

Summer Institute 2024
Graduate Program in Cinema & Media Studies/Film
School of the Arts, Media, Performance & Design (AMPD)

GS/FILM 5700 A SICI (Student Initiated Collaborative inquiry)
GAVA: Global Audiovisual Archiving: Building Alliances, Curating Difference

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Acknowledgement of Indigenous Peoples and Traditional Territories

We recognize that many Indigenous nations have longstanding relationships with the territories upon which York University campuses are located that precede the establishment of York University. York University acknowledges its presence on the traditional territory of many Indigenous Nations. The area known as Tkaronto has been care taken by the Anishinabek Nation, the Haudenosaunee Confederacy, the Wendat, and the Métis. It is now home to many Indigenous Peoples. We acknowledge the current treaty holders and the Mississaugas of the New Credit First Nation. This territory is subject of the Dish With One Spoon Wampum Belt Covenant, an agreement to peaceably share and care for the Great Lakes region.

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Course Directors: Janine Marchessault, Andrew Bailey, and Michael Zryd

Office hours: by appointment

Contact: jmarches@yorku.ca, kmo@counterarchive.ca, zryd@yorku.ca

Term: S2

Meeting times: With one exception, class meets online Tuesdays and Thursdays 2:30pm - 5:30pm (14:30 - 17:30) Eastern time on dates specified below. In addition, students are expected to attend as much of the GAVA: Global Audiovisual Archiving conference as possible, Friday to Sunday July 12-14 (9:00am - 6:00pm + evening screenings)

Locations: Tuesday and Thursday classes will take place online via Zoom. GAVA Conference is in-person with online hybrid access available.

Zoom Meeting Information:

Meeting Link:

<https://yorku.zoom.us/j/93495941440?pwd=E9bvACMuhz7gUX2u2VlxDQ2fnImuQA.1>

Meeting ID: 934 9594 1440

Passcode: 952887

Outline:

Focusing on new theoretical models of the archive, digital experiments with audio-visual archives along diverse curatorial approaches to archiving, students will develop scholarly and

curatorial projects that help to imagine and enact new ways of curating and presenting audiovisual archives in public and/or community spaces. Such approaches might be defined through site-specific exhibitions, projections, and other forms of media activation that recast history to encompass diverse community perspectives and needs: Indigenous, LGBTQ2S+, diasporic, differently abled, and feminist.

Guest curators, archivists, artists, and scholars, many associated with Archive/Counter-Archive counterarchive.ca, will present their work and specific case studies. The class will also revolve around the Global Audiovisual Archiving conference (GAVA), which will be held at the TIFF Lightbox on July 12, 13, and 14. The conference will be live-streamed, so students can attend virtually or in person.

Assignments:

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| 1. Summary & discussion of reading on Slack | 15% |
| 2. Proposal for Project (15 min) | 15% |
| a. One-page proposal with archive chosen due 9 July | |
| b. Full proposal due Thurs 18 July | |
| 3. Archival Activation/Curatorial Project (including short essay)/Research Essay | 50% |
| a. due Friday 23 August | |
| 4. Attendance & Participation (+presentation on final project in Weeks 10/11) | 20% |
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Course schedule

(N.B. Topics, screenings, and readings are subject to change)

- **YUL**: Available to York University students through York University Libraries
- **OA**: Open Access

Class #1 - Introduction / Indigenous Media Archiving in Canada

Tues 25 June - JM

- Land Acknowledgement
- Intro to the course/A/CA/assignment rundown + theory and methods - 2:30 - 3:00
- Introductions - 3:00 - 3:30
- **Jennifer Smith** (NIMAC) on establishing an Indigenous archive in Canada - 3:30 - 4:30
- Open discussion: urgent issues in audio-visual archiving from a global perspective - 4:30 - 5:30

Required Reading:

- Shiri, Ali, Deanna Howard, and Sharon Farnel. "Indigenous Digital Storytelling: Digital Interfaces Supporting Cultural Heritage Preservation and Access." *International Information & Library Review* 54, no. 2 (May 11, 2022): 93–114.
doi:10.1080/10572317.2021.1946748.

- https://ocul-yor.primo.exlibrisgroup.com/permalink/01OCUL_YOR/j50f41/cdi_inf_ormaworld_taylorfrancis_310_1080_10572317_2021_1946748 YUL
- Al Kalak, M., Almenara Niebla, S., Damiens, A., Fernández Labayen, M., Gatta, G., Gutiérrez, I., Marchessault, J., O'Sullivan, S., Oroz, E., Smets, K., Soberon, L., Triulzi, A., & Zryd, M. (2022). Archives-in-the-Making, Vulnerable Communities and Migration: Outreach and Innovative Scholarship in Audiovisual-Based Research Projects and Associations. *L'Atalante*. Revista De Estudios Cinematográficos, 0(34), 177-208.
 - <https://www.revistaatalante.com/index.php/atalante/issue/view/31> OA

Class #2 - Archival Practices in Institutional and Independent Contexts

Thurs 27 June - JM

- Course directors discuss A/CA and related projects 2:30 - 3:45
- **Melissa Nelson** (Archivist, Archives of Ontario & Founder & Creative Director, Black Memory Collective) 4:00 - 5:30

Required Reading:

- Lowry, James. "Radical Empathy, the Imaginary and Affect in (post)colonial Records: How to Break Out of International Stalemates on Displaced Archives." *Archival science* 19, no. 2 (2019): 185–203.
 - https://ocul-yor.primo.exlibrisgroup.com/permalink/01OCUL_YOR/j50f41/cdi_pr_quest_journals_2555232862 YUL
- Caswell, Michelle. "Teaching to Dismantle White Supremacy in Archives," *Library Quarterly: Information, Community Policy*, 87, no 3 (2017); 222-235.
 - https://ocul-yor.primo.exlibrisgroup.com/permalink/01OCUL_YOR/j50f41/cdi_pr_quest_journals_1935811366 YUL

Recommended Reading:

- Caswell, Michelle. "Introduction: Community Archives: Assimilation, Integration, or Resistance?" In *Urgent Archives*. Taylor & Francis Group, 2023.
 - <https://library.oapen.org/handle/20.500.12657/63368> OA
- Valcin, Nadine and Janine Marchessault. "Talking Archives - Episode 1: Artist Nadine Valcin." *Talking Archives*. Toronto: Archive/Counter-Archive.

<https://vimeo.com/447162042>

Class #3 A/CA Case Studies

Tues 2 July - AB

- **Margaret Perry Case Study** 2:30 - 3:45
 - **David Clark** (NSCAD University)
 - **Jennifer VanderBurgh** (St. Mary's University)
- **Accidental Archives and Artist-Run Centres: The Case of the Winnipeg Film Group** 4:00 - 5:30
 - **Andrew Burke** (University of Winnipeg)
 - **Skye Callow** (WFG - Collections Coordinator)

- **Jillian Groening** (WFG Distribution Director)
- **Leslie Supnet** (WFG Executive Director)
- **Diana Hotka** (Toronto Metropolitan University)

Required Reading:

- Nova Scotia Archives, “Nova Scotia Archives - Margaret Perry: A Life in Film,” Nova Scotia Archives, April 20, 2020, <https://archives.novascotia.ca/perry/> OA
- Khouri, Malek. “The Establishment of the NFB: A Political and Institutional Overview.” In *Filming Politics: Communism and the Portrayal of the Working Class at the National Film Board of Canada, 1939-46*. 83-104. University of Calgary Press, 2007.
 - <https://library.oapen.org/handle/20.500.12657/57445> OA
- Shannon Lucky. “Decades of Documents: A Community’s Responsibility to the Archive” *BlackFlash* 40.1 (September 12, 2023).
 - <https://blackflash.ca/40.1/decades-of-documents-a-communitys-responsibility-to-the-archive/> OA

Class #4 - Sex and Kink in the Archive: Queer Theory, Affect, and Embodiment

Thurs 4 July - AD

- **Antoine Damiens** (Project Manager, A/CA)
- **Cait McKinney** (Simon Fraser University)
- **Patrick Keilty** (University of Toronto)
- **Laura Horak** (Carleton University and **Transgender** Media Lab and **Transgender** Media Portal)

Required Reading:

- Alilunas, Peter and Erdman, Dan. “The Adult Film History Project.” *Journal of Cinema and Media Studies* 58, no. 1 (Fall 2018): 152-157.
 - https://ocul-yor.primo.exlibrisgroup.com/permalink/01OCUL_YOR/j50f41/cdi_gale_lrcgauss_A598464380 YUL
- Embree, Desirae. “Archive Trouble: Searching for Lesbian Adult Media.” *Feminist Media Histories* 5, no. 2 (2019): 240–254.
 - https://ocul-yor.primo.exlibrisgroup.com/permalink/01OCUL_YOR/j50f41/cdi_proquest_journals_2770707636 YUL
- Pezzutto, Sophie, and Lynn Comella. “Trans Pornography: Mapping an Emerging Field.” *TSQ: Transgender Studies Quarterly* 7, no. 2 (May 1, 2020): 152–71.
 <https://doi.org/10.1215/23289252-8141985>.
 - https://ocul-yor.primo.exlibrisgroup.com/permalink/01OCUL_YOR/j50f41/cdi_dukeupress_journals_10_1215_23289252_8141985 YUL
- Berg, Magnus. “Expanding Trans Cinema through the Tranny Fest Collection.” *JCMS: Journal of Cinema and Media Studies* 61, no. 2 (2022): 181–87.
 <https://doi.org/10.1353/cj.2022.0003>.
 - https://ocul-yor.primo.exlibrisgroup.com/permalink/01OCUL_YOR/j50f41/cdi_gale_lrcgauss_A765783670 YUL

Additional resources:

- This annotated listing of porn research collections from the Porn Archives edited collection (listing is by Caitlin Shanley) could also be a good resource:
<https://www.degruyter.com/document/doi/10.1515/9780822376620-024/html?lang=en>

Class #5 - Policy Implications for Marginalized Audiovisual Archives in Canada

Tues 9 July - MZ

- **Mary Elizabeth Luka** (University of Toronto Scarborough)
- **Claudia Sicondolfo** (University of Toronto Scarborough)
- **Mariane Boucheix-Laporte** (Simon Fraser University)

Required Readings:

- Luka, MaryElizabeth, Mariane Bourchiex-Laporte, and Claudia Sicondolfo. 2023. *Fair Play: Remuneration, IP management and Accessibility in the Independent Media Arts Sector Today*. Toronto: Critical Digital Methods Institute (CDMI), University of Toronto. Funded by SSHRC (50 pages).
 - <https://criticaldigitalmethods.ca/2023/09/22/fair-play/>. OA
- Sicondolfo, Claudia, Debbie Ebanks Schlums et al. "Archive/Counter- Archive: Activating Principles of Respect in Archival Policy Development." *ESSACHESS—Journal for Communication Studies* 15, no. 1.29 (2022). DOI: <https://doi.org/10.21409/YH3A-1K10>
 - <https://www.essachess.com/index.php/jcs/article/view/553/549> OA

11 - 14 July: GAVA conference

Location: TIFF Lightbox, 350 King St W, Toronto, ON M5V 3X5

The Global Audiovisual Archiving Conference: Building Alliances (GAVA) is a collaborative event and outreach program co-organized by Archive/Counter-Archive, the Eye Filmmuseum, and the Toronto International Film Festival that aims to foster an international network around AV community archives from parts of the world that have historically been left out of mainstream archival discussions. GAVA will bring together archival specialists from across Canada and around the world with a wide range of expertise, experience, and engagement with media archives at an equally wide variety of scales. The discussions, presentations, screenings, video series, workshops, and tours that comprise this project will largely focus on community archives and archival projects by activists and artists. The focus on marginalized audiovisual archives is imperative and directly linked to the urgency of the current situation.

Schedule and registration: <https://counterarchive.ca/gava-summer-institute-2024>

Class #6 - Re-presenting the Fonds: Archival Education & Activations

Thurs 18 July - AB

- **Axelle Demus** (York University) 2:30 - 3:45
- **Anne Gant** (the Eye Filmmuseum) 4:00 - 5:30

Required Reading: <https://counterarchive.ca/educational-guides>

- *A Changing Nova Scotia: Margaret Perry's Film Bureau Archive (1945-1969), A Guide for Social Studies 8* (PDF 2.35 MB)
 - https://counterarchive.ca/sites/default/files/2023-01/MargaretPerry_SocialStudies_8_20221007.pdf OA
- *Toronto Living with AIDS Cable Access Video Series (1990-1991), A Guide for Postsecondary Education* (PDF 1.8 MB)
 - https://counterarchive.ca/sites/default/files/2023-05/Toronto%20Living%20with%20AIDS_6_20230330.pdf OA
- Demus, Axelle and Chloë Brushwood Rose. "Beyond the Narrative: Identity in Crisis in Midi Onodera's Short Films." In *Preserving and Mobilizing Canadian LGBT2Q+ Films from 1970 - 2000 in the CFMDC Collection Educational Series*.
 - <https://vucavu.com/en/aca-cfmdc/identity-in-crisis> OA
- Schulte Strathaus, Stefanie. "What Has Happened to This Film?" In *Living Archive: Archive Work as a Contemporary Artistic and Curatorial Practice*, edited by Stefanie Schulte Strathaus and Ulrich Ziemons, 21–31. Berlin: b_books, 2013.
 - <https://www.yumpu.com/de/document/read/29317452/living-archive-cover-130523indd-benjamin-tiven> OA

Recommended readings:

- Fossati, Giovanna. "Theorizing Archival Film" In *From Grain to Pixel: The Archival Life of Film in Transition*. Third Revised Edition, 145-194. Amsterdam: Amsterdam University Press, 2018. <https://doi.org/10.1515/9789048543526-005>
 - <https://library.oapen.org/handle/20.500.12657/24964> OA

**** Full Project Proposal due ****

Class #7 - Reframing Palestine: Archival Disruptions and New Imaginaries

Tues 23 July - **NOTE EARLIER START TIME: 2:00 pm Eastern** - JM

- **Nour Bishouty** (Independent artist)
- **Adrian Schindler** (Independent artist)
- **Maite Borjabad** (Independent curator)

Required Reading:

- Genet, Jean. *Prisoner of love*, Wesleyan University Press, 1992. 36-41
 - PDF page scans available through Slack
- Joudah, Fady. *A Palestinian Meditation in a Time of Annihilation: Thirteen Maqams for an Afterlife*, Lit Hub (2023)
 - <https://lithub.com/a-palestinian-meditation-in-a-time-of-annihilation/>
- Estefan, K., & Bishouty, N. A Gathering Place for Objects That Have No Place: Nour Bishouty's 1-130. *Journal of Visual Culture*, 20, no. 2 ,(2021): 325–330.

- https://ocul-yor.primo.exlibrisgroup.com/permalink/01OCUL_YOR/j50f41/cdi_webof_science_primary_000700899800035CitationCount YUL

Recommended Reading:

- Estefan, Kareem. "Narrating Looted and Living Palestinian Archives: Reparative Fabulation in Azza El-Hassan's *Kings and Extras*." *Feminist media histories* 8, no. 2 (2022): 43–69.
 - https://ocul-yor.primo.exlibrisgroup.com/permalink/01OCUL_YOR/j50f41/cdi_pr_oquest_journals_2746811633 YUL
- Hochberg, Gil Z. "Lost and Found in Israeli Footage. Kamal Aljafari's "Jaffa trilogy" and the productive violation of the colonial visual archive." in *Becoming Palestine. Towards an Archival Imagination of the Future*, Duke University Press, 2021. YUL
- Denes, Nick. "Between Form and Function: Experimentation in the Early Works of the Palestine Film Unit, 1968–1974." *Middle East Journal of Culture and Communication* 7 (2014): 219–241.
 - https://ocul-yor.primo.exlibrisgroup.com/permalink/01OCUL_YOR/j50f41/cdi_sc_opus_primary_2_s2_0_84940231506 YUL

Class #8 - Feminist Collectives and Women's Histories in Audio-Visual Archives

Thurs 25 July - JM

- **Susan Lord** (Queen's University)
- **Ylenia Olibet** (McGill University)
- **Nadine Valcin** (Sheridan College)
 - 2:30pm - 4:00pm
- **Jocelyn Arem** (Founder, Arbo Radiko and Consulting Producer, Alliance Open Archive Initiative)) 4:15 - 5:30pm

Required Reading:

- Dayna McLeod, Ylenia Olibet, Alanna Thain, In collaboration with Groupe Intervention Vidéo; Curation as the Cure for the Archive: Groupe Intervention Video's Vidéos des Femmes dans le Parc. *Feminist Media Histories* 1 April 2024; 10, no. 2-3 (2024): 198–214. doi: <https://doi.org/10.1525/fmh.2024.10.2-3.198>
 - https://ocul-yor.primo.exlibrisgroup.com/permalink/01OCUL_YOR/j50f41/cdi_sc_opus_primary_2_s2_0_85189883997 YUL
- Eirik Frisvold Hanssen. "Visible Absence, Invisible Presence: Feminist Film History, the Database, and the Archive." In *Making the Invisible Visible*, 33–48. Kriterium, 2019.
 - <https://library.oapen.org/handle/20.500.12657/22981> OA
- Cooley, Claire. "Gathering Despite Scattering: A Feminist and Decolonial Method of Curation." *Feminist Media Histories* 1 April 2024; 10, no. 2-3 (2024): 10–33. doi: <https://doi-org.ezproxy.library.yorku.ca/10.1525/fmh.2024.10.2-3.10>
 - https://ocul-yor.primo.exlibrisgroup.com/permalink/01OCUL_YOR/j50f41/cdi_sc_opus_primary_2_s2_0_85189891106 YUL
- "Miles Ahead" - Miles Davis x Robert Glasper (short article) <https://www.milesdavis.com/albums/everythings-beautiful/>

- Behar, Ruth. *The Vulnerable Observer: Anthropology That Breaks Your Heart*. Boston: Beacon Press, 1996: 1-34. SLACK
- ["The Caffè Lena History Project" - Arbo Radiko](https://web.archive.org/web/20210802044949/https://history.caffelena.org/)
<https://web.archive.org/web/20210802044949/https://history.caffelena.org/> OA
 - Digital collection/archive of the Caffè Lena Project

Class #9

Pt. 1: Reactivating Archives: Artist Methodologies and Curatorial Interventions

Pt. 2: Tracing *Sovereign Intimacy*: Laliv Melamed in conversation with Jason Fox

Tues 30 July

Pt. 1 2:30 -4:00 - AB/DR

- **Haoran Chang** (York University)
- **Chantal Molleur** (GIV)
- **Ivetta Sunyoung Kang** (Independent artist)
- **Dhvani Ramanujam** (York University)

Pt. 2 4:15 - 5:30 - MZ

- **Laliv Melamed** (University of Groningen)
- **Jason Fox** (Editor, World Records Journal)

Required Reading:

- Cvetkovich, Ann. "Photographing Objects as Queer Archival Practice." In *Feeling Photography*, edited by Elspeth Brown and Thy Phu, 273-96. Durham: Duke University Press, 2014. YUL
- McKittrick, K. (2021). Curiosities (My Heart Makes My Head Swim). In *Dear Science and Other Stories*. 1–13. Duke University Press.
<https://doi.org/10.1515/9781478012573-002>.
 - https://ocul-yor.primo.exlibrisgroup.com/permalink/01OCUL_YOR/j50f41/cdi_walderdegruyter_books_10_1515_9781478012573_002 YUL
- Excerpt of the online performative workshop of Archive Reindex Archive (2022-2024. Ivetta Sunyoung Kang & Kii Kang), HTMIles Festival, Ada X, Montreal Canada, 2024. (one minute)
 - <https://vimeo.com/946480784>
- **Interactive website link:** <https://www.reindex-archive.space/>
- Melamed, Laliv. "Intimate Proxies." In *Sovereign Intimacy : Private Media and the Traces of Colonial Violence*. 64-98. University of California Press, 2023.
<https://doi.org/10.1525/9780520390317>
 - https://ocul-yor.primo.exlibrisgroup.com/permalink/01OCUL_YOR/j50f41/cdi_scopus_primary_2_s2_0_85145853989 YUL
- Estefan, Kareem, Alisa Lebow, Daniel Mann, Debashree Mukherjee, and Pooja Rangan. "Love Is Blind: A Sovereign Intimacy Roundtable." *World Records Journal*. Roundtable Issue, Article 01.
 - <https://worldrecordsjournal.org/love-is-blind-a-sovereign-intimacy-roundtable/> OA

Recommended Reading:

- El-Hassan, Azza. "Working with Visual Remains." *World Records Journal*. Volume 01, Article 13.
 - <https://worldrecordsjournal.org/working-with-visual-remains/>
- Estefan, Kareem. "Recovering Histories of Struggle and Solidarity with Kristine Khouri and Rasha Salti." *World Records Journal*. Volume 8, Article 17.
 - [https://worldrecordsjournal.org/recovering-histories-of-struggle-and-solidarity-w
ith-kristine-khouri-and-rasha-salti/](https://worldrecordsjournal.org/recovering-histories-of-struggle-and-solidarity-with-kristine-khouri-and-rasha-salti/)

Class 10 - Student Presentations

Thurs 1 Aug - MZ

Class 11 - Student Presentations

Tues 6 Aug - MZ

GS/FILM 5700 Summer Institute 2024

Archival Activation Project

- **One-page Proposal and Archive chosen by Tues 9 July**
- **Full proposal due Thurs 18 July (15% of final grade)**
- **Project Due 23 August (50% of final grade)**

All students must select one archive collection—physical or digital—to study, intervene in or engage with in some way—either through research or creative transformation. By the beginning of week three, you should choose your archival location/subject and submit a one-page proposal. Students will create ‘field notes’ describing their experience of the archive (see Richardson or Hill), and the people and artifacts found. From these notes, students may devise a creative project, research paper, or film/media/exhibition curatorial project that engages with the topic of the archive bringing in some of the theorists that we are studying. All projects must have field notes, research questions and methodology. The project will be developed through several stages, including choosing an archive & submission of one-page precis, submission of project proposal, and final submission of project

There are three options for completing the Archival Activation Project

1. Creative project
2. Research paper
3. Curatorial project

1. **Creative project.** You may develop a creative project that engages with the themes of the course and works to activate an archive of media objects, documents, sound, and/or other elements. This project will be supplemented by a short essay (5-10 pages/1250-2500 words plus bibliography), that articulates how the project engages with your archive, and explains your methodology.

2. **Research paper.** You may write a research paper of 15-20 pages/3750-5000 words) that engages, in a scholarly fashion, with issues of archives and activation, working specifically with what arises in relation to the archive you have chosen to study. You might discuss the politics of a particular community archive/collection as an intervention into mainstream history (e.g., history of Archives) conducting research into its holds generally – how does it exist /survive as an archive? How is it funded? What are its major holdings? Who does it serve? For all research papers, consider the function of the archive/collection and the roles it plays in helping to narrate diverse histories and forms of knowledge.

3. **Curatorial project.** You may develop a curatorial proposal for your archival elements that would either present a proposal for a program of films/media or an audio-visual art exhibition.

- a) Program of films/media. Develop a Program proposal that contains 1) title and premise of the Program (no more than 100 words); 2) artists selection, justification and bios and general curatorial statement (no more than 200 words) 3) a detailed breakdown of the budget costs of film/media rentals, artist fees, venue/location

costs, and extra events or performances. Proposal must include program notes and a curatorial statement (200 words). Finally, include a statement (200 words) about the experience you are creating – you can compare this to other film/media programs.

- or
- b) Audio-visual art exhibition. Develop a proposal for an exhibition involving artists who work with archives that contains 1) title and premise of the Exhibition (no more than 100 words); 2) 4-6 artists selection, justification and bios and general curatorial statement (no more than 200 words) 3) a detailed breakdown of the budget (no more than \$30, 000) including costs of artist fees, and extra events or performances. Create a sketch of the location of the art works and the curatorial lay out. Finally, include a statement about the experience you are creating – you can compare this to other exhibitions or events.

For York University Students: Academic Policies / Information

General Assignment Guidelines:

Assignment Submission: Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course should be received on the due date specified for the assignment. Assignments are to be uploaded electronically directly to the course Slack channel. Ensure that you keep copies of all submitted work. In case of lost assignments, you are responsible to provide a replacement.

Attendance and Participation:

- Students are expected to attend all classes. Please arrive on time.
- Please respect your fellow students' opportunity to learn in class. Disruptive behavior will not be tolerated.
- Students are responsible for completing all readings for that week before the class
- Students are responsible for ensuring that their attendance is noted for each class. If you miss class, it is your responsibility to contact the instructors to explain the circumstances.
- Your participation grade will be determined on the basis of the quality and frequency of participation in class discussion and other activities, and on the basis of consistent engagement over the term.

Computing for Students Website

<https://www.yorku.ca/uit/students-getting-started>

Learning Skills Services

<https://www.yorku.ca/sclld/learning-skills/>

Code of Student Rights & Responsibilities

<http://oscr.students.yorku.ca/csrr>

York's Academic Honesty Policy

<https://www.yorku.ca/secretariat/policies/policies/academic-honesty-senate-policy-on/>

Access/Disability

<https://accessibility.students.yorku.ca/>

Ethics Review Process

<https://www.yorku.ca/research/human-participants/>

Academic Accommodation for Students with Disabilities

<https://accessibility.students.yorku.ca/accommodations>

Grading Scheme and Feedback Policy

<https://www.yorku.ca/secretariat/policies/policies/grading-scheme-and-feedback-policy/>

Important University Sessional Dates

<https://registrar.yorku.ca/enrol/dates>

Religious Observance Accommodation

Manage my Academic record

<http://myacademicrecord.students.yorku.ca/>