



ORIGINAL COURSE IMPLEMENTATION DATE:

September 1997

REVISED COURSE IMPLEMENTATION DATE:

September 2026

COURSE TO BE REVIEWED (six years after UEC approval):

January 2032

Course outline form version: 29/08/2024

## OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

<b>Course Code and Number:</b> ENGL 490		<b>Number of Credits:</b> 4 <a href="#">Course credit policy (105)</a>															
<b>Course Full Title:</b> Directed Studies in English <b>Course Short Title:</b> Directed Studies in English																	
<b>Faculty:</b> Faculty of Humanities		<b>Department/School:</b> English															
<b>Calendar Description:</b> Designed for upper-level students who wish to pursue in-depth study of an author, genre, period, or topic not otherwise offered, in consultation with a faculty supervisor. Students will produce either a creative writing project or an extended literary analysis paper.																	
<b>Prerequisites (or NONE):</b>		45 credits of ENGL and department permission.															
<b>Corequisites (if applicable, or NONE):</b>																	
<b>Pre/corequisites (if applicable, or NONE):</b>																	
<b>Antirequisite Courses</b> ( <i>Cannot be taken for additional credit.</i> ) Former course code/number: Cross-listed with: Equivalent course(s):  ( <i>If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.</i> )		<b>Course Details</b> Special Topics course: <b>Yes</b> ( <i>If yes, the course will be offered under different letter designations representing different topics.</i> ) Directed Study course: <b>Yes; no limit on repeats</b> ( <i>See <a href="#">policy 207</a> for more information.</i> ) Grading System: <b>Letter grades</b> Delivery Mode: <b>May be offered in multiple delivery modes</b> Expected frequency: <b>Infrequent</b> Maximum enrolment (for information only): <b>6</b>															
<b>Typical Structure of Instructional Hours</b> <table border="1"><tr><td>Supervised directed learning (directed studies only)</td><td>60</td></tr><tr><td></td><td></td></tr><tr><td></td><td></td></tr><tr><td></td><td></td></tr><tr><td></td><td></td></tr><tr><td></td><td></td></tr><tr><td><b>Total hours</b></td><td><b>60</b></td></tr></table>		Supervised directed learning (directed studies only)	60											<b>Total hours</b>	<b>60</b>	<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR is available for this course.	
Supervised directed learning (directed studies only)	60																
<b>Total hours</b>	<b>60</b>																
<b>Scheduled Laboratory Hours</b> Labs to be scheduled independent of lecture hours: <b>No</b>		<b>Transfer Credit</b> (See <a href="#">bctransferguide.ca</a> ) Transfer credit already exists: <b>Yes</b> Submit outline for (re)articulation: <b>No</b> ( <i>If yes, fill in <a href="#">transfer credit form</a>.</i> )															
<b>Department approval</b>		<b>Date of meeting:</b> October 3, 2025															
<b>Faculty Council approval</b>		<b>Date of meeting:</b> November 7, 2026															
<b>Undergraduate Education Committee (UEC) approval</b>		<b>Date of meeting:</b> January 30, 2026															

**Learning Outcomes** *(These should contribute to students' ability to meet program outcomes and thus Institutional Learning Outcomes.)*

Upon successful completion of this course, students will be able to:

1. Articulate the design and rationale for a substantial project (for example, extended essay or creative writing project) that includes clear objectives, a plan to achieve them, and a bibliography of primary and secondary reading.
2. Synthesize critical reading and thinking as part of an independent plan of study.
3. Discuss, with examples, the project's central themes and concerns.
4. Demonstrate knowledge of social and historical contexts relevant to the project.
5. Apply critical frames appropriate to the project, including Indigenous and decolonial perspectives.
6. Apply appropriate scholarly conventions and research methods to the project.

**Recommended Evaluation Methods and Weighting** *(Evaluation should align to learning outcomes.)*

Assignments:	100%	%	%
	%	%	%

**Details:** Development of working bibliography (10%), annotations of readings (20%), extended paper (5000 words) or equivalent creative project (70%; may include required draft stages)

**NOTE:** The following sections may vary by instructor. Please see course syllabus available from the instructor.

**Typical Instructional Methods** *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Weekly discussions with faculty advisor or, when appropriate, others. This course may be repeated multiple times for credit.

**Texts and Resource Materials** *(Include online resources and Indigenous knowledge sources. [Open Educational Resources](#) (OER) should be included whenever possible. If more space is required, use the [Supplemental Texts and Resource Materials form](#).)*

Type	Author or description	Title and publication/access details	Year
1.			
2.			
3.			

**Required Additional Supplies and Materials** *(Software, hardware, tools, specialized clothing, etc.)*

Various. The student will closely read, critique, and discuss a substantial body of literature, to be agreed upon with the instructor in advance of the project.

**Course Content and Topics****Example 1, The Gothic in Literatures in Canada**

Primary texts:

- Margaret Atwood, *the Journals of Susanna Moodie*
- John Steffler, *The Afterlife of George Cartwright*
- Karen Solie, *Modern and Normal*
- Richard Van Camp, *Godless but Loyal to Heaven*
- Eden Robinson, *Monkey Beach*
- Sheila Watson, *The Double Hoo*
- Claire Caldwell, *Invasive Species*

Select secondary texts:

- Marlene Goldman, *DisPossession: Haunting in Canadian Literature*
- Cynthia Sugars, *Canadian Gothic: Literature, History and the Spectre of Self-Invention*
- Jennifer Andrews, "Native Canadian Gothic Refigured"
- D.M.R. Bentley, "The Romantic Aesthetics of Settlement in 19<sup>th</sup> century Canada"

**Example 2, Linguistic Diversity in Children's Literature: "It Starts with Hello"**

Creative project: picture book manuscript plus audio celebrating linguistic diversity and linguistic inclusion in the Fraser Valley

Select secondary texts:

- Batho, Nick. "Art and Storytelling on the Streets: The Council on Interracial Books for Children's Use of African American Children's Literature"
- Nation, Kate. Dawson, Nicola. Hsiao, Yaling. "Book Language and Its Implications for Children's Language, Literacy, and Development"
- Yoon, Bogum. "How Does Children's Literature Portray Global Perspectives"; "UNESCO Doubles down on Its Commitment to Inclusive Education in a Multilingual World." UNESCO.Org
- Wilson, Jeffrey R., and Zoe Hope Bulaitis. "What is public humanities?"