suggestions made by the appraisers for consideration.

The appraisers made a number of recommendations to improve the enrolment process in order to increase its transparency and equity for students, and ensure it is manageable for faculty members. Specifically, the appraisers recommended the following: establishing a program admission process in which a committee assesses the student's portfolio; setting a deadline for applications to the program; providing information to students on the qualities of a successful application and requesting that students submit a letter as part of the admission package that will supplement the portfolio.

The Department of English and your office agree with these suggestions and the proposal now reflects these recommendations; for example, a Creative Writing Committee will consider students for the Major based on their portfolios and a supplemental letter. As well, the core introductory course, Introduction to Creative Writing, will now include a workshop that will guide students on the development of a successful portfolio submission following the completion of the course.

The appraisers suggested the program would benefit from collaborations with the Department of Arts, Culture and Media (ACM) and your letter indicates that the Department of English agrees with the appraisers' suggestion of adding a course in playwriting that would be cross-listed with ACM. The appraisers feel the program is well resourced but will prove popular, and they indicated that resources will need to be directed to student outcomes, faculty and administrative support. You have indicated that additional resources have already been allocated and note that you will continue to work with the Department to ensure that the program is appropriately resourced.

I will be very pleased to recommend this new undergraduate program to governance for approval, following approval at the Divisional level.

Sincerely,

Susan McCahan
Vice-Provost, Academic Programs

cc:

Daniella Mallinick, Director, Academic Programs, Planning and Quality Assurance, Office of the Vice-Provost, Academic Programs
Jennifer Francisco, Coordinator, Academic Change, Office of the Vice-Provost, Academic Programs

Simcoe Hall, 27 King's College Circle, Room 225, Toronto ON M5S 1A1 Canada
Tel: +1 416 978-0490 • vp.academicprograms@utoronto.ca • www.vpacademic.utoronto.ca

2

November 19, 2019

Professor Maydianne Andrade
Acting Vice-Principal Academic and Dean
University of Toronto Scarborough

Chair's Administrative Response: External Appraisal, Major in Creative Writing
Department of English, University of Toronto Scarborough

Dear Maydianne,

I am pleased to provide the departmental administrative response to the external appraisal of
our proposed Major in Creative Writing. I will note that the Department of English is fully
supportive of the proposal.

We want to thank the expert appraisers, Professor Robert Finley from the Department of English,
Memorial University and Professor Kate Sterns from the Department of English, Concordia
University, for their consultation with us during the appraisal visit, and for the wonderful praise
they gave the program in their report. Although it was evident throughout the site visit that the
appraisers are as excited by our program as we are, it is nevertheless highly gratifying to see such
high praise in writing. We are also grateful to the appraisers for their many helpful
recommendations, which are centred on three key areas: program admission requirements,
curriculum, and resources.

Program Admission Requirements

The appraisers make the following recommendations:

- Locate the timing of the application for admission/enrolment to the program following a
  gateway course at the A- or B-level.

We agree with this recommendation. The proposed introductory A-level course, ENGA03H3
Introduction to Creative Writing, will serve as a gateway course for both the Major and the Minor
programs, and will also help to guide students on the development of their application portfolios.
This course, together with the submission of a successful admissions portfolio, will serve as the
prerequisite to B-level courses in Creative Writing and to the program as a whole. The proposal
has been updated to reflect these changes.

- Submit portfolios to a Creative Writing Committee for admittance to the Creative Writing
  Major and Minor program, rather than submitting them to individual instructors for
  admittance to a specific course.

We agree with this recommendation and will be implementing this change both for the proposed Major and the existing Minor so that there is consistency across the Creative Writing programs. This change will also alleviate and streamline the significant faculty workload involved with a course-based admissions process. Once admitted, students will be eligible to change from Minor to Major (or vice versa) without having to reapply. As we transition to the new structure, students currently enroled in the existing Minor will be eligible to shift to the Major without having to go through the new application process. The proposal has been updated to reflect these changes.

- Establish an application deadline, and a pre-determined number of admissions, to allow for the timely allocation of courses and faculty.

We agree with this recommendation. The timing of the admissions process will follow that of other limited subject POSt programs at UTSC, with deadlines in the spring (March/April) and the summer (June/July). We are currently aiming to admit 25 students per year to the Major, with an eye to a steady state of 80 students, but we will continue to assess these numbers in terms of faculty resources and the number and quality of applications. The proposal has been updated to reflect these changes.

- Prepare a form letter outlining the general qualities of a successful application. The appraisers also suggest that unsuccessful students may be invited to re-apply with a revised portfolio, but they should not be offered additional tutelage so as to conserve faculty resources, as well as to avoid the appearance of preferential treatment.

We agree with this recommendation. The core introductory course, ENGA03H3 Introduction to Creative Writing, will include a workshop that will guide students on the development of a successful portfolio submission following the completion of the course. Students will have the opportunity to reapply if they are not successful on their first attempt, but documentation and resources will emphasize that students are responsible for making their own revisions to their portfolio. The proposal has been updated to reflect these changes.

- Put a process into place to allow students from outside the program to take a single creative writing course via application with a portfolio, if space allows.

We agree with this recommendation. In exceptional cases, students will be able to submit a portfolio for admission to a single advanced Creative Writing course if space allows. The proposal has been updated to reflect these changes.

- Add a requirement for a brief letter of application detailing (for example) a student's life or work experience, goals for the program, and a work of literature that has inspired them.

We agree with this recommendation. The admissions process will require students to submit a letter of application discussing their past experience, their goals for the Creative Writing program, and a work of literature that has inspired them. The proposal has been updated to reflect these changes.

Curriculum

The appraisers make the following recommendations:

- Add a course in playwriting to the creative writing offerings.

We agree with this recommendation. Discussion related to a possible playwriting course is now taking place between the Department of English and the Department of Arts, Culture and Media. A course proposal in this area will be prioritized for next year.

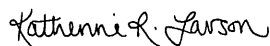- Consider capping advanced workshops at 15-17 students, rather than 20.

We thank the appraisers for this recommendation. As the program develops we will continue to assess workshop size in relation to student demand, faculty resources, and pedagogical effectiveness. When necessary, and when resources permit, adjustments to class size can be made.

Resources

The appraisers caution that, as the program grows, resources will need to be directed not only towards student outcomes, but toward faculty in the form of respite for writing time, related teaching releases, and recognition of supervision time. Recognizing the unique administrative support required for the wide range of programming (curricular and extra-curricular) associated with creative writing, the reviewers recommend that the department consider the staffing model used in the Department of Arts, Culture and Media, with a dedicated "Program Manager" position as well as a "Social Media" position, and suggest that the Departments of English and Arts, Culture and Media consider sharing these roles, particularly since the proposed new arts building will be housing both departments.

We thank the appraisers for their caution, and note that creative practice is factored and prioritized as a part of the workload of Creative Writing faculty members. We will continue to monitor faculty resources to ensure support for writing time. We also recognize and fully agree with the need for further programming support given the importance of this component to our Creative Writing programs. We will continue to work with the Dean's Office to ensure that the program is appropriately resourced, and will submit all necessary formal requests for additional resources in the future.

Regards,

Katherine R. Larson

Professor Katherine Larson
Chair, Department of English
University of Toronto Scarborough