



**AGENDA**  
**College of Arts Curriculum Committee**  
**Friday, September 15, 2023 - 9:00 AM**  
**Microsoft TEAMS**

Page

1. **WELCOME from the CHAIR**
  - 1.1. **Land Acknowledgement**
2. **FOR APPROVAL**
  - 2.1. **Adopt the College of Arts Curriculum Committee Agenda for 15 September 2023.**  
THAT CACC adopt the agenda for 15 September 2023 as presented.
  - 3 - 6 2.2. **Approve the College of Arts Curriculum Committee minutes of 31 August 2023**  
THAT CACC approve the minutes of 31 August 2023 as presented.
3. **FOR DECISION**
  - 7 - 64 3.1. **ENGL 200, 240, 309, 323, 325, 340, 354, 356 491, and 492 (Course Revisions)**  
**Presented by Heather McAlpine - 9:15 A.M.**
  - 65 - 79 3.2. **GDD 159 254 and 358 (Course Revisions)**  
**Presented by Jennifer Deon - 10:00 A.M.**
  - 80 - 91 3.3. **GDD 222 and 469 (New Courses)**  
**Presented by Jennifer Deon 10:15 A.M.**
  - 92 - 123 3.4. **GDD Diploma, Extended Minor, Minor, and Major (Program Change)**  
**Presented by Jennifer Deon - 10:30 A.M.**
  - 124 - 135 3.5. **RLST 201, 020, 320, 330, 340, and 380 (Discontinuation)**  
**10:40 A.M.**
  - 3.6. **Subcommittee: BA Core Competencies Review**
4. **FOR DISCUSSION**
  - 136 4.1. **NEW CACC Pre-Check**
5. **ADJOURNMENT and NEXT MEETING**
  - 5.1. **Next CACC Meeting:**

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**10:00 a.m. to Noon (MS Teams)**

**5.2. Adjournment - 12 p.m.**



**MINUTES  
COLLEGE OF ARTS CURRICULUM COMMITTEE**

August 31, 2023

1:00PM - C1429

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**PRESENT:** M. Batu, L. Buker, H. Celinski, R. Colwell, A. Cook, K. Harms, S. Liebembuk, E. Newman, P. Sharifi, L. Pardy (chair), T. Kaszonyi (recorder)  
**REGRETS:** R. Atake, M. de Luna, A. Brown, G. Gill,  
**GUESTS:** Alan Cameron, Renate Johnson, Andrea Hughes, Donna Tafreshi, Geoffrey Spurling

**1. WELCOME from the CHAIR**

Meeting called to order at 1:20 P.M.

**1.1. Land Acknowledgement**

**2. BUSINESS FOLLOW-UP**

**2.1. Report from Curriculum and Student Systems Strategist**

**MOTION:**

THAT CACC receive the report as read.  
CARRIED

**3. FOR APPROVAL**

**3.1. Adopt the College of Arts Curriculum Committee Agenda for 31 August 2023.**

**MOTION:**

THAT CACC adopt the agenda for 31 August 2023 as presented.  
M. Batu and E. Newman  
CARRIED

**3.2. Approve the College of Arts Curriculum Committee minutes of for 2 June 2023**

**MOTION:**

THAT CACC approve the minutes of 2 June 2023 as presented.  
M. Batu and K. Harms  
CARRIED

**4. FOR DECISION**

**4.1. PSYC 301 (Course Revisions)  
Presented by Andrea Hughes and Donna Tafreshi**

**CACC Recommendations**

- Course Content and Topics: Change to a bulleted list of the main course content, removing the weekly breakdown and items such as *midterm*.

- Text and Resource Materials: change the type of text #2 to OER and remove the note in brackets beside the author's name.
  - Since the course requires a text written by the instructor, UEC may require a memo from the Dean supporting its use. However, CACC does not recommend action at this time.

**MOTION:**

THAT CACC approve the revisions to PSYC 301 with recommended changes.  
E. Newman and S. Liebembuk  
CARRIED

**4.2. HIST 211 and 212 (Course Revisions)**  
**Presented by Geoffrey Spurling**

Global Recommendations

- Several learning outcomes are repeated between the courses.
  - To ensure each course has their own specific learning outcomes, these LOs could be made explicit to the topic of the course.
  - The memo could also explain the reoccurring LOs and discuss the common skills that History is developing in students at each level.
- Combine LO#4 and #6 since they are very similar.

## HIST 211

- Memo Q.6: CACC noted that the course is being decolonized not indigenized and recommends revising this section to be approached from a pedagogical/ methodological perspective rather than from a course content perspective.

**MOTION:**

THAT CACC approve the revisions to HIST 211 and HIST 212 with recommended changes.  
L. Buker and M. Batu  
CARRIED

**4.3. HIST 371, 386, and 482 (New Courses)**  
**Presented by Geoffrey Spurling**

Global Recommendations

- Several learning outcomes are repeated between the courses.
  - To ensure each course has their own specific learning outcomes, these LOs could be made explicit to the topic of the course.
  - The memo could also explain the reoccurring LOs and discuss the common skills that History is developing in students at each level.

## HIST 371

- Memo: Note this is a special topic course that is being regularized.
- Course Content and Topics: Combine the instances where topics are listed as Part 1 and Part 2

## HIST 386 &amp; 482

- Memo Q.6 and Q.7: Excellent! These sections are very clear and specific.

## HIST 482

- Calendar Description: Modify the second sentence to *Places emphasis*.

- Prerequisites: CACC discussed the History specific prerequisites for the course. The Chair will follow-up with the Dean on how this impacts enrollment planning.
  - The Dean has confirmed that 400 level HIST courses are not designed for general interest. These courses are designed for declared History major and minors. Students not doing the major or minor are not encouraged to take 400 level courses.
  - No action is recommended.

**MOTION:**

THAT CACC approve the new courses HIST 371, 386, and 482 with recommended changes.

M. Batu and Keith Harms

CARRIED

**4.4. History Major (Program Change)**  
**Presented by Geoffrey Spurling**

**MOTION:**

THAT CACC approve the changes to the History Major as presented.

M. Batu and L. Buker

CARRIED

**4.5. JAPN 101, 102, 103, 201, 202, 301, and 302 (Course Revisions)**  
**Presented by Alan Cameron**

Global recommendations:

- All 100 and 200 level course should be sent for articulation if transfer credit does not already exist or major changes are made to the course.
- Recommended Evaluation Methods and Weighting: the *Details* are not required unless a percentage is greater than 50% or providing examples of *Holistic Assessment*.
  - Providing too many details can be limiting and problematic for student appeals.
- Course Content and Topics: use bullet points instead of numbers.

JAPN 101

- LO#6: Kudos on capturing the physical learning (non-verbal communication) in an outcome.
- LO#2: change to *introduce one's self* to be gender neutral.
- Use of *Understand* for LOs: In the memo discuss how *understand* is measurable from a linguistics perspective.

JAPN 201

- Prerequisites: Update to JAPN 102 or Grade 12

JAPN 103

- Course Content and Topics: Suggest making this more general.
  - Provide a caveat that the the trip outlined is only an example of a typical tour and each tour will vary.
  - Remove the *Day 1, Day 2 etc.* and items such as midterm, class writing etc.

**MOTION:**

THAT CACC approve the changes to JAPN 101, 102, 103, 201, 202, 301, and 302 with recommended revisions.

S. Liebembuk and A. Cook  
CARRIED

**4.6. JAPN 251 (New Course)  
Presented by Alan Cameron**

CACC Recommendations

- Calendar Description: Remove the last sentence and modify the description to ensure students are aware that the course will combine the use of Japanese and English languages.
- Learning Outcome #6: modify to *further develop skills to improve communication in a Japanese speaking environment.*
- LO #1: Add *environment* to the list of areas students will gain basic knowledge in.

**MOTION:**

THAT CACC approve the new course JAPN 251 with recommended revisions.

S. Liebembuk and A. Coom  
CARRIED

**4.7. Japanese Intermediate Proficiency Certificate (Program Change)  
Presented by Alan Cameron**

CACC recommends confirming that the grade 12 course equivalencies will work in Banner (paragraph 3 of the calendar description).

**MOTION:**

THAT CACC approve the changes to the Japanese Intermediate Proficiency Certificate with recommended revisions.

S. Liebembuk and A. Cook  
CARRIED

**5. ADJOURNMENT and NEXT MEETING**

**5.1. Next CACC Meeting:  
September 15, 9:00 a.m. to Noon (MS Teams)**

**5.2. Adjournment - 3 p.m.**

**Memo for Course Changes**

To: Linda Parady, Chair, CACC

From: Department Head, English

Date: June 30, 2023

**Subject: Proposal for revision of (insert title of course)**

*Note that even minor changes may result in comments from committees on all aspects of the course.*

1. Summary of changes (select all that apply):

- Six-year review
- Number and/or course code
- Credits and/or total hours
- Title
- Calendar description
- Prerequisites and/or co-requisites
- Frequency of course offering
- Learning outcomes
- Delivery methods and/or texts and resource materials
- PLAR options, grading system, and/or evaluation methods
- Discontinuation of course
- Other – Please specify:

2. Rationale for change: **To accentuate the “methods” part of the course description by including examples of literary-critical articles**; revised sample course texts to reflect updated learning outcomes; updated learning outcomes to reflect current practice and indigenization.

3. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s) and contribute to students’ ability to meet the [Institutional Learning Outcomes \(ILOs\)](#): No substantial changes

4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? N/A

5. Which program areas have been consulted about the change(s)? N/A

6. In what ways does this course (not just the proposed changes) contribute to [Indigenizing Our Academy](#)? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: [UFV Integrated Strategic Plan](#), [Fulfilling Our Commitment to Aboriginal Peoples policy \(BRP-200.05\)](#), the [TRC Calls to Action](#), and/or the [United Nations Declaration on the Rights of Indigenous Peoples \(UNDRIP\)](#).

Focused attention to Orature: Indigenous storytelling and Indigenous responses to colonial history and contemporary reality (**inclusion of the “oral” character of poetry and the practice of Indigenous storytelling as a form of cultural expression**). Also, **Orature and Indigenous responses from outside**

of the Turtle Island, for example, from Kenya, India, Australia, and/or New Zealand provide a parallel and a comparative direction to Indigenizing the curriculum. In so doing, the revised course breaks away from the typical course offering that had been predominantly Eurocentric. Furthermore, the option to present an analysis in spoken word instead of a written essay contributes to honouring and putting-to-practice oral traditions.

7. How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods? The revised texts here offer more diversity in terms of authors and themes and challenge the typical canon. The learning outcomes and the assignments encourage self-reflective practise and provide for a variety of ways for students to demonstrate their learning.
8. If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc. N/A
9. Estimate of the typical costs for this course, including textbooks and other materials (excluding tuition): \$100





ORIGINAL COURSE IMPLEMENTATION DATE: May 2014  
 REVISED COURSE IMPLEMENTATION DATE: January 2017  
 COURSE TO BE REVIEWED (six years after UEC approval): May 2020  
 Course outline form version: 09/08/2021

**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 200		<b>Number of Credits:</b> 4 <a href="#">Course credit policy (105)</a>	
<b>Course Full Title:</b> Introduction to Literary Critical Methods			
<b>Course Short Title:</b> (To be assigned by OReg based on university standards.)			
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> English	
<b>Calendar Description:</b>			
<p><i>This course will focus on strategies for reading literature and writing literary critical essays. The course will include instruction in the conventions of the literary essay, and students will be guided in reading and writing about the three major genres: fiction, poetry, and drama.</i></p> <p><i>How and why does the discipline of English read, interpret, and analyze works of literature? Representative works in major literary genres will be used to illustrate the principles and methods of literary criticism and serve as examples for student writing.</i></p> <p>Note: Students with credit for _____ cannot take this course for further credit.</p>			
<b>Prerequisites (or NONE):</b>		One of the following: (any two 100-level English courses numbered ENGL 105 or higher) or (B or better in ENGL 105).	
<b>Corequisites (if applicable, or NONE):</b>		NONE	
<b>Pre/corequisites (if applicable, or NONE):</b>		NONE	
<b>Antirequisite Courses</b> <i>(Cannot be taken for additional credit.)</i>		<b>Course Details</b>	
Former course code/number:		Special Topics course: <b>No</b> <i>(If yes, the course will be offered under different letter designations representing different topics.)</i>	
Cross-listed with:		Directed Study course: <b>No</b> <i>(See <a href="#">policy 207</a> for more information.)</i>	
Equivalent course(s):		Grading System: <b>Letter grades</b>	
<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>		Delivery Mode: <a href="#">[click-to-select]</a> <b>May be offered in multiple delivery modes</b>	
<b>Typical Structure of Instructional Hours</b>		Expected frequency: <b>Twice per year</b>	
Lecture/seminar	45	Maximum enrolment (for information only): <b>28</b>	
<a href="#">[click to select]</a>		<b>Prior Learning Assessment and Recognition (PLAR)</b>	
<a href="#">[click to select]</a>		PLAR is available for this course.	
<a href="#">[click to select]</a>		<b>Transfer Credit</b> <i>(See <a href="#">bctransferguide.ca</a>.)</i>	
<a href="#">[click to select]</a>		Transfer credit already exists: <b>Yes</b>	
<b>Total hours</b>	<b>45</b>	Submit outline for (re)articulation: <b>No</b> <i>(If yes, fill in <a href="#">transfer credit form</a>.)</i>	
<b>Scheduled Laboratory Hours</b>		<b>Department approval</b>	
Labs to be scheduled independent of lecture hours: <input type="checkbox"/> No <input type="checkbox"/> Yes		<b>Date of meeting:</b> April 18, 2023	
<b>Faculty Council approval</b>		<b>Date of meeting:</b> <del>February 12, 2016</del>	
<b>Undergraduate Education Committee (UEC) approval</b>		<b>Date of meeting:</b> <del>May 20, 2016</del>	

**Commented [MB1]:** The latest version of the course outline form is dated October 28, 2022.

I think you can keep using the old form for this course, however for any new course outline revisions moving forward I suggest using the new version. You can find the new form here:  
[https://www.ufv.ca/media/assets/senate/uec/resources/Official-Undergraduate-Course-Outline-Form-\(2022\).docx](https://www.ufv.ca/media/assets/senate/uec/resources/Official-Undergraduate-Course-Outline-Form-(2022).docx)

**Commented [MB2]:** This will be updated once we know the meeting date. Keep this blank for now.

**Commented [MB3]:** This will be updated once we know the meeting date. Keep this blank for now.

**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. ~~1. Define and discuss the formal elements, conventions of poetry, fiction, and drama various literary genres and forms.~~
2. ~~Identify the dominant features and key patterns in a given work of poetry, fiction, and drama that merit critical discussion.~~
3. ~~Apply discursive conventions to the literary critical essay through guided response to selected secondary sources (literary critical articles). Write (and/or speak) essays about literature that are informed by critical frameworks, including decolonial perspectives, debates.~~
4. ~~Demonstrate facility with standard editing practices and conventions of usage such as those outlined in the MLA Guide.~~
5. ~~Summarize reasons scholars study literature and the types of questions they ask of it.~~
6. ~~Respectfully articulate their own views about literature in relation to those of others.~~

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

Final exam:	42.5%	Assignments:	—%60%	[click to select]	%
Quizzes/tests:	15%	[click to select]	%	[click to select]	%

**Details:**

(Itemize assignments if more than 50%, and provide any other relevant information.)

Essays: totaling 4000 words (760%) Comparative Analysis: 20% (1500 words); Research Essay 25% (2000); and Spoken or Written Analysis 15% (5 minutes or 500 words)

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

**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. [click to select]TextbookOther	Griffith, K. Shakespeare Coursepack, including examples of oral (Indigenous) storytelling and critical articles on Swift, Shelley, Sophocles, and Shakespeare	King Lear ( <a href="http://www.shakespeare-online.com/plays/learscenes.html">http://www.shakespeare-online.com/plays/learscenes.html</a> ) Writing Essays About Literature	
2. [click to select]Textbook	Wilfred L. Guerin et al Shakespeare	King Lear ( <a href="http://www.shakespeare-online.com/plays/learscenes.html">http://www.shakespeare-online.com/plays/learscenes.html</a> ) A Handbook to Critical Approaches to Literature	2010
3. [click to select]Textbook	Swift, J., King, Thomas Dumont, Marilyn	Gulliver's Travels, A Really Good Brown Girl (with a New Introduction by Lee Maracle), Brick Books, (originally published in 1996), Green Grass, Running Water, Harper Collins, Reprint	2015 9
4. [click to select]Textbook	Shelley, M., Ngūgī Wa Thiong'o, Dumont, Marilyn	Frankenstein, I Will Marry When I Want [Ngaheeka Ndeenda] A Really Good Brown Girl (with a New Introduction by Lee Maracle), Brick Books, (originally published in 1996).	2012 15
5. [click to select]Textbook	Joseph Kelly, Ed., Ngūgī Wa Thiong'o	The Seagull Reader / I Will Marry When I Want [Ngaheeka Ndeenda]	2012

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

(Use this section for supplies and materials for all sections of this course.)

**Course Content and Topics**

- Week 1- Introduction to the elements of fiction and oral storytelling
- Week 2 – 3 Jonathan Swift, Gulliver's Travels, Thomas King, Green Grass, Running Water, comparison of two critical approaches to the work.
- Week 4 Mary Shelley, Frankenstein
- Week 5- Introduction to the elements of poetry
- Week 6 – 8 Selection of poems from [anthology.poetry.org](http://anthology.poetry.org) and *A Really Good Brown Girl*, to include examples of the lyric, dramatic monologue, epic and oral and spoken word poetry (Voice recording of Marilyn Dumont reading eight from *A Really Good Brown Girl* <https://www.youtube.com/watch?v=uW93BoeGQ-I>) and epic (selections) Ngūgī Wa Thiong'o, Chapter: "The Oral Native and the Writing Master: Orature, Orality and Cyborality" in *Globalectics (e-text)*

**Commented [MB4]:** LO1 has two action verbs in the cognitive domain: "define" and "discuss". There has to be only one action verb per outcome. If multiple verbs are included that suggests that they are in fact more than one outcome.

I can see two options here:

Option 1 - Create separate LOs for the two verbs. There can be up to 8 LOs.

Option 2 - Use the higher order verb. In this case we keep the higher order verb is "discuss". LO1 becomes "Discuss the formal elements conventions of poetry, fiction, and drama various literary genres and forms."

The following resource can be of help in developing/refining your LOs:  
<https://www.ufv.ca/media/assets/teaching-learning-centre/forms/Developing-Learning-Outcomes-booklet.pdf>

**Commented [MB5]:** You can replace "Assignments" with "Essays" and include the weight "70%". In the details section you can keep "Essays totaling 4,000 words".

**Commented [PP6R5]:** The Drop Down menu doesn't have the option "Essay"; the default system doesn't allow to type in place of "Assignments"

**Commented [JP7]:** You should add how many essays and how much each will be worth within the 70% total for this category. In other words, itemize here.

**Commented [MB8]:** I am curious as to why the year of publication is not included in the text and resource materials section.

**Commented [JP9]:** Instead of listing the coursepack as a coursepack, could you list specific texts that will be included within it? You do not need to list all of them, but it will

**Commented [MB10]:** Replace Swift with King?

**Commented [MB11]:** Include "Oedipus Rex" and "King Lear" in the Text and Resource Materials section?

**Commented [PP12R11]:** CC: I have used an online source for King Lear. Melissa, is this ok?

**Commented [PP13]:** This text is too large for the course. It could be deleted if a course pack is used.

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[ufv.ca/library](http://ufv.ca/library) pp. 63-85.

Week 9 Introduction to the elements of drama

Weeks 10–11 Sophocles, *Oedipus Rex*; Ngũgĩ Wa Thiong'o, *I Will Marry When I Want* [*Ngaheeka Ndeenda*] and "The Language of African Theatre" from *Decolonising the Mind*, pp. 34-62 ([archive.org](http://archive.org))

Weeks 12–13 Shakespeare, *King Lear*; [comparison of two critical approaches to the work](#)

## Supplemental Texts and Resource Materials Form

For use with the Official Undergraduate Course Outline Form, if more space is required for the **Typical Text(s) and Resource Materials** field.

<u>Type*</u>	<u>Author or description</u>	<u>Title and publication/access details</u>	<u>Year</u>	
1.	E-Text	Ngũgĩ Wa Thiong'o	Chapter: "The Oral Native and the Writing Master: Orature, Orality and Cyborality" in <i>Globalectics</i> (e-text: <a href="http://ufv.ca/library">ufv.ca/library</a> ) pp. 63-85.	2012
2.	Text (online)	Ngũgĩ Wa Thiong'o	Chapter: "The Language of African Theatre" from <i>Decolonising the Mind</i> , pp. 34-62 ( <a href="http://archive.org">archive.org</a> )	1986
3.	YouTube Audio	Marilyn Dumont reads selected poems	Poems from <i>A Really Good Brown Girl</i> : The White Judges, Helen Betty Osborne, not just a platform for my dance, Letter to Sir John A. Macdonald, The Devil's Language, The Sky is Promising, Leather and Naughahyde and Instructions to My Mother <a href="https://www.youtube.com/watch?v=uW93BoeGQ-I">https://www.youtube.com/watch?v=uW93BoeGQ-I</a>	Feb 13, 2013
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\*Type: Indigenous knowledge, OER book, textbook, article, journal, video, online resource, or other.

## Memo for Course Changes – ENGL 240

To: Linda Pardy, Chair, CACC

From: John Pitcher, English Department Head

Date: October 1, 2022

**Subject: Proposal for revision of** An Introduction to Canadian Literature

*Note that even minor changes may result in comments from committees on all aspects of the course.*

1. Summary of changes (select all that apply):

- Six-year review
- Number and/or course code
- Credits and/or total hours
- Title
- Calendar description
- Prerequisites and/or co-requisites
- Frequency of course offering
- Learning outcomes
- Delivery methods and/or texts and resource materials
- PLAR options, grading system, and/or evaluation methods
- Discontinuation of course
- Other – Please specify:

**Commented [JP1]:** You need to check the box for and explain briefly each thing that changed on the course outline. So, check calendar description, learning outcomes, and anything else you changed here.

2. Rationale for change: Title updated to reflect current shifts in the field and the complexities of national labels that not all authors claim; calendar description updated to emphasize diversity and to explicitly signal-identify the courses inclusion of Indigenous authors; learning outcomes updated to reflect current practise

**Commented [JP2]:** For each of the items that you checked in question one, briefly explain how and why you changed it in the rationale for change section in question two. You can also mention questions six and seven here as part of the rationale for course revisions.

3. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s) and contribute to students' ability to meet the Institutional Learning Outcomes (ILOs): Learning outcomes updated to align with program learning outcomes and outcomes in other 2300-level courses in English as well as to emphasize current issues and debates in the field.

4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs?

4-5. N/A

5-6. Which program areas have been consulted about the change(s)? N/A

6-7. In what ways does this course (not just the proposed changes) contribute to Indigenizing Our Academy? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: UFV Integrated Strategic Plan, Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05), the TRC Calls to Action, and/or the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP).

**Commented [JP3]:** Please answer all of the questions on the memo. If a question is not applicable, you can use "N/A." Questions three, four, five, and eight are blank.

This version of ENGL 240 fits well with the university's commitment to Indigenizing the academy. The course description explicitly places importance on literature by Indigenous writers, and the learning outcomes ensure that the influence and contributions of Indigenous writers to Canadian literary history are discussed in substantive ways. Colonialism is also listed as a key theoretical concept for discussions of the development of Canadian literature. The example of course content provided includes work by several Indigenous artists – from both the early period of Canadian literary history and the contemporary period.

7-8. How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods?

The revised outline explicitly foregrounds diversity and traces conversations about cultural identity, the formation of race, anti-racism, and so on.

Principles of EDI are also reflected in the flexible nature of the sample assignments, including the opportunity for students to assess themselves. Used copies of the textbook listed in the outline are easily available, making it more affordable for students with financial concerns. Individual instructors can make course materials even more accessible by making use of tools such as Blackboard Ally and the Universal Design for Learning framework (conversations about these tools are happening within our department).

8-9. If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc.

9-10. Estimate of the typical costs for this course, including textbooks and other materials:

\$75



ORIGINAL COURSE IMPLEMENTATION DATE: September 1997  
 REVISED COURSE IMPLEMENTATION DATE: January 2017  
 COURSE TO BE REVIEWED (six years after UEC approval): May 2022  
 Course outline form version: 09/08/2021

**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 240		<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>													
<b>Course Full Title:</b> An Introduction to <del>Canadian Literature</del> <u>Literatures in Canada</u>															
<b>Course Short Title:</b> (To be assigned by OReg based on university standards.)															
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> English													
<b>Calendar Description:</b>															
<p><del>Introduces students to the rich diversity</del> <u>Introduces students to the rich diversity</u> of Canadian literature in English, from narratives by early European explorers to contemporary fiction, drama, and poetry. Content will include <del>literature by Indigenous writers.</del> <u>literature by Indigenous writers.</u></p> <p>Note: Students with credit for _____ cannot take this course for further credit.</p> <p><del>This course introduces students to the rich variety of Canadian literature in English, f. From narratives by early European explorers to contemporary fiction, drama, and poetry, including literature by Indigenous writers, the course examines how the experiences and values of Canadians have evolved. Students will consider the role of Indigenous peoples in the shaping of Canada.</del></p>															
<b>Prerequisites (or NONE):</b>		One of the following: (any two 100-level English courses numbered ENGL 105 or higher) or (B or better in one of the following: ENGL 108, 115, 120, 130, 150, or 170).													
<b>Corequisites (if applicable, or NONE):</b>		NONE													
<b>Pre/corequisites (if applicable, or NONE):</b>		NONE													
<b>Antirequisite Courses</b> ( <i>Cannot be taken for additional credit.</i> ) Former course code/number: <b>ENGL 140</b> Cross-listed with: Equivalent course(s): <b>ENGL 140</b> ( <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>No</b> ( <i>If yes, the course will be offered under different letter designations representing different topics.</i> ) Directed Study course: <b>No</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>Every other year</b> Maximum enrolment (for information only): 36													
<b>Typical Structure of Instructional Hours</b> <table border="1"> <tr> <td>Lecture/seminar</td> <td>25</td> </tr> <tr> <td>Tutorials/workshops</td> <td>20</td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td><b>Total hours</b></td> <td><b>45</b></td> </tr> </table>		Lecture/seminar	25	Tutorials/workshops	20	[click to select]		[click to select]		[click to select]		<b>Total hours</b>	<b>45</b>	<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR is available for this course.	
Lecture/seminar	25														
Tutorials/workshops	20														
[click to select]															
[click to select]															
[click to select]															
<b>Total hours</b>	<b>45</b>														
<b>Transfer Credit</b> (See <a href="#">bctransferguide.ca</a> .)															

**Commented [JP1]:** Could you clarify the language here to indicate that students will read Indigenous writers from multiple periods? It currently reads as if the only Indigenous writers studied are contemporary.

**Commented [CH2R1]:** See revision.

<b>Scheduled Laboratory Hours</b>	Transfer credit already exists: <b>Yes</b>
Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	Submit outline for (re)articulation: <b>[click to select]</b> (If yes, fill in <a href="#">transfer credit form</a> .)
<b>Department approval</b>	<b>Date of meeting:</b> February 3, 2023
<b>Faculty Council approval</b>	<b>Date of meeting:</b>
<b>Undergraduate Education Committee (UEC) approval</b>	<b>Date of meeting:</b>

**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. Identify major trends and key concepts, central themes in Canadian literature, such as colonialism, postcolonialism, diaspora, and ecocriticism; explain the limitations of thematic approaches
2. Discuss, with examples, modernism in Canadian poetry and fiction; articulate the changing cultural, thematic, and historical contexts of Canadian literature.
3. Identify key figures in the resurgence of Canadian nationalism after 1967; give examples of their explorations of national identity; recognize and apply appropriate critical frames to literary analysis.
4. Discuss, with examples, the influence and contributions of Indigenous writers within their historical and socio-political contexts.
5. Give examples of the impact of multiculturalism on the themes, settings, and styles of Canadian literature
6. Define "colonialism" and "postcolonialism" in the context of Canadian literature
7. Discuss examples of the diversity of contemporary poetics in Canada
5. Produce a close reading of a literary passage, identifying key rhetorical strategies and devices; analyze literary texts using appropriate scholarly conventions.
6. Respectfully articulate their own views about literature in relation to those of others.
- 8.7. Demonstrate understanding of how literature evokes affective responses.

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

Final exam: Project	35/20%	Assignments: Quizzes/tests: 20	45%	[click to select]	%
Holistic assessment: Assignments	45/40%	Quizzes/tests: [click to select]	25%	[click to select]	%

**Details:**

(Itemize assignments if 50% or more, and provide any other relevant information.)

2 short response papers: passage analyses (20%); paper proposal (10%); final research paper/project (22.5%); reading journal (20%); short essay (20%); self-assessment (5%)

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

**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. [click to select] Textbook	Moss, Laura and Cynthia Sugars, eds.	Canadian Literature in English: Texts and Contexts. Vol. 2	2009
2. [click to select]			
3. [click to select]			
4. [click to select]			
5. [click to select]			

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

(Use this section for supplies and materials for all sections of this course.)

**Course Content and Topics**

(Content related to the learning outcomes can be listed by topic, unit, or module. Please provide one or more examples for special topics courses. Approximately 50-250 words.)

**Commented [JP3]:** Canada is not postcolonial for Indigenous Peoples. Clarify this learning outcome.

**Commented [CH4R3]:** Postcolonialism here describes a theoretical frame that continues to animate discussions in Canadian literary studies (rather than describing a fact of statehood).

See Laura Moss: "Specifically Canadian approaches to postcolonial studies acknowledge and trace the legacies of colonialism within Canada in relation to Indigenous peoples, Quebec, and English Canada within a framework of officially recognized multiculturalism in a bilingual context. Particular to the Canadian context of postcolonial studies is the foundational recognition of Canada's history as a colony that was responsible for the subjugation and colonization of Indigenous peoples. This highlights the complicated nature of postcolonialism in Canada – as a colony that colonized intranationally. In addition, postcolonialists consider the history of the independence movement in Quebec and the ongoing critical engagement with cultural and linguistic diversity and official multiculturalism. Contemporary postcolonialism in Canada emerged out of the study of world literatures written in English, with an emphasis on issues of marginalization, hybridity, local language development, educational reform, and "writing back." It persists in conjunction with studies of critical race, diaspora, globalization, environmentalism, and Indigenous rights."

**Commented [MB5]:** LO3 has two action verbs: "recognize" and "apply". There has to be only one action verb per outcome. If multiple verbs are included that suggests that they are in fact more than one outcome.

I suggest keep "Apply" so LO3 reads "Apply appropriate critical frames to literary analysis".

The following resource can be of help in developing/refining your LOs: <https://www.ufv.ca/media/assets/teaching-learning-centre/forms/Developing-Learning-Outcomes-booklet.pdf>

**Commented [MB6]:** I find LO6 to be vague and not easily measurable. How is meaningful contribution measured? Is it part of assessments? I think LO6 can be weaved through the other LOs.

**Commented [MB7]:** I am assuming that this textbook have chapters about Indigenous writers. If you're using works by Indigenous writers as a resource beyond the textbook, you may want to include them in the list of Text and Resource Materials.

**Commented [CH8]:** This textbook contains many works by Indigenous writers.



- ~~Week 1 - Introduction to course: What is Canadian literature exactly?~~
  - ~~Week 2-3 - Depicting the wild: Stories of Discovery and Arrival: Samuel Hearne, John Franklin, Inuit Testimony, Gaff, Belaney, Grove~~
  - ~~Weeks 3-5 - A Poetics of the Canadian landscape: Stories of Settlement and Conflict: Susanna Moodie, Pauline Johnson, Archibald Lampman, Pratt, Scott, Smith, Birney~~
  - ~~Week 6-9 - Prairie regionalism: Stories Rewritten: Earle Birney, FR Scott, Margaret Atwood, Dionne Brand, Don McKay, Sinclair Ross (short story) and Margaret Laurence (short story)~~
  - ~~Border Stories: Austin Clarke, Thomas King, Madeleine Thien~~
- ~~Weeks 7-8-10-13 - Nationalism: Border Stories: Austin Clarke, Thomas King, Madeleine Thien, Chief Dan George "Lament for Confederation"; Irving Layton "From Colony to Nation"; Vincent Massey - excerpts from Report of Royal Commission; Douglas LePan "Country without a Mythology"; George Grant, excerpts from Lament for a Nation"~~
- ~~Week 9 - Poets of the nation: Atwood, Purdy, Lee~~
- ~~Weeks 10-11 - A Different Sense of Nationhood: Jeannette Armstrong: "History Lesson"; Armand Garnet Ruffo: "Poem for Duncan Campbell Scott" and selections from Grey Owl; Eden Robinson "Dogs in Winter"~~
- ~~Weeks 12-13 - A Different - Regionalism: Alistair Macleod "The Boat"; Rohinton Mistry "Squatter"; Miriam Toews "Blueprints"~~

## Memo for Course Changes – ENGL 309

To: Linda Parry, Chair, CACC

From: John Pitcher, English Department Head

Date: October 1, 2022

**Subject: Proposal for revision of** Topics in Renaissance Literature

*Note that even minor changes may result in comments from committees on all aspects of the course.*

1. Summary of changes (select all that apply):

- Six-year review
- Number and/or course code
- Credits and/or total hours
- Title
- Calendar description
- Prerequisites and/or co-requisites
- Frequency of course offering
- Learning outcomes
- Delivery methods and/or texts and resource materials
- PLAR options, grading system, and/or evaluation methods
- Discontinuation of course
- Other – Please specify:

2. Rationale for change: \*Updates for regular course review \* Calendar description updated to match current disciplinary practice, including decolonial and indigenizing perspective and current theoretical and historical approaches. \* Deliver methods and/or texts and resource materials, again updated to reflect current work in the field and decolonial and indigenizing perspective-

- 3. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s) and contribute to students' ability to meet the [Institutional Learning Outcomes \(ILOs\)](#): Learning outcomes are updated to align with ILOs and program outcomes.
- 4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? N/A
- 5. Which program areas have been consulted about the change(s)? N/A

6. In what ways does this course (not just the proposed changes) contribute to [Indigenizing Our Academy](#)? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: [UFV Integrated Strategic Plan](#), [Fulfilling Our Commitment to Aboriginal Peoples policy \(BRP-200.05\)](#), the [TRC Calls to Action](#), and/or the [United Nations Declaration on the Rights of Indigenous Peoples \(UNDRIP\)](#): Assignments include reflective opportunities and provide a range of opportunities for students to explore their

**Commented [JP1]:** Make sure to check everything that your department updated in the course outline in question one.

Then in question two, list each category from the summary that your department updated and explain what you changed, and why the changes were necessary.

The explanation can be very short, but questions one and two of the memo should provide an overview of everything that your department updated.

**Commented [JP2]:** Please answer all of the questions on the memo. You can type "N/A" if necessary. Questions three, four, five, and eight are blank.

capabilities and share their gifts. Course learning outcomes require inclusion of Indigenous perspectives relevant to course material.

7. How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods? Assignments include reflective opportunities and provide a range of opportunities for students to explore their capabilities and share their gifts.
8. If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc. [N/A](#))
9. Estimate of the typical costs for this course, including textbooks and other materials: \$100 (textbooks)



ORIGINAL COURSE IMPLEMENTATION DATE: September 2003  
 REVISED COURSE IMPLEMENTATION DATE: January 2016  
 COURSE TO BE REVIEWED (six years after UEC approval): May 2021  
 Course outline form version: 09/08/2021

**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 309		<b>Number of Credits:</b> 4 <a href="#">Course credit policy (105)</a>													
<b>Course Full Title:</b> Topics in Renaissance Literature															
<b>Course Short Title:</b> (To be assigned by OReg based on university standards.)															
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> English													
<b>Calendar Description:</b>															
<p>Note: Students with credit for _____ cannot take this course for further credit.</p> <p>This course addresses <a href="#">Examines a topic, various topics selected by the instructor</a>, in Renaissance literature and culture. Examples include early modern women's writing, <a href="#">race, trade and travel</a>, <a href="#">ecological perspectives</a>, <a href="#">indigeneity and colonialism</a>, <a href="#">Ovidianism</a>, <a href="#">pastoral</a>, <a href="#">Renaissance humanism</a>, or gender and sexuality. The course may also focus on a <a href="#">Renaissance genre</a>, an author or group of authors other than Shakespeare.</p> <p>Note: Students with credit for _____ cannot take this course for further credit.</p>															
<b>Prerequisites (or NONE):</b>		Any two 200-level English courses.													
<b>Corequisites (if applicable, or NONE):</b>															
<b>Pre/corequisites (if applicable, or NONE):</b>															
<b>Antirequisite Courses</b> (Cannot be taken for additional credit.) Former course code/number: Cross-listed with: Equivalent course(s): (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.)		<b>Course Details</b> Special Topics course: <b>Yes</b> (If yes, the course will be offered under different letter designations representing different topics.) Directed Study course: <b>[click to select]</b> (See <a href="#">policy 207</a> for more information.) Grading System: <b>Letter grades</b> Delivery Mode: <b>[click-to-select] May be offered in multiple delivery modes</b> Expected frequency: <b>Every other year</b> Maximum enrolment (for information only): 25 <b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR is available for this course. <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> (If yes, fill in <a href="#">transfer credit form</a> .)													
<b>Typical Structure of Instructional Hours</b> <table border="1"> <tr> <td>Lecture/seminar</td> <td>20</td> </tr> <tr> <td>Tutorials/workshops</td> <td>40</td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td><b>Total hours</b></td> <td><b>60</b></td> </tr> </table>		Lecture/seminar	20	Tutorials/workshops	40	[click to select]		[click to select]		[click to select]		<b>Total hours</b>	<b>60</b>		
Lecture/seminar	20														
Tutorials/workshops	40														
[click to select]															
[click to select]															
[click to select]															
<b>Total hours</b>	<b>60</b>														
<b>Scheduled Laboratory Hours</b> Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes															
<b>Department approval</b>		<b>Date of meeting:</b>													
<b>Faculty Council approval</b>		<b>Date of meeting:</b>													
<b>Undergraduate Education Committee (UEC) approval</b>		<b>Date of meeting:</b>													

**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. Discuss, with examples, central themes and concerns related to Renaissance literature and the course topic.
2. Write literary analysis using appropriate scholarly conventions and research methods.
3. Apply knowledge of early-modern Renaissance social and historical contexts to course materials.
4. Synthesize secondary sources relevant to Renaissance literature and the course topic in written and oral work.
5. Conduct guided research relevant to Renaissance literature and the course topic.
6. Apply critical frames relevant to Renaissance literature and early modern history, including Indigenous perspectives, to the special topic to literary analysis.
7. Analyze personal responses to Renaissance literature and explain how this literature evokes affective responses.
8. Respectfully articulate their own views about literature in relation to those of others.

**Commented [MB1]:** LO4 has "conduct" and "synthesize" as action verbs. Is the synthesis of secondary sources part of conducting guided research? If so, LO4 can be shortened to "Conduct guided research relevant to...".

**Commented [MB2]:** LO5 has two action verbs: "recognize" and "apply". There has to be only one action verb per outcome. If multiple verbs are included that suggests that they are in fact more than one outcome.

I can see two options here:

Option 1 - Create separate LOs for the two verbs. There can be up to 8 LOs.

Option 2 - Use the higher order verb. In this case we keep the higher order verb "apply".

The following resource can be of help in developing/refining your LOs: <https://www.ufv.ca/media/assets/teaching-learning-centre/forms/Developing-Learning-Outcomes-booklet.pdf>

**Commented [MW3]:** I'm not seeing how to change these—not working for me. My suggestion is below.

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

Final exam:	29%	[click to select]	%	[click to select]	%
Assignments:	100%	[click to select]	%	[click to select]	%

**Details:**

(Itemize assignments if 50% or more, and provide any other relevant information.)

- Journal/reflective writing 10%
- Self-assessment 5%
- Presentation 15%
- Archival or other research project 20%
- Final project proposal/annotated bibliography 10%
- Final quiz 10%
- Final project 30%

Typical Assignments include short essay, critical review of an article, discussion leading, long essay

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

**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. [click to select]	John Fletcherghn Lyly	<i>The Island Princess, Arden Galatea &amp; Midas</i> , Manchester UP	2004
2. [click to select]	William ShakespeareRichard Hakluyt	<i>Voyages and Discoveries; Penguin Macbeth</i> (Shakespeare Made in Canada), Rock Mills Press	1972 2016
3. [click to select]	Ivo Kamps and Jyotsna Singh, eds.Sukanta Chaudhuri	Travel Knowledge, Palgrave <i>Pastoral Poetry of the English Renaissance, an anthology</i>	2020 1304
4. [click to select]	Jean de LeryPublius Ovidius Naso, called Ovid	<i>History of a voyage to the land of Brazil, otherwise called America, U California</i> <i>Metamorphoses</i> , Oxford University Press,	2009 1985
5. [click to select]	Nabil Matar <b>coursepack</b>	<i>In the Lands of the Christians: Arabic Travel Writing in the Seventeenth Century</i> , RoutledgeUFV library	2003 n.a.

**Commented [JP4]:** It will work better here to include specific texts that would go in the course pack, it gives a better overview of the course materials.

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

(Use this section for supplies and materials for all sections of this course.)

**Course Content and Topics**

- **Week 1** Introduction to Ecocriticism and the Renaissance Tropes and Topics in Early-Modern Travel Writing
- **Weeks 2-2** Language of Transformation: *Metamorphoses* Thomas More, Utopia
- **Weeks 3-4** Climate Change: *In the Lands of the Christians Galatea*: Arabic Travel Writing
- **Week 5** Accumulation: *Midas* Thomas Nashe/Thomas Platter (more travels within Europe)
- **Weeks 6-7** Pastoral: The Travels of the Three English Brothers (with selections from Kamps/Singh, Travel Knowledge,

and Hakluyt Pastoral lyric)

- ~~Weeks 8-8~~ ~~The Island Princess (with selections from Kamps/Singh, Travel Knowledge, and Hakluyt) Poetry of contemplation: George Herbert~~
- ~~Poetry of contemplation: Margaret Cavendish~~
- ~~Colonial Desire: The Metamorphosis of Tobacco~~

~~Week 99~~ ~~Sir Walter Raleigh, The Discoverie of the Large, Rich, and Beautiful Empire of Guiana Poetry of contemplation: Margaret Cavendish~~

~~Week 1010~~ ~~Colonial Desire: Jean de Lery: History of a voyage to the land of Brazil; And Montaigne, Of the Cannibals (in Tempest contextual materials) The Metamorphosis of Tobacco~~

- ~~Week 11~~ ~~Earth: Paradise Lost, Book 5 (Creation) and Book 9 (The Fall)~~
- ~~Week 12~~ ~~Extraction: Macbeth~~

~~Week 11~~ ~~Shakespeare, The Tempest (with contextual materials)~~

~~Week 1\_2~~ ~~The Sea Voyage, (with selections from Kamps/Singh, and Hakluyt)~~

~~Week 13~~ ~~Poetry of discovery, cCourse conclusion~~

## ENGL 309 Coursepack Readings

Arluk, Renatta, *Pawákan Macbeth* performance clips and discussion,  
<https://vimeo.com/513894867>.

Badir, Patricia, "Coastal Squeeze: Environmental Metamorphosis and Lyly's Lincolnshire." in *Ovidian Transversions : 'Iphis and Ianthe', 1300-1650*, ed. Valerie Traub, Patricia Badir, Peggy McCracken, Edinburgh UP, 2019. pp. 191-212.

Connolly, Annaliese. "'O unquenchable thirst of gold": Lyly's Midas and the English quest for Empire." *Early Modern Literary Studies* Vol. 8, No. 2 (September, 2002): 4.1-36 <URL: <http://purl.oclc.org/emls/08-2/conngold.html>>.

Duperron, Brenda, and Elizabeth Edwards. "Thinking Indigeneity: A Challenge to Medieval Studies." *Exemplaria* 2021, Vol. 33, No. 1, 94–107.

Du Rocher, Richard J. "The Wounded Earth in Paradise Lost," *Studies in Philology*, Vol. 93, No. 1 (Winter, 1996), pp. 93-115.

Fischlein, Daniel. "Flipping the Turtle on Its Back: Shakespeare, Decolonization, and First Peoples in Canada," in *The Routledge Handbook of Shakespeare and Global Appropriation*, edited by Christy Desmet, Sujata Iyengar, and Miriam Jacobsen, Routledge, 2019, pp. 127-138.

Gatta, John, "Meditation on the Creatures: Ecoliterary uses of an ancient tradition," in *Early Modern Ecostudies: From the Florentine Codex to Shakespeare*, ed. Thomas Hallock, Ivo Kamps, and Karen L. Raber.

Hiltner, Ken. "Reading the Present in our Environmental Past" in *Ecological Approaches to Early Modern English Texts*, ed. Jennifer Munroe, Edward J. Geisweidt, and Lynne Bruckner, Routledge 2015, pp. 29-36.

Justice, Daniel Heath. "How do we Behave as Good Relatives?" in *Why Indigenous Literatures Matter*. Waterloo: Wilfrid Laurier University Press, 2018. pp. 71-112

Kimmerer, Robin. "Planting Sweetgrass," in *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*, Milkweed Editions, 2013, pp. 1-59.

Roger Manning, "Unlawful hunting in English 1500-1640," *Forest and Conservation History* 38.

Martin, Randall, "Gunpowder, Militarism, and Threshold Ecologies in Henry IV Part Two and Macbeth" in *Shakespeare and Ecology*, Oxford University Press, 2015, pp. 78-111.

Naxaxalhts'i, (Albert [Sonny] McHalsie), "We Have to Take Care of Everything that Belongs To Us," in *Be Of Good Mind, Essays on the Coast Salish*, ed. Bruce Granville Miller, UBC 2007, pp. 95-143.

Stelomethet (Ethel B. Gardner), "T'it'elemettset te st'ilems the skw'okw'qá:q: Singing the Robin's Song," Simon Fraser University.

Tuck, Eve, and K. Wayne Yang. 2012. "Decolonization is not a Metaphor." *Decolonization: Indigeneity, Education & Society* Vol. 1 No. 1: 1–40.

Weaver, Jace. "Introduction: Beneath the Fall and Beyond" and "Statecraft and Cosmopolitanism," *The Red Atlantic: American Indigenes and the Making of the Modern World, 1000–1927*. Chapel Hill: University of North Carolina Press, 2014, pp. 1-34 and 139-188.



**Memo for Course Changes – ENGL 323**

To: Linda Pardy, Chair, CACC

From: John Pitcher, English Department Head

Date: October 1, 2022

**Subject: Proposal for revision of ENGL 323, Topics in Romanticism**

*Note that even minor changes may result in comments from committees on all aspects of the course.*

1. Summary of changes (select all that apply):

- Six-year review
- Number and/or course code
- Credits and/or total hours
- Title
- Calendar description
- Prerequisites and/or co-requisites
- Frequency of course offering
- Learning outcomes
- Delivery methods and/or texts and resource materials
- PLAR options, grading system, and/or evaluation methods
- Discontinuation of course
- Other – Please specify:

**Commented [JP1]:** Make sure that you have checked the box in question one for everything that you updated on the course outline

2. Rationale for change: [Learning outcomes were updated for clarification and to better incorporate a decolonizing approach to the study of nineteenth-century literature and culture. An assignment breakdown was included to provide a better sense of what students can expect in the course.](#)

**Commented [JP2]:** Briefly explain everything that you checked in question one in question two. This should be a very short summary of your changes to the course, and why they were necessary.

3. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s) and contribute to students' ability to meet the [Institutional Learning Outcomes \(ILOs\)](#): [Learning outcomes are updated to align with ILOs and program outcomes and to align with learning outcomes of other 300-level courses.](#)

3.

4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? [N/A](#)

5. Which program areas have been consulted about the change(s)? [N/A](#)

**Commented [JP3]:** Please answer all of the questions on the memo. Questions three, four, five, and eight are blank.

6. In what ways does this course (not just the proposed changes) contribute to [Indigenizing Our Academy](#)? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: [UFV Integrated Strategic Plan](#), [Fulfilling Our Commitment to Aboriginal Peoples policy \(BRP-200.05\)](#), the [TRC Calls to Action](#), and/or the [United Nations Declaration on the Rights of Indigenous Peoples \(UNDRIP\)](#).

As a special topics course, ENGL 323 offers important opportunities to dismantle the racist and colonial epistemologies that subtend English Romanticism. The revised learning outcomes ensure

that this approach is incorporated into any iteration of the course. When taught as “Madness and the Romantic Imagination,” for example, as shown in the course outline, the course adopts decolonial and disability studies approaches to the literature of the period, highlighting the extent to which Romantic texts such as “Kubla Khan” and *Confessions of an English Opium Eater* encode Eurocentric, colonial, and/or ableist attitudes.

7. How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods?

The course reflects EDI principles through the flexibility and variety of assignments beyond traditional essays, including reflective writing in journals, creative assignments, and self-assessment. The cost of course texts is generally minimal and could be lowered further through the use of the Learning Management System as a repository for required readings. The LMS can also be used to post in-class materials such as PowerPoints and its accessibility tools provide further scope for ensuring the course is delivered in an accessible way.

8. If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc. [N/A](#))
9. Estimate of the typical costs for this course, including textbooks and other materials: \$40



ORIGINAL COURSE IMPLEMENTATION DATE: September 1999  
 REVISED COURSE IMPLEMENTATION DATE: January 2016  
 COURSE TO BE REVIEWED (six years after UEC approval): May 2021  
 Course outline form version: 09/08/2021

**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 323		<b>Number of Credits:</b> 4 <a href="#">Course credit policy (105)</a>	
<b>Course Full Title:</b> Topics in Romanticism			
<b>Course Short Title:</b> (To be assigned by OReg based on university standards.)			
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> English	
<b>Calendar Description:</b>			
Examines the English Romantic period from a variety of perspectives, <del>varying with the instructor, such as a focus on, e.g., the Romantic ode, madness and the Romantic imagination, the politics of English Romanticism, or Romantic women.</del>			
Note: Students with credit for _____ cannot take this course for further credit.			
<del>This course approaches Examines the English Romantic period from a variety of perspectives, varying with the instructor, that varies with the instructor. Studies might such as, for example, a focus on the Romantic ode, madness and the Romantic imagination, the politics of English Romanticism, or Romantic women.</del>			
<b>Prerequisites (or NONE):</b>		Any two 200-level English courses.	
<b>Corequisites (if applicable, or NONE):</b>			
<b>Pre/corequisites (if applicable, or NONE):</b>			
<b>Antirequisite Courses</b> (Cannot be taken for additional credit.)		<b>Course Details</b>	
Former course code/number:		Special Topics course: <b>No</b>	
Cross-listed with:		(If yes, the course will be offered under different letter designations representing different topics.)	
Equivalent course(s):		Directed Study course: <b>No</b>	
(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.)		(See <a href="#">policy 207</a> for more information.)	
<b>Typical Structure of Instructional Hours</b>		Grading System: <b>Letter grades</b>	
Lecture/seminar	30	Delivery Mode: <del>[click to select]</del> <b>May be offered in multiple delivery modes</b>	
Tutorials/workshops	30	Expected frequency: <b>Every other year</b>	
[click to select]		Maximum enrolment (for information only): 25	
[click to select]		<b>Prior Learning Assessment and Recognition (PLAR)</b>	
[click to select]		PLAR is available for this course.	
<b>Total hours</b>	<b>60</b>	<b>Transfer Credit</b> (See <a href="#">bctransferguide.ca</a> .)	
<b>Scheduled Laboratory Hours</b>		Transfer credit already exists: <b>Yes</b>	
Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		Submit outline for (re)articulation: <b>No</b>	
		(If yes, fill in <a href="#">transfer credit form</a> .)	
<b>Department approval</b>		<b>Date of meeting:</b> April 18, 2023	
<b>Faculty Council approval</b>		<b>Date of meeting:</b>	
<b>Undergraduate Education Committee (UEC) approval</b>		<b>Date of meeting:</b>	

**Commented [MB1]:** Do we need include the phrase "varying with the instructor"?

**Commented [MB2]:** Too long a sentence. I suggest split this in two. This first sentence is about the examination of English Romantic period. The second sentence is about the various topics.

**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. Discuss, with examples, central themes and concerns in Romantic literature.
- 4-2. Write literary analysis using appropriate scholarly conventions and research methods.
3. Apply knowledge of Romantic social and historical contexts to course materials, including developing industrialism, nationalism, and imperialism.
- 2-4. Evaluate the cultural outlook of Romantic writers in relation to the wider world, including Indigenous cultures.
- 3-5. Conduct guided research and synthesize secondary sources related to Romanticism in written and oral work.
- 4-6. Recognize and apply appropriate critical frames to literary analysis.
- 6-7. Analyze personal responses to Romantic literature, and explain how this literature evokes affective responses.

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

Final exam/Project:	20-40%	[click to select]	%	[click to select]	%
Assignments:	60-60%	[click to select]	%	[click to select]	%

**Details:**

(Itemize assignments if 50% or more, and provide any other relevant information.)

- Journal/reflective writing 10%
- Self-assessment 5%
- Short paper 10%
- Archival or creative project 15%
- Final essay proposal/annotated bibliography 10%
- Final quiz 10%
- Final paper 40%

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

**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. [click to select]Other	Various	Custom Course pack	
2. [click to select]Textbook	De Quincey, T.	Confessions of an English Opium-Eater, Broadview	2009
3. [click to select]Textbook	Hogg, James	The Private Memoirs and Confessions of a Justified Sinner, Broadview	2001
4. [click to select]Textbook	Walpole, Horace	The Mysterious Mother	2003
5. [click to select]			

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

(Use this section for supplies and materials for all sections of this course.)

**Course Content and Topics**

(Content related to the learning outcomes can be listed by topic, unit, or module. Please provide one or more examples for special topics courses. Approximately 50-250 words.)

The course content may vary dependent on the theme chosen.

**Example of a course theme for Drugs, Madness, and Romantic Imagination:**

**Week 1** — Introduction

- **Week 2** — Background to Romanticism: Wordsworth and Coleridge, "Preface" to *Lyrical Ballads*; definitions of Romanticism
- **Week 3** — Romantic Imagination: Locke, "Of the Association of Ideas," Hume, "Of Miracles," Burke, "The Sublime and the Beautiful"
- **Weeks 4-5** — Madness: Foucault, from *Madness and Civilization*, Johnson's *Dictionary*, "Mad"; various authors, "A Description of Bedlam," "A Treatise on Madness," Charlotte Smith, "On Being Cautioned...", Christopher Smart, "Jubilate Agno"

**Commented [MB3]:** LO5 has "conduct" and "synthesize" as action verbs. Is the synthesis of secondary sources part of conducting guided research? If so, LO5 can be shortened to "Conduct guided research relevant to..."

**Commented [MB4]:** LO6 has two action verbs: "recognize" and "apply". There has to be only one action verb per outcome. If multiple verbs are included that suggests that they are in fact more than one outcome.

I can see two options here:

Option 1 - Create separate LOs for the two verbs. There can be up to 8 LOs.

Option 2 - Use the higher order verb. In this case we keep the higher order verb "apply".

The following resource can be of help in developing/refining your LOs: <https://www.ufv.ca/media/assets/teaching-learning-centre/forms/Developing-Learning-Outcomes-booklet.pdf>

**Commented [MB5]:** LO7 has two action verbs: "analyze" and "demonstrate". I suggest keep "analyze" so this LO becomes "Analyze personal responses to Romantic literature, and how this literature evokes affective responses."

**Commented [JP6]:** Could you list a couple of specific texts that you would include in the course pack? This section does not need to be exhaustive, but it helps to give more detail about the texts students will read.

**Commented [HM7R6]:** The specific readings in the course pack are referred to in the sample schedule below

**Commented [JP8]:** Would you want to include content about how English writers from the Romantic period viewed Indigenous Peoples in this course?

**Commented [HM9]:** The module on De Quincey incorporates discussion of British imperialism and the orientalism prevalent in some Romantic texts

- **Weeks 6-7** — The Gothic: Walpole, *The Mysterious Mother*
  - **Weeks 7-9** — Saints, Sinners, and the Supernatural: Blake, *The Marriage of Heaven and Hell*, Coleridge, "Rime of the Ancient Mariner," Hogg, *The Private Memoirs and Confessions of a Justified Sinner*
  - **Weeks 9-10** — Opium [and Orientalism](#): Thomas De Quincey, *Confessions of an English Opium Eater*
  - **Week 11** Dream Visions: Coleridge, "Kubla Khan," Coleridge, "Dejection: An Ode," Keats, "Lamia," "La Belle Dame Sans Merci"
  - **Week 12** Melancholy: Keats, "Ode on Melancholy," "Ode to Autumn," "Ode on a Grecian Urn"
- Week 13** — Colloquium Presentations

**Memo for Course Changes - ENGL 325**

To: Linda Parry, Chair, CACC

From: John Pitcher, English Department Head

Date: 29 March 2023

**Subject: Proposal for revision of "British Romanticism: 1780-1830"**

*Note that even minor changes may result in comments from committees on all aspects of the course.*

1. Summary of changes (select all that apply):

- Six-year review
- Number and/or course code
- Credits and/or total hours
- Title
- Calendar description
- Prerequisites and/or co-requisites
- Frequency of course offering
- Learning outcomes
- Delivery methods and/or texts and resource materials
- PLAR options, grading system, and/or evaluation methods
- Discontinuation of course
- Other – Please specify:

**Commented [JP1]:** Make sure to check each item that you updated on the course outline in question one.

2. Rationale for change: Calendar description updated to make room for texts published in English but outside of England, and incorporate a decolonizing approach and reflect current practice; sample course materials and learning outcomes updated for same reason.

**Commented [JP2]:** You should explain briefly what changes you made to the course in question two. List the changes for each section you checked from question one and very briefly explain them.

3. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s) and contribute to students' ability to meet the Institutional Learning Outcomes (ILOs): Learning outcomes updated to align with program learning outcomes and outcomes in other 300-level courses in English as well as to require that the course address the ways literature and culture of the nineteenth century promotes British imperialism.

4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? N/A

5. Which program areas have been consulted about the change(s)? N/A

**Commented [JP3]:** Please answer all the questions on the memo. Questions three, four, and five are blank. So is question eight.

6. In what ways does this course (not just the proposed changes) contribute to Indigenizing Our Academy? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: UFV Integrated Strategic Plan, Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05), the TRC Calls to Action, and/or the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP). By addressing the "cultural imprint" of Romanticism, the course includes the influence it exerted through the spread of British culture during the colonial period. Comparisons between the Romantic attitude

toward nature and that of Indigenous peoples might be undertaken, or the ways in which the poetic style of British poets was adopted by American and Canadian writers.

7. How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods?

In considering the cultural implications of British romanticism, and contextualizing it within the wider world, this updated course provides opportunity to explicitly consider voices that fall out of hegemonic discourse and experiences that challenge dominant narratives, including those of racialized others.

8. If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc. [N/A](#))
9. Estimate of the typical costs for this course, including textbooks and other materials: **\$100.**



ORIGINAL COURSE IMPLEMENTATION DATE: September 2001  
 REVISED COURSE IMPLEMENTATION DATE: September 2013  
 COURSE TO BE REVIEWED (six years after UEC approval): September 2019  
 Course outline form version: 09/08/2021

**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 325		<b>Number of Credits:</b> 4 <a href="#">Course credit policy (105)</a>													
<b>Course Full Title:</b> British Romanticism, 1780-1830															
<b>Course Short Title:</b> (To be assigned by OReg based on university standards.)															
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> English													
<b>Calendar Description:</b> A survey of literature published in <a href="#">England-English</a> during the Romantic period, with emphasis on the poetry, <del>and</del> poetics, <del>and</del> cultural imprint of Romanticism. Representative novels, essays, and other genres will also be studied.															
Note: Students with credit for _____ cannot take this course for further credit.															
<b>Prerequisites (or NONE):</b>		Any two 200-level English courses													
<b>Corequisites (if applicable, or NONE):</b>		NONE													
<b>Pre/corequisites (if applicable, or NONE):</b>		NONE													
<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>No</b> ( <i>If yes, the course will be offered under different letter designations representing different topics.</i> ) Directed Study course: <b>No</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>25</b>													
<b>Typical Structure of Instructional Hours</b> <table border="1"> <tr> <td>Lecture/seminar</td> <td>45</td> </tr> <tr> <td>Tutorials/workshops</td> <td>15</td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td><b>Total hours</b></td> <td><b>60</b></td> </tr> </table>		Lecture/seminar	45	Tutorials/workshops	15	[click to select]		[click to select]		[click to select]		<b>Total hours</b>	<b>60</b>	<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR is available for this course.	
Lecture/seminar	45														
Tutorials/workshops	15														
[click to select]															
[click to select]															
[click to select]															
<b>Total hours</b>	<b>60</b>														
<b>Scheduled Laboratory Hours</b> Labs to be scheduled independent of lecture hours: <input type="checkbox"/> No <input type="checkbox"/> Yes		<b>Transfer Credit</b> ( <i>See <a href="#">bctransferguide.ca</a>.</i> ) Transfer credit already exists: <b>No</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> April 18, 2023													
<b>Faculty Council approval</b>		<b>Date of meeting:</b>													
<b>Undergraduate Education Committee (UEC) approval</b>		<b>Date of meeting:</b>													



**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. Analyze representative poems, essays, and works of fiction written in the Romantic period.
2. Identify and describe the features of Romanticism that distinguish it from its literary antecedents.
3. Evaluate the cultural outlook of Romantic writers in relation to the wider world, including Indigenous cultures.
4. Apply knowledge of Romantic social and historical contexts to course materials.
- 4-5. Conduct guided research and literary-critical scholarship using secondary sources.
- 2-6. Analyze personal responses to Romantic literature, and demonstrate understanding of how this literature evokes affective responses.
- 3-7. Respectfully articulate their own views about literature in relation to those of others.

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

[click to select]	Assignments:	70%	[click to select]	%
Final exam:	30%	[click to select]	%	[click to select]

**Details:**

(Itemize assignments if more than 50%, and provide any other relevant information.)

- Textual analysis: 20%
- In-class essay: 20%
- Research essay: 30%

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

**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. [click to select]	Mellor, A.K. & Matlak, R. (ed).	British Literature 1780–1830	1996
2. [click to select]	Course Pack with novel and essay selections from the Romantic Period.		
3. Textbook	—S. Greenblatt et al. (eds.)	—The Norton Anthology of English Literature: The Romantic Period, Volume D 10 <sup>th</sup> edition.	2017
4. Textbook	R. Southey	—“Tales of Paraguay” (selections) in Poetical Works	1853
5. [click to select]			

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

(Use this section for supplies and materials for all sections of this course.)

**Course Content and Topics**

(Content related to the learning outcomes can be listed by topic, unit, or module. Please provide one or more examples for special topics courses. Approximately 50-250 words.)

- Introduction: The French Revolution, the Industrial Revolution
- The Reinvention of Childhood: William Blake and William Wordsworth: selected poems Songs of Innocence and Experience
- Making the strange familiar and the familiar strange: Wordsworth and Coleridge: Lyrical Ballads
- A new notion of subjectivity: Coleridge's longer poems; selections from his critical prose
- Poet as prophet of revolution: Percy Bysshe Shelley: selected poems
- The imagination as an instrument of change: John Keats: selected poems and letters
- Romanticism and society: Occasional prose: DeQuincey, Lamb, Hazlitt
- Poetry of travel and exploration: Byron: selections from Don Juan, Childe Harold's Pilgrimage
- Women poets: Barbauld, Baillie, Hemans,
- The Abolitionist debate: selected essays and letters
- Romanticism and the strategies of colonialism: Robert Southey's "Tale of Paraguay" A sampling of prose fiction: Scott, Jane Austen, Peacock
- Society and the outsider: Prose fiction, continued: Mary Shelley, Frankenstein

**Commented [JP1]:** For outcome two, you need to use one verb in the learning outcome. It currently includes two verbs

**Commented [MB2]:** LO2 has two action verbs in the cognitive domain: "identify" and "describe". There has to be only one action verb per outcome. If multiple verbs are included that suggests that they are in fact more than one outcome.

I can see two options here:

Option 1 - Create separate LOs for the two verbs. There can be up to 8 LOs.

Option 2 - Use the higher order verb. In this case we keep the higher order verb is "identify".

The following resource can be of help in developing/refining your LOs:  
<https://www.ufv.ca/media/assets/teaching-learning-centre/forms/Developing-Learning-Outcomes-booklet.pdf>  
 April 26, 2023 at 1:44 PM

## Memo for Course Changes

To: Linda Pardy, Chair, CACC

From: Department head, English

Date: June 30, 2023

**Subject: Proposal for revision of ENGL 340**

*Note that even minor changes may result in comments from committees on all aspects of the course.*

1. Summary of changes (select all that apply):

- Six-year review
- Number and/or course code
- Credits and/or total hours
- Title
- Calendar description
- Prerequisites and/or co-requisites
- Frequency of course offering
- Learning outcomes
- Delivery methods and/or texts and resource materials
- PLAR options, grading system, and/or evaluation methods
- Discontinuation of course
- Other – Please specify:

2. Rationale for change:

- Title: I propose to expand the course to cover twentieth-century British and Irish poetry. This is mainly because ENGL 338 Studies in Modernism does not have enough room to teach modernist poetry more extensively. The course title for ENGL 340 could be revised into “Twentieth-century British and Irish Poetry.” Another rationale is that while “1930” is often used for the purpose of periodization (“Auden’s generation”), it is important to teach the relationship between high modernism (early 20th century) and poetry since the 1930s. In addition, the generational “turn” or the rhetoric of “departure” can be reductive (i.e., POC, queer, and women poets didn’t necessarily share the “agenda” of “Auden’s generation”). The upper-level students also have sufficient skills to tackle the complexities and problems of such grand narratives.
- Calendar description: I rephrased the calendar description to make it more in line with my other revisions.
- In the section “Course Content and Topics,” I added a new outline to demonstrate what we can do to align our curriculum with decolonization work and to challenge the critical discourse around a singular generational “turn.” Mary Joannou, for example, edited an excellent collection entitled *Women Writers of the 1930s: Gender, Politics, and History*, which largely challenges Auden’s description of the 30s.
- In the “texts and resource materials” I added works by a wider range of British and Irish poets. I also listed a few more potential textbooks in the supplemental texts list.

3. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s): Learning outcomes have been updated to align with current practise and with learning outcomes in other 300-level courses
4. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s) and contribute to students' ability to meet the [Institutional Learning Outcomes \(ILOs\)](#):
  - I changed LO1 into "Articulate the traditions and development of poetic voices across different cultures." This is because poets such as Nancy Cunard worked closely with both white European poets and poets of color. A few poets covered in this course also learned poetic techniques and motifs from various cultures outside the European/Celtic contexts (including T.S. Eliot).
  - I deleted LO6 because it seems to overlap with LO3, and I also shortened LO3 a little.
5. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? N/A
6. Which program areas have been consulted about the change(s)? N/A
7. In what ways does this course (not just the proposed changes) contribute to [Indigenizing Our Academy](#)? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: [UFV Integrated Strategic Plan](#), [Fulfilling Our Commitment to Aboriginal Peoples policy \(BRP-200.05\)](#), the [TRC Calls to Action](#), and/or the [United Nations Declaration on the Rights of Indigenous Peoples \(UNDRIP\)](#).

Poets such as Nancy Cunard and Eavan Boland explore a lot of topics related to postcolonialism and race. Adding their works to the course outline is to re-orient what we consider as the canon of twentieth-century British and Irish poetry. For example, one of the reasons why T. S. Eliot's poetry overshadowed lots of younger poets since the late 1930s was precisely due to the critical discourse and scholarship in the 50s (such as the New Criticism). To make visible and challenge this critical legacy is of paramount importance to our decolonization work.

The course now explicitly includes consideration of Indigenous perspectives (see LO 6) and outlines assignments and outcomes that facilitate self-reflective practise.

8. How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods?
 

The revised version of the course expands and challenges the canon in important ways when it comes to issues of diversity. See question 7 above.
9. If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc. N/A
10. Estimate of the typical costs for this course, including textbooks and other materials (excluding tuition): \$90

**Commented [JP1]:** This addresses decolonization and issues of race, rather than Indigenization directly. It could go on the EDI question of the new memo form.

Could you address Indigenization more directly?



ORIGINAL COURSE IMPLEMENTATION DATE: September 2008  
 REVISED COURSE IMPLEMENTATION DATE: September 2013  
 COURSE TO BE REVIEWED (six years after UEC approval): September 2019  
 Course outline form version: 09/08/2021

**OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM**

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

Course Code and Number: ENGL 340		Number of Credits: 4 <a href="#">Course credit policy (105)</a>													
Course Full Title: <del>Twentieth-century British and Irish Poetry: British and Irish Poetry Since 1930</del>															
Course Short Title: (To be assigned by OReg based on university standards.)															
Faculty: Faculty of Humanities		Department (or program if no department): English													
Calendar Description:															
<p><i>(The calendar description should be written in third-person active voice and be concise but meaningful. Make the description clear, brief, and informative; eliminate redundant words and phrases; don't repeat what's in the course title. Sentence fragments are acceptable. Beginning the description with "this course is" is not necessary.)</i></p> <p>British and Irish poets of the last seventy-five years tend to be overshadowed by their great Modernist predecessors. But in the decades since 1930, there have been a number of gifted and productive poets at work. This course will provide an opportunity to study poems by such writers as W.H. Auden, Dylan Thomas, Patrick Kavanagh, Carol Ann Duffy, Philip Larkin, Ted Hughes, Seamus Heaney, John Lennon, Medbh McGuckian, and Linton Kwesi Johnson. <b>Students will explore major formal experiments and thematic concerns in poems by Mina Loy, W.B. Yeats, W.H. Auden, Nancy Cunard, Eavan Boland, Seamus Heaney, Denise Levertov, Philip Larkin, and Carol Ann Duffy a diverse array of poets from the period. Such topics as poetic experimentation vs. tradition, war experience, gender studies, race, national identity, and postcolonialism will be covered.</b></p>															
Note: Students with credit for _____ cannot take this course for further credit.															
Prerequisites (or NONE):		Any two 200-level English courses													
Corequisites (if applicable, or NONE):		NONE													
Pre/corequisites (if applicable, or NONE):		NONE													
<b>Antirequisite Courses</b> (Cannot be taken for additional credit.) 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>No</b> <i>(If yes, the course will be offered under different letter designations representing different topics.)</i> Directed Study course: <b>No</b> <i>(See <a href="#">policy 207</a> for more information.)</i> Grading System: <b>Letter grades</b> Delivery Mode: <del>[click to select]</del> <b>May be offered in multiple delivery modes</b> Expected frequency: <b>Every other year</b> Maximum enrolment (for information only): <b>25</b>													
<b>Typical Structure of Instructional Hours</b> <table border="1"> <tr> <td>Lecture/seminar</td> <td>60</td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td><b>Total hours</b></td> <td><b>60</b></td> </tr> </table>		Lecture/seminar	60	[click to select]		[click to select]		[click to select]		[click to select]		<b>Total hours</b>	<b>60</b>	<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR is available for this course.	
Lecture/seminar	60														
[click to select]															
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<b>Total hours</b>	<b>60</b>														
<b>Scheduled Laboratory Hours</b> Labs to be scheduled independent of lecture hours: <input type="checkbox"/> No <input type="checkbox"/> Yes		<b>Transfer Credit</b> (See <a href="#">bctransferguide.ca</a> ) Transfer credit already exists: <b>No</b> Submit outline for (re)articulation: <b>No</b> <i>(If yes, fill in <a href="#">transfer credit form</a>.)</i>													
Department approval		Date of meeting: April 18, 2023													

**Commented [AT1]:** I propose to expand this to the entire twentieth century. This is mainly because ENGL 338 Studies in Modernism does not have enough room to teach modernist poetry more extensively. The course title could be revised into "Twentieth-century British and Irish Poetry"

Another reason is that while 1930 is a good year for the purpose of periodization ("Auden's generation"), it is important to teach the relationship between high modernism (early 20<sup>th</sup> century) and poetry since the 1930s.

In addition, the generational "turn" or the rhetoric of "departure" can be reductive (i.e., POC, queer, and woman poets didn't necessarily share the "agenda" of "Auden's generation"). The upper-level students also have sufficient skills to tackle the complexities and problems of such grand narratives.

Faculty Council approval	Date of meeting:
Undergraduate Education Committee (UEC) approval	Date of meeting:

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

(5-8 measurable learning outcomes (action verbs) that align with the level of the course, reflect Bloom's taxonomy, and demonstrate the integration of Indigenous epistemologies and pedagogies. Learning outcomes should also align with evaluation methods. For guidance, faculty and departments may consult with Teaching and Learning and refer to UEC's course development resources.)

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

1. Example: Articulate basic criteria that have been used to determine a work of literature's place in the Western literary canon.
2. Example: Identify the historical circumstances—political, social, economic, and artistic—leading to the production of posters.
3. Example: Develop persuasive public relations messages for target audiences.
4. Example: Analyze legislation and policies that may impact their provision of supportive teaching and learning practices in relation to diversity issues. this section for supplies and materials for all sections of this course.

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

1. Articulate the origins, traditions, and development importance of poetic voices in the period across different cultures bardie-voice in Anglo and Celtic cultures.
2. Employ appropriate craft terminology to describe and illustrate poetic form and meter.
3. Acquire Apply necessary Write literary analysis using appropriate scholarly conventions and research skills for literary analysis and criticism, research methods.
4. Participate appropriately in class through informal discussions and/or formal presentations Respectfully articulate their own views about literature in relation to those of others.
5. Apply knowledge of relevant social and historical contexts to course materials.
6. Conduct guided research and synthesize secondary sources in written and oral work.
- 6.7. Recognize and apply critical frames to literary analysis, including gender studies, race, postcolonialism, and Indigenous perspectives.
7. Analyze personal responses to literature, and how this literature evokes affective responses.
8. Demonstrate understanding of how literature evokes affective responses.

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

Assignments:	100%	[click to select]	%	[click to select]	%
[click to select]	%	[click to select]	%	[click to select]	%

**Details:**

(Itemize assignments if more than 50%, and provide any other relevant information.)

- Short analysis essay (x2) = Short response paper (eight poems)- 2+10%
- Mid-term essay paper: 15%-25%
- In-class writing essay: 15%
- Research paper: 25%
- Group Seminar presentation presentation: 15%
- Participation: 10%

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

**Commented [JP2]:** For learning outcome one, can you be more specific about where the poets wrote? It currently focuses on a time period but not on a region.

**Commented [PP3R2]:** Title of the course limits it to Britain and Ireland; nevertheless, some poets may have written outside of this geographic region. By not specifying Anglo and Celtic cultures, the LO remains inclusive of the diverse voices, especially coming out of multicultural Britain.

**Commented [MB4]:** LO6 has two action verbs in the cognitive domain: "recognize" and "apply". There has to be only one action verb per outcome. If multiple verbs are included that suggests that they are in fact more than one outcome. There can be up to 8 LOs.

I suggest using the higher order verb. In this case we keep the higher order verb is "apply".

The following resource can be of help in developing/refining your LOs:  
<https://www.ufv.ca/media/assets/teaching--learning-centre/forms/Developing-Learning-Outcomes-booklet.pdf>

**Commented [MB5]:** This LO should be number 7?

**Commented [JP6]:** Learning outcome eight has two verb phrases. You need to have only have one verb in each learning outcome. The section after "and" could become another learning outcome. Check the numbering on the learning outcomes as well.

**Commented [MB7]:** LO8 has two action verbs in the cognitive domain: "analyze" and "demonstrate". There has to be only one action verb per outcome. If multiple verbs are included that suggests that they are in fact more than one outcome. There can be up to 8 LOs.

You can use the higher order verb. In this case we keep the higher order verb is "analyze".

The following resource can be of help in developing/refining your LOs:  
<https://www.ufv.ca/media/assets/teaching--learning-centre/forms/Developing-Learning-Outcomes-booklet.pdf>

**Commented [PP8R7]:** CC: Presented as two separate LOs

**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. <a href="#">click to select</a> Textbook	Mina Loy Edna Longley	<i>The Lost Lunar Baedeker: Poems of Mina Loy</i> (Farrar, Straus and Giroux) <i>The Bloodaxe Book of 20th-Century Poetry from Britain and Ireland</i>	1997 2000
2. <a href="#">click to select</a> Textbook	W.B. Yeats Tom Chivers	<i>W. B. Yeats Poems Selected by Seamus Heaney</i> (Faber & Faber Poetry) City State: New London Poetry	2004 2009
3. <a href="#">click to select</a> Textbook	Nancy Cunard Mimi Khalvati & Stephen Knight	<i>Selected Poems (Carcant)</i> I-Am-Twenty-People	2016 2008
4. <a href="#">click to select</a> Textbook	W. H. Auden Carol Ann Duffy	<i>Auden: Poems</i> (Everyman's Library) <i>Rapture</i>	1995
5. <a href="#">click to select</a> Textbook	Seamus Heaney Patrick Kavanagh	<i>Opened Ground</i> (Faber & Faber Poetry) <i>Collected Poems</i>	2002
6. Textbook	Eavan Boland	<i>New Collected Poems</i> (WW Norton)	2008
<a href="#">See additional materials in the supplementary texts list</a>			

**Commented [JP9]:** Limit this main list to five texts. Move one of these texts to the supplemental list.

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

(Use this section for supplies and materials for all sections of this course.)

### Course Content and Topics

(Content related to the learning outcomes can be listed by topic, unit, or module. Please provide one or more examples for special topics courses. Approximately 50-250 words.)

- Introduction to reading poetry
- British and Irish modernist poetry (Mina Loy, W.B. Yeats, T.S. Eliot)
- "The Auden's Generation" and alternative critical narratives about poetry in the 30s (Nancy Cunard, W.H. Auden, Stephen Spender, Djuna Barnes, etc)
- Post WWII poetry: "The Movement" (Philip Larkin, Elizabeth Jennings, etc)
- Contemporary British and Irish poetry (Eavan Boland, Seamus Heaney, Denise Levertov, etc)

**Week 1:** Introduction to twentieth-century British and Irish poetry; how to read poetry **Week 1:** Introduction How to read a poem (review of meter, form, figurative language)

**Week 2-4:** British and Irish modernist poetry (Mina Loy, W.B. Yeats, T.S. Eliot)

**Week 5-7:** "The Auden's Generation" and alternative critical narratives about poetry in the 30s (Nancy Cunard, W.H. Auden, Stephen Spender, Djuna Barnes, etc) Overview of Anglo and Celt poetic traditions

**Week 8-10:** Post WWII poetry: "The Movement" (Philip Larkin, Elizabeth Jennings, etc)

**Week 11-12:** Contemporary British and Irish poetry (Eavan Boland, Seamus Heaney, Denise Levertov, etc)

#### Week 13: review

Weeks 2-3: The Thirties Generational Shift: Spender, Auden, MacNeice

Week 4: Revival of the Public Poet: Dylan Thomas

Week 5: Out of Irish Earth—Patrick Kavanagh

Weeks 6-7: From Populism to the Angry Sink: Smith, Betjeman, Larkin, Hughes

Weeks 8-9: "Struggle": Hughes, Heaney and the Belfast School: Muldoon, Mahon, Longley, McGuckian

Weeks 10-11: The Sixties Transformation: Heaney, Lennon and McCartney, Van Morrison

Week 12: The Empire Strikes Back: Linton Kwesi Johnson, Benjamin Zephaniah, multicultural voices

Week 13: New Heartbeat: Carol Ann Duffy, Sue Boyle, John Burnside, Billy Bragg—Review

**Commented [PP10]:** Added to the supplemental texts list

**Supplemental Texts and Resource Materials Form**

For use with the Official Undergraduate Course Outline Form, if more space is required for the **Typical Text(s) and Resource Materials** field.

<u>Type*</u>	<u>Author or description</u>	<u>Title and publication/access details</u>	<u>Year</u>
1. Textbook	Djuna Barnes	<i>Collected Poems: With Notes Toward the Memoirs</i> (University of Wisconsin Press)	2005
2. Textbook	T. S. Eliot	<i>T. S. Eliot: Collected Poems</i> (Harcourt Brace Jovanovich)	1991
3. Textbook	Stephen Spender	<i>New Collected Poems of Stephen Spender</i> (Faber and Faber)	2018
4. Textbook	Philip Larkin	<i>Philip Larkin Poems: Selected by Martin Amis</i> (Faber & Faber)	2012
5. Textbook	Elizabeth Jennings	<i>Elizabeth Jennings: Selected Poems</i> (Carcanet Press Ltd)	1980
6. Textbook	Evan Bolland	<i>New Collected Poems</i> (W.W. Norton)	2009
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**Commented [JP1]:** This list would be easier to follow if you listed specific poems from each of these books. You would not be likely to assign the full books. The list of texts on the course outline and supplemental texts should reflect what might be assigned in a typical section of the course.

**Commented [PP2R1]:** CC: Perhaps Yan (Amy) could add selected titles that she has taught in the course.

\*Type: Indigenous knowledge, OER book, textbook, article, journal, video, online resource, or other.

**Memo for Course Changes – ENGL 354**

To: Linda Parry, Chair, CACC

From: John Pitcher, English Department Head

Date: October 1, 2022

**Subject: Proposal for revision of Canadian Poetry and Prose, Beginnings to 1920**

*Note that even minor changes may result in comments from committees on all aspects of the course.*

1. **Summary of changes (select all that apply):**

- Six-year review
- Number and/or course code
- Credits and/or total hours
- Title
- Calendar description
- Prerequisites and/or co-requisites
- Frequency of course offering
- Learning outcomes
- Delivery methods and/or texts and resource materials
- PLAR options, grading system, and/or evaluation methods
- Discontinuation of course
- Other – Please specify:

**Commented [JP1]:** For question one, please check each of the categories on this list that corresponds to changes in the course outline.

2. **Rationale for change:** Title updated to emphasize diversity; learning outcomes updated to reflect current practise in the field

3. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s) and contribute to students' ability to meet the [Institutional Learning Outcomes \(ILOs\)](#): Learning outcomes updated to align with program learning outcomes and outcomes in other 300-level courses in English as well as to emphasize current issues and debates in the field.

**Commented [JP2]:** For question two, please explain each of the changes that you made to the course outline in the categories listed for question one. These explanations should be very brief, but they should allow someone from outside of your discipline to understand the revised course outline well.

3-4.

4-5. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? N/A

5-6. Which program areas have been consulted about the change(s)? N/A

6-7. In what ways does this course (not just the proposed changes) contribute to [Indigenizing Our Academy](#)? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: [UFV Integrated Strategic Plan](#), [Fulfilling Our Commitment to Aboriginal Peoples policy \(BRP-200.05\)](#), the [TRC Calls to Action](#), and/or the [United Nations Declaration on the Rights of Indigenous Peoples \(UNDRIP\)](#).

**Commented [JP3]:** Please answer questions three, four, and five.



This version of ENGL 354 fits well with the university's commitment to Indigenizing the academy. The course description explicitly identifies colonialism as a key framework for understanding early Canadian literature, and the learning outcomes ensure that the influence and contributions of early Indigenous writers and storytellers are discussed in substantive ways. The example of course content provided includes work by several early Indigenous writers and storytellers.

7-8. How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods?

Principles of EDI are reflected in the flexible nature of the sample assignments, including the opportunity for students to assess themselves and to demonstrate their learning in ways beyond traditional literary analysis essays (reading journals and presentations). Used copies of the textbook and the novel listed in the outline are easily available, making them more affordable for students with financial concerns. Individual instructors can make course materials even more accessible by using tools such as Blackboard Ally and the Universal Design for Learning framework (conversations about these tools are happening within our department).

8-9. If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc. N/A)

9-10. Estimate of the typical costs for this course, including textbooks and other materials: \$65

**Commented [JP4]:** Please answer questions eight and nine. You can type N/A for question eight if there are no special considerations.



ORIGINAL COURSE IMPLEMENTATION DATE: January 1995  
 REVISED COURSE IMPLEMENTATION DATE: January 2014  
 COURSE TO BE REVIEWED (six years after UEC approval): January 2020  
 Course outline form version: 09/08/2021

**OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM**

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

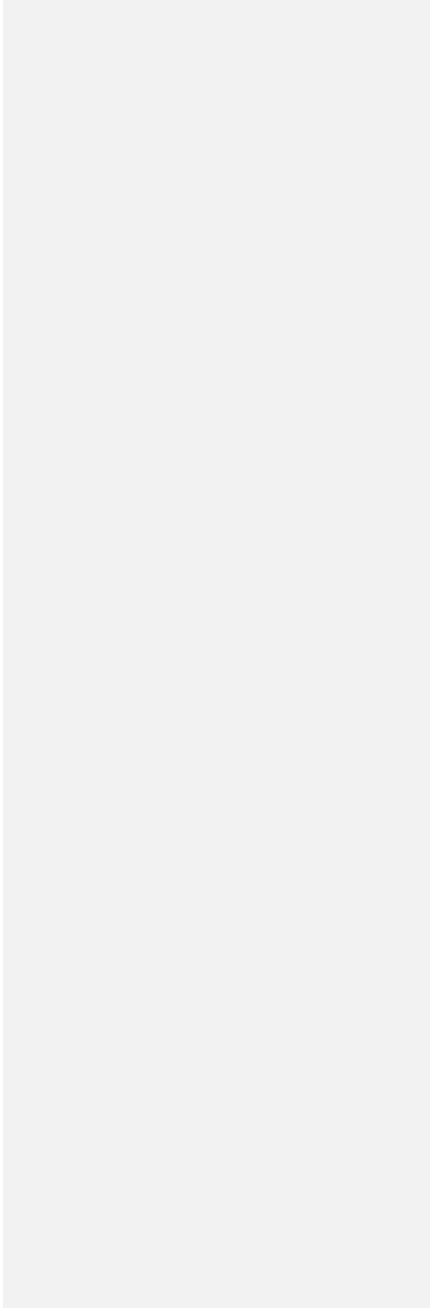
Course Code and Number: ENGL 354		Number of Credits: 4 <a href="#">Course credit policy (105)</a>													
Course Full Title: Canadian Poetry and Prose, Beginnings to 1920															
Course Short Title: (To be assigned by OReg based on university standards.)															
Faculty: Faculty of Humanities		Department (or program if no department): English													
Calendar Description:															
<p>Note: Students with credit for _____ cannot take this course for further credit.</p> <p><del>This course</del> examines selected works by <u>diverse</u> early Canadian writers, from <del>the</del>its beginnings of <u>Canadian literature in English</u> to the First World War. <del>These texts</del> introduces a variety of themes that have remained significant in Canadian studies: the impact of settlement on the wilderness, <u>colonialism and imperial loyalties</u>, and relations <u>with and representations of Indigenous peoples</u> between Indigenous and non-Indigenous peoples, and the growth of the city. <u>Course material will include writing by Indigenous authors.</u></p> <p>Note: Students with credit for _____ cannot take this course for further credit.</p>															
Prerequisites (or NONE):		Any two 200-level English courses													
Corequisites (if applicable, or NONE):															
Pre/corequisites (if applicable, or NONE):															
<b>Antirequisite Courses</b> (Cannot be taken for additional credit.) Former course code/number: Cross-listed with: Equivalent course(s): (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.)		<b>Course Details</b> Special Topics course: <b>No</b> (If yes, the course will be offered under different letter designations representing different topics.) Directed Study course: <b>No</b> (See <a href="#">policy 207</a> for more information.) Grading System: <b>Letter grades</b> Delivery Mode: <b>May be offered in multiple delivery modes</b> Expected frequency: <b>Every other year</b> Maximum enrolment (for information only): <b>25</b>													
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Lecture/seminar	<b>60</b>														
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<b>Total hours</b>	<b>60</b>														
<b>Scheduled Laboratory Hours</b> Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		<b>Date of meeting:</b> February 3, 2023													
<b>Department approval</b>		<b>Date of meeting:</b>													
<b>Faculty Council approval</b>		<b>Date of meeting:</b>													

**Commented [JP1]:** What about Indigenous self-representations? The learning outcomes indicate that students will read writing by Indigenous writers. Can you revise the course description to better reflect this?

**Commented [CH2R1]:** Please see revision. I will note that Indigenous authors and non-Indigenous authors both contribute to the themes listed here.

ENGL 354 University of the Fraser Valley Official Undergraduate Course Outline Page 2 of 5

Undergraduate Education Committee (UEC) approval	Date of meeting:
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**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. —

1. ~~Articulate how early Canadian literature contributed to the formation of national identity.~~
2. ~~1. Discuss, with examples, central themes and concerns in early Canadian literature (for example: exile, settlement, imperial loyalties, wilderness, indigeneity).~~
2. Explain, with examples, significant changes in the settings and themes of cultural, thematic, and historical contexts of Canadian literature over this period.
3. ~~Discuss, with examples, the influence and contributions of Indigenous writers during this period.~~
4. ~~Write literary analysis~~ Analyze literary texts using appropriate scholarly conventions, ~~and research methods.~~
5. ~~Participate appropriately in class through informal discussions and/or formal presentations. Respectfully articulate their own views about literature in relation to those of others.~~
6. ~~Apply knowledge of relevant social and historical contexts to course materials.~~
7. ~~6. Conduct guided research and literary critical scholarship using~~ synthesize secondary sources relevant to early Canadian literature, in written and oral work.
8. ~~7. Recognize and apply~~ Apply appropriate critical frames to literary analysis.
9. ~~8. Analyze personal responses to literature and how this literature, and demonstrate understanding of how literature evokes affective responses.~~

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

<del>Final exam:</del> <u>Assignments:</u>	5520%	[click to select]	%	[click to select]	%
<del>Assignments:</del> <u>Project:</u>	4580%	[click to select]	%	[click to select]	%

**Details:**

(Itemize assignments if 50% or more, and provide any other relevant information.)

- Discussion Questions: 2x5%  
 Short essay: 15%  
 Research proposal and bibliography: 10%  
~~Research notebook~~ Research paper: 3540%  
 Presentation: 10%  
~~Research Paper:~~ 25%  
 Reading journal: 150%  
~~Self-Assessment:~~ 5%

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

**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. [click to select] <del>Textbook</del>	<del>Dean, Misao, ed</del> <u>Moss, Laura and Cynthia Sugars, eds.</u>	<del>Early Canadian Short Stories. Tecumseh Press</del> <u>Canadian Literature in English: Texts and Contexts. Vol. 1</u>	<del>2009</del> <u>00</u>
2. [click to select] —	<del>The Imperialist, Broadview Press</del>	<del>Anne of Green Gables</del> <u>Canadian Poetry: From the Beginnings through the First World War. McClelland and Stewart/ New Canadian Library</u>	<del>1908</del> <u>1994</u>
2 [click to select] <del>Other</del>	<del>LM Montgomery</del> <u>Gerson, Carole, and Gwendolyn Davies</u>	<del>Woodsman of the West</del> <u>McClelland and Stewart/ New Canadian Library</u>	<del>1908</del> <u>1996</u>
4. [click to select]	<del>Grainger, M. Allerdale</del>	<del>Exploration literature (a course pack of selections from Hearne and Thompson).</del>	—

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

(Use this section for supplies and materials for all sections of this course.)

**Commented [MB3]:** LO6 has "conduct" and "synthesize" as action verbs. Is the synthesis of secondary sources part of conducting guided research? If so, LO4 can be shortened to "Conduct guided research relevant to..."

**Commented [JP4]:** You need one verb per learning outcome. Would just "apply" work for learning outcome seven?

**Commented [MB5]:** LO7 has two action verbs: "recognize" and "apply". There has to be only one action verb per outcome. If multiple verbs are included that suggests that they are in fact more than one outcome. There can be up to 8 LOs.

Use the higher order verb. In this case we keep the higher order verb "apply".

The following resource can be of help in developing/refining your LOs: <https://www.ufv.ca/media/assets/teaching-learning-centre/forms/Developing-Learning-Outcomes-booklet.pdf>

**Commented [JP6]:** Learning outcome eight also needs to only include one verb.

**Course Content and Topics**

[CP= Canadian Poetry: From the Beginnings through the First World War  
ECSS=Early Canadian Short Stories]

**Week 1:** Introduction: How has early Canada, and early Canadian literature, been imagined?  
Introduction to ReCalling Early Canada: Reading the Political in Literary and Cultural Production

Excerpts from Frye's Conclusion to the Literary History of Canada

- **Week 2:** Samuel Hearne and David Thompson (coursepack) Jacques Cartier, from *The Voyages of Jacques Cartier*;
- George Cartwright, from *Journal of Transactions and Events*

**Week 3:** Oliver Goldsmith: "The Rising Village" (CP)  
Thomas Haliburton: "The Trotting Horse" (ECSS)  
• Gillespie: "Lines on Canada" (CP) John Franklin, from *Narrative of a Journey to the Shores of the Polar Sea: Inuit Testimony of Contact*; "Discovery of an Abandoned Ship (Qagortingneq)," "Meeting with 'Algooka' on the Ice (Tuk-ke-ta and Ow-wer)," "Finding of a Lifeboat with Skeletons (Tooktoocheer)," Oliver Goldsmith

**Week 4:** Oliver Goldsmith, "The Rising Village" Susanna Moodie: "Brian, the Still Hunter" (ECSS)

"Canadian Boat-Song"; "The Fight at Montgomery's"; "Canadian Woodsman's Farewell" (CP)

*Course content continued:*

**Week 5:** Susanna Moodie, from *Susan Frances Harrison: "The Idyl of the Island"* (ECSS)  
Johnson: "A Red Girl's Reasoning" (ECSS)  
• Leprohon: "My Visit to Fairview Villa" (ECSS) *Roughing it in the Bush*

• **Week 6:** McLachlan: "We Live in a Rickety House"; "The Anglo-Saxon"; "Young Canada"; "The Man Who Rose from Nothing"; "Cartha Again" (CP) Mary Ann Shadd, from *A Plea for Emigration*

• **Weeks 7-8:** Sara Jeanette Duncan: *The Imperialist* Agnes Maule Machar, "Quebec to Ontario, A Plea for the Life of Riel, September, 1885" "The New Ideal of Womanhood"; Sara Jeanette Duncan, "Woman's World"

• **E. Week 89:** Pauline Johnson (Tekahionwake), "A Strong Race Opinion," "Cry from an Indian Wife," "The Corn Husker," "Canadian Born";

McClung: "Sowing Seeds in Danny" (ECSS)  
Duncan: "A Mother in India" (ECSS)  
Yule: "The Drunkard's Child"; Leprohon: "Given and Taken"; Phillips: "The Factory Girl" (CP)

- **Week 910:** Isabella Valancy Crawford, "The City Tree," "Camp of Souls"; Charles GD Roberts, "Tantramar Revisited"; Bliss Carman, "Low Tide on Grand Pré"; Jessie Georgina Sime
- Stephen Leacock

Roberts: "When Twilight Falls on the Stump Lots" (ECSS)  
Thompson Seton: "Lobo" (ECSS)  
Mair: "The Song" from "The Last Bison" (CP)  
Crawford: "The Dark Stag" (CP)

**Week 101:** Jessie Georgina Sime, "Munitions!"; Leacock: "The Marine Excursion" (ECSS)

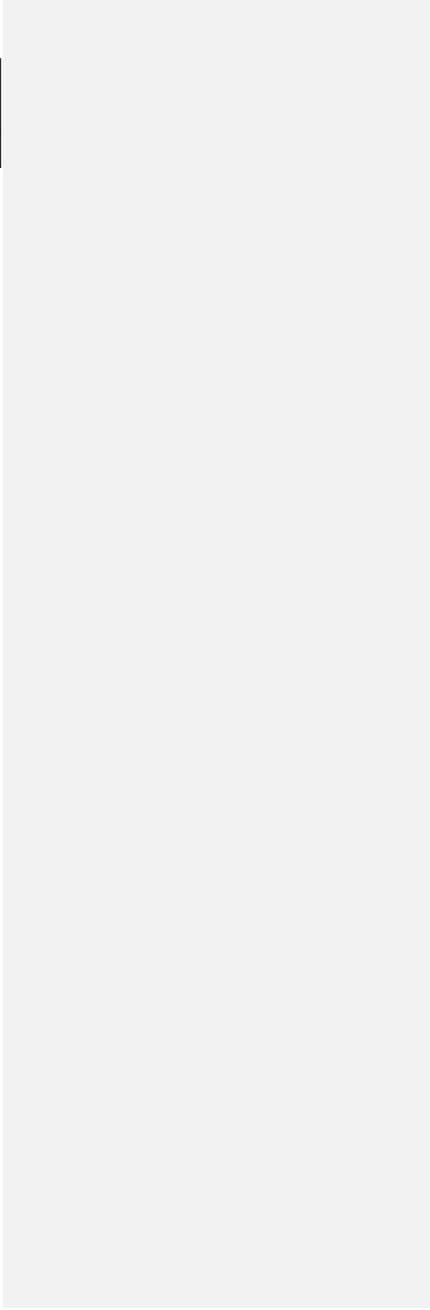
Stephen Leacock, "The Marine Excursion of the Knights of Pythias"

Pickthall: "The Third Generation" (ECSS)  
Campbell: "Morning on the Shore"; "Lazarus of Empire" (CP)  
Johnson: "Song My Paddle Sings" (CP)

**Commented [JP7]:** Could you rewrite this as a new list after completely crossing out the previous version? I cannot follow the changes on the outline due to formatting issues.

**Commented [CH8R7]:** This seems to be a problem from your end. It might be that you're looking at the form in the browser version rather than the desktop app. The desktop version is cleaner.

<p><a href="#">Week 11 and 12: Poets of the Confederation</a> <a href="#">L.M. Montgomery - Anne of Green Gables</a></p>
<p><a href="#">Week 13: Grainger: Woodsmen of the West</a> <a href="#">In-class presentations</a></p>



## Memo for Course Changes

To: Linda Pardy, Chair, CACC

From: John Pitcher, English Department Head

Date: October 1, 2022

**Subject: Proposal for revision of Modern Canadian Prose**

*Note that even minor changes may result in comments from committees on all aspects of the course.*

1. **Summary of changes (select all that apply):**

- Six-year review
- Number and/or course code
- Credits and/or total hours
- Title
- Calendar description
- Prerequisites and/or co-requisites
- Frequency of course offering
- Learning outcomes
- Delivery methods and/or texts and resource materials
- PLAR options, grading system, and/or evaluation methods
- Discontinuation of course
- Other – Please specify:

**Commented [JP1]:** Please mark each item that your department revised on this outline on the memo. For question one, you need to mark them individually in addition to the six-year review.

2. **Rationale for change:** Title update to reflect current shifts in the field and the complexities of national labels that not all authors claim; calendar description updated to emphasize diversity; learning outcomes updated to align with current practise

**Commented [JP2]:** Question two is the explanation for each of the main changes that your department made to the course outline. You should briefly explain what you revised and why, as marked in question one.

3. **If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s) and contribute to students' ability to meet the [Institutional Learning Outcomes \(ILOs\)](#): Learning outcomes updated to align with program learning outcomes and outcomes in other 300-level courses in English as well as to emphasize current issues and debates in the field.**

**Commented [JP3]:** Questions two to five are blank. You need to answer each question on the memo, even if you just write N/A

~~3-4.~~

4-5. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? N/A

5-6. Which program areas have been consulted about the change(s)? N/A

6-7. In what ways does this course (not just the proposed changes) contribute to [Indigenizing Our Academy](#)? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: [UFV Integrated Strategic Plan](#), [Fulfilling Our Commitment to Aboriginal Peoples policy \(BRP-200.05\)](#), the [TRC Calls to Action](#), and/or the [United Nations Declaration on the Rights of Indigenous Peoples \(UNDRIP\)](#).

This version of ENGL 356 fits well with the university's commitment to Indigenizing the academy. The learning outcomes ensure that the influence and contributions of Indigenous fiction writers in Canada are discussed in substantive ways. The example of course content provided includes work by Indigenous fiction writers.

**7-8.** How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods?

Principles of EDI are reflected in the flexible nature of the sample assignments, including the opportunity for students to assess themselves and to demonstrate their learning in ways other than through traditional literary analysis essays (presentations, reading journals). Used copies of the textbook listed in the outline are easily available, making them more affordable for students with financial concerns. Individual instructors can make course materials even more accessible by allowing students to use any edition of the course texts (specific editions are left off this new outline), and by making use of tools such as Blackboard Ally and the Universal Design for Learning framework (conversations about these tools are happening within our department).

**8-9.** If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc. [N/A](#))

**9-10.** Estimate of the typical costs for this course, including textbooks and other materials: [\\$100](#)

**Commented [JP4]:** Question nine is blank and needs to be answered.

Question eight is also blank; you can write N/A for it.





ORIGINAL COURSE IMPLEMENTATION DATE: September 1994  
 REVISED COURSE IMPLEMENTATION DATE: September 2020  
 COURSE TO BE REVIEWED (six years after UEC approval): April 2026  
 Course outline form version: 09/08/2021

**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 356		<b>Number of Credits:</b> 4 <a href="#">Course credit policy (105)</a>													
<b>Course Full Title:</b> Modern-Canadian Prose in Canada															
<b>Course Short Title:</b> (To be assigned by OReg based on university standards.)															
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> English													
<b>Calendar Description:</b>															
<p>Note: Students with credit for _____ cannot take this course for further credit.</p> <p>Examines prose written by diverse writers in Canada from 1920 up to the present. Course readings are predominantly fiction – novels and short stories – but may include works in other prose genres, such as memoir and autobiography.</p> <p>Note: Students with credit for _____ cannot take this course for further credit.</p>															
<b>Prerequisites (or NONE):</b>		Any two 200-level English courses.													
<b>Corequisites (if applicable, or NONE):</b>															
<b>Pre/corequisites (if applicable, or NONE):</b>															
<b>Antirequisite Courses</b> (Cannot be taken for additional credit.) Former course code/number: Cross-listed with: Equivalent course(s): (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.)		<b>Course Details</b> Special Topics course: <b>No</b> (If yes, the course will be offered under different letter designations representing different topics.) Directed Study course: <b>No</b> (See <a href="#">policy 207</a> for more information.) Grading System: <b>Letter grades</b> Delivery Mode: <b>May be offered in multiple delivery modes</b> Expected frequency: <b>Every other year</b> Maximum enrolment (for information only): 25													
<b>Typical Structure of Instructional Hours</b> <table border="1"> <tr> <td>Lecture/seminar</td> <td>60</td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td><b>Total hours</b></td> <td><b>60</b></td> </tr> </table>		Lecture/seminar	60	[click to select]		[click to select]		[click to select]		[click to select]		<b>Total hours</b>	<b>60</b>	<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR is available for this course.	
Lecture/seminar	60														
[click to select]															
[click to select]															
[click to select]															
[click to select]															
<b>Total hours</b>	<b>60</b>														
<b>Scheduled Laboratory Hours</b> Labs to be scheduled independent of lecture hours: <input type="checkbox"/> No <input type="checkbox"/> Yes		<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> (If yes, fill in <a href="#">transfer credit form</a> .)													
<b>Department approval</b>		<b>Date of meeting:</b> February 3, 2023													
<b>Faculty Council approval</b>		<b>Date of meeting:</b>													
<b>Undergraduate Education Committee (UEC) approval</b>		<b>Date of meeting:</b>													

**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. Discuss, with examples, central themes and key concepts in Canadian literature from this period.
1. Describe the stylistic, thematic, and artistic contributions of significant Canadian prose writers.
2. Explain, with examples, significant changes in the settings and themes cultural, thematic, and historical contexts of Canadian fiction over this period.
3. Discuss, with examples, the influence and contributions of Indigenous writers during this period.
- 2-4. Apply critical frames appropriate to the study of Canadian fiction to literary analysis.
5. Write literary analysis Analyze literary texts using appropriate scholarly conventions and research methods.
6. Respectfully articulate their own views about literature in relation to those of others.
- 3.
4. Apply knowledge of relevant social and historical contexts to course materials.
- 6,7. Conduct guided research and literary critical scholarship use synthesize secondary sources relevant to modern Canadian fiction, in written and oral work.
6. Apply appropriate critical frames to literary analysis.
7. Analyze personal responses to literature and.
8. Articulate how this literature evokes affective responses.

**Commented [MB1]:** LO7 has "conduct" and "synthesize" as action verbs. Is the synthesis of secondary sources part of conducting guided research? If so, LO7 can be shortened to "Conduct guided research relevant to..."

**Commented [MB2]:** LO8 has two action verbs: "demonstrate" and "apply". There has to be only one action verb per outcome. If multiple verbs are included that suggests that they are in fact more than one outcome. There can be up to 8 LOs.

Use the higher order verb. In this case we keep the higher order verb "analyze".

The following resource can be of help in developing/refining your LOs: <https://www.ufv.ca/media/assets/teaching-learning-centre/forms/Developing-Learning-Outcomes-booklet.pdf>

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

Assignments: Assignments:	55.50%	[click to select] Presentation: 4.5%	[click to select]	%
Project: Project:	45.5%	[click to select]	%	[click to select]

**Details:**

- Discussion Questions: 2x5%
- Short essay: 15%
- Research proposal and bibliography: 10%
- Research paper: 35%
- Presentation: 10%
- Reading journal: 15%
- Self-Assessment: 5%

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

**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. [click to select] Other	See attached supplement texts form Gabrielle Roy, S.	As For Me and My House (1941); McClelland and Stewart/NCL; The Tin Flute	1947 2008
2. [click to select] Other	Alice Munro, Watson, S.	Who Do You Think You Are? The Double Hook (1959); McClelland and Stewart/NCL	1978 2008
3. [click to select] Other	Thomas King, Findley, T.	Green Grass, Running Water The Wars (1977); Penguin-Canada	1993 2005
4. [click to select] Other	Wayson Choy, King, T.	The Jade Peony Green Grass, Running Water (1993); Harper-Perennial	1995 2010
5. [click to select] Other	Vermette, K. David Bezmozgis	Natasha and Other Stories The Break; Anansi	2004 2016
6. Other	Vermette, Katherena	The Break	2016

**Commented [JP3]:** Please move five representative texts from the supplemental texts form to the main course outline form.

This section should not be blank on the main course outline.

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

Course Pack including the following short stories: Alice Munro, "Who Do You Think You Are?" Austin Clarke, "Canadian Experience," Madeleine Thien, "Simple Recipes."

**Course Content and Topics**

(Content related to the learning outcomes can be listed by topic, unit, or module. Please provide one or more examples for special topics courses. Approximately 50-250 words.)

Week 1: What is Canadian Literature? Problems of Definition and the Politics of Naming.

Weeks 2-3: Royce, *As For Me and My House* The Tin Flute

- What is Canadian Literature? Problems of Definition and the Politics of Naming
- Gabrielle Roy Weeks 4-5: Watson, *The Double Hook* Munro, *Who Do You Think You Are?*
- Alice Munro
- Thomas Weeks 6-7: Findley, *The Wars* King, *Green Grass, Running Water*
- Wayson Weeks 8-9: Short Fiction Study: Munro, Clarke and Thien Choy, *The Jade Peony*
- David Weeks 10-11: King, *Green Grass, Running Water* Bezmozgis, *Natasha and Other Stories*
- Katherena Weeks 12-13: Vermette, *The Break*

**Commented [JP4]:** Could you give more detail here in addition to authors' names?

**Commented [CH5R4]:** We used to include more details in this section but we were advised in March to only include a simple list of authors or themes.

**Supplemental Texts and Resource Materials Form**

Commented [JP1]: Move the majority of these to the main outline

For use with the Official Undergraduate Course Outline Form, if more space is required for the **Typical Text(s) and Resource Materials** field.

<u>Type*</u>	<u>Author or description</u>	<u>Title and publication/access details</u>	<u>Year</u>
1.	Roy, Gabrielle	The Tin Flute	1947
2.	Munro, Alice	Who Do You Think You Are?	1978
3.	King, Thomas	Green Grass, Running Water	1993
4.	Choy, Wayson	The Jade Peony	1995
5.	Bezmozgis, David	Natasha and Other Stories	2004
6.	Vermette, Katherena	The Break	2016
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\*Type: Indigenous knowledge, OER book, textbook, article, journal, video, online resource, or other.

## Memo for Course Changes – ENGL 491

To: Linda Parry, Chair, CACC

From: John Pitcher, English Department Head

Date: October 1, 2022

**Subject: Proposal for revision of** Honours Directed Reading

### Course Short Title:

Note that even minor changes may result in comments from committees on all aspects of the course.

1. **Summary of changes (select all that apply):**

- Six-year review
- Number and/or course code
- Credits and/or total hours
- Title
- Calendar description
- Prerequisites and/or co-requisites
- Frequency of course offering
- Learning outcomes
- Delivery methods and/or texts and resource materials
- PLAR options, grading system, and/or evaluation methods
- Discontinuation of course
- Other – Please specify:

**Commented [JP1]:** For question one, please check the boxes for all of the sections that you changed on the revised course outline.

2. **Rationale for change: Six-year review:** *Learning outcomes updated to reflect the diversity of possible projects; Attending to Indigenization, Elements of Indigenous Style has been added to suggested course readings, as it applies to all research work; Also working to indigenize, consultation of Indigenous knowledge keepers and attention to personal experience are explicitly noted as possible approaches. Wording of calendar description was streamlined.*

**Commented [JP2]:** For question two, you explain that this course is due for revisions. You also need to explain the specific changes you made in the course. You should include a brief description of each change that corresponds to a check box in question one. You can also address questions six and seven here if they contributed significantly to your department's reasons for the revision.

3. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s) and contribute to students' ability to meet the **Institutional Learning Outcomes (ILOs)**:

*Although learning outcomes have not been substantially changed, Learning outcomes have not been significantly changed, though W wording of learning outcomes they have been revised to include outcomes that more fully apply to Honours projects completed that fall into the various streams of our English programs (literary studies, rhetoric and writing studies, and creative writing) and to indigenize by drawing on Indigenous knowledge keepers and personal experience as appropriate. For example I, they now including language that applies more relevantly to creative writing Honours projects. Attending to Indigenization, Elements of Indigenous Style has been added to suggested course readings, as it applies to all research work. Also working to indigenize, consultation of*

Indigenous knowledge keepers and attention to personal experience are explicitly noted as possible approaches.

4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? N/A
5. Which program areas have been consulted about the change(s)? N/A
6. In what ways does this course (not just the proposed changes) contribute to [Indigenizing Our Academy](#)? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: [UFV Integrated Strategic Plan](#), [Fulfilling Our Commitment to Aboriginal Peoples policy \(BRP-200.05\)](#), the [TRC Calls to Action](#), and/or the [United Nations Declaration on the Rights of Indigenous Peoples \(UNDRIP\)](#).

**Commented [JP3]:** Please answer all questions on the memo or write "N/A." Questions four, five, and eight are blank.

*ENGL 491 and ENGL 492 are both designated as part of the English department's Honours program, and allow students to pursue advanced research and writing projects with the support of (and in consultation with) an English faculty member, operating as advisor.*

*The design of the course is indigenized in the sense that it is self-directed study focused on student interests and the development of student gifts. Students seek out an advisor whom they see as a mentor and who can help them with their project.*

*While research materials and approaches will vary significantly based on the topic of directed study, new learning outcomes contribute to a decolonizing and indigenizing framework for all honours work. Interviews with knowledge keepers and reflection on personal experience are mentioned as knowledge sources that could be relevant to the honours project. The expectation that students use language and deploy knowledge in accordance with Younging's Indigenous Style is articulated. And requirement to reflect on the research in relation to contemporary issues of concern, including decolonization, is added.*

7. How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods?

*Similar to comments made in reference to 6): ENGL 491 and ENGL 492 are both designated as part of the English department's Honours program, and allow students to pursue advanced research and writing projects with the support of (and in consultation with) an English faculty member, operating as advisor. While Honours projects vary significantly in subject area and focus, these projects can, and frequently do, involve projects that explore how literature, language, stories and writing are deeply related to matters of equity, diversity and inclusion. New learning outcomes invite consideration of how the project is situated in relation to these contemporary issues, and application of a decolonizing writing style and research methods.*

8. If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc. N/A

9. Estimate of the typical costs for this course, including textbooks and other materials: 100\$



ORIGINAL COURSE IMPLEMENTATION DATE: September 2003  
 REVISED COURSE IMPLEMENTATION DATE: January 2015  
 COURSE TO BE REVIEWED (six years after UEC approval): April 2020  
 Course outline form version: 09/08/2021

**OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM**

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

Course Code and Number: ENGL 491		Number of Credits: 4 <a href="#">Course credit policy (105)</a>	
Course Full Title: Honours Directed Reading			
Course Short Title: (To be assigned by OReg based on university standards.)			
Faculty: Faculty of Humanities		Department (or program if no department): English	
Calendar Description:			
After submission of an accepted honours project proposal, students engage in directed research in an area of interest defined by agreement between student and instructor. Prepares students to write the honours project in ENGL 492.			
Note: Students with credit for _____ cannot take this course for further credit.			
After submission of an accepted honours project proposal, The first of two courses specific to the English Honours program, this course prepares students to engage in directed research in an area of interest to be defined by agreement between students and instructors. Prepares students to write the honours project in ENGL 492.			
Prerequisites (or NONE):		Prerequisites (or NONE): (Acceptance to the English Honours program as outlined in the calendar) and (completion of all lower-level course requirements for the English major) and (a minimum of 24 upper-level credits required for the English major).	
Corequisites (if applicable, or NONE):		None.	
Pre/corequisites (if applicable, or NONE):		None.	
Antirequisite Courses (Cannot be taken for additional credit.)		Course Details	
Former course code/number:		Special Topics course: <b>No</b>	
Cross-listed with:		<i>(If yes, the course will be offered under different letter designations representing different topics.)</i>	
Equivalent course(s):		<b>Directed Study course: Yes; cannot be repeated for credit</b>	
<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>		<i>(See <a href="#">policy 207</a> for more information.)</i>	
Typical Structure of Instructional Hours		Grading System: <b>Letter grades</b>	
Tutorials/workshops	15	Delivery Mode: <b>May be offered in multiple delivery modes</b>	
[click to select]		Expected frequency: <b>Infrequent</b>	
[click to select]		Maximum enrolment (for information only): <b>1</b>	
[click to select]		<b>Prior Learning Assessment and Recognition (PLAR)</b>	
[click to select]		PLAR is available for this course.	
<b>Total hours</b>	<b>60</b>	<b>Transfer Credit (See <a href="#">bctransferguide.ca</a>.)</b>	
<b>Scheduled Laboratory Hours</b>		Transfer credit already exists: <b>[click to select]</b>	
Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		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> February 3, 2023	

**Commented [JP1]:** Under course details, directed study course should read yes.

**Commented [JP2]:** The structure of instructional hours does not add up to the total hours here. Please clarify this section.

**Commented [CH3R2]:** Students will meet with the supervising instructor for about 15 hours of scheduled meetings over the course of the semester, but the rest of the hours will take the form of independent study. There is no option here to capture that. How would you like us to account for those hours?



Faculty Council approval	Date of meeting:
Undergraduate Education Committee (UEC) approval	Date of meeting:

**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. ~~Conduct/Develop advanced research by finding, evaluating, and citing primary and secondary sources, relevant to the project, using appropriate/accurate style conventions, including Indigenous style.~~
2. Demonstrate capacity to ~~demonstrate initiative in conceptualizing, strategize, and-and outlining a viable and significant extended scholarly essay or creative writing project.~~
3. ~~As and if appropriate to the project, consult living knowledge-keepers, using Indigenous protocols and approaches to knowledge.~~
4. ~~As and if appropriate to the project, reflect on personal experience related to the project.~~
5. ~~In cases where student is developing an extended scholarly essay, situate Place their research project-an argument in conversation with the ideas of other critics and theorists,-when the course is focused on an extended scholarly research essay.~~
6. ~~In cases where a student is developing a creative writing project, situate their work in relation to relevant genres, authors, texts and contexts.~~
- 3-7. ~~Recognize a relationship between the project and broader issues of contemporary relevance (e.g. decolonization, truth and reconciliation, gender studies, social inequities, ecological crisis and restoration, postcolonialism)~~

**Commented [MB4]:** LO2 has three action verbs: "conceptualize", "strategize", and "outline". There has to be only one verb for each LO. I suggest using "write" so this LO will read "Write a viable and significant extended...".

Here is another suggestion. Revise this LO to: "Demonstrate capacity to conceptualize, strategize, and outline a viable and significant extended essay or creative writing project."

**Commented [MB5]:** I suggest developing a new LO that merges LOs 3 and 4. These two LOs relate to developing content in their project (i.e., extended scholarly essay or creative writing project). By merging these LOs, one can drop the phrase "As and if appropriate to the project".

**Commented [CH6R5]:** We consider the phrasing here to be appropriate given the nature of the course. Keeping LO 3 and 4 as separate outcomes is appropriate to the complexities the course needs to accommodate.

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

Assignments:	100%	[click to select]	%	[click to select]	%
[click to select]	%	[click to select]	%	[click to select]	%

**Details:**

(Itemize assignments if 50% or more, and provide any other relevant information.)

Annotated Bibliography: 75%

Proposal & Outline for Honours Essay [or Creative Project](#): 25%

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

**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. [click to select]	<a href="#">Texts and resources will be based on the proposed bibliography developed in consultation with the advisor of the project, and will vary significantly based on the student's proposed project.</a>		
2. [click to select]Textbook	Gregory Younging1980	Elements of Indigenous Style: A Guide for Writing By and About Indigenous Peoples	2018
3. [click to select]Textbook	MLA Handbook or equivalent2007		
4. [click to select]	1978		
5. [click to select]	1987		

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

(Use this section for supplies and materials for all sections of this course.)

**Course Content and Topics**

(Content related to the learning outcomes can be listed by topic, unit, or module. Please provide one or more examples for special

**Commented [JP7]:** Please fix the formatting in the course content and topics section. It is not possible to read it currently. You can cross out the old text and write your changes under it on the form.

**Commented [CH8R7]:** This seems to be a problem from your end. Try looking at the form on your desktop app.

topics courses. Approximately 50-250 words.)

- Week 1 — Olson, *Call Me Ishmael*, selected essays from the *Collected Prose*
- Week 2-4 — Olson, *Maximus Poems*, vol. 1; Sherman Paul, *Olson's Push*; Donald Sherburne, *A Key to Whitehead's Process and Reality* (a reference text); Olson, *Special View of History*
- Week 5-6 — Olson, *Maximus Poems*, vol. 2; von Hallberg, *The Scholar's Art*
- Week 7-8 — Olson, *Maximus Poems*, vol. 2; Anne Dewey, *Beyond Maximus*; Carla Billitieri, *Language and the Renewal of Society* (Olson section)
- Week 9-10 — Olson, *Maximus Poems*, vol. 3; Charles Stein, *The Secret of the Black Chrysanthemum*; selections from *Muthologos*
- Week 11-12 — Olson, *Maximus Poems*, vol. 3; Henry Corbin, *Avicenna and the Visionary Recital*; Heinrich Zimmer, *Myths and Symbols in Indian Art and Civilization*
- Week 13 — Students will develop weekly reading plan in consultation with the advisor, and will meet regularly with the advisor. The directed reading culminates in a revised plan to complete the honours project. — Completion of annotations and proposal/outline of Honours essay

**Memo for Course Changes – ENGL 492**

To: Linda Pardy, Chair, CACC

From: John Pitcher, English Department Head

Date: October 1, 2022

**Subject: Proposal for revision of Honours Directed Essay**

*Note that even minor changes may result in comments from committees on all aspects of the course.*

1. **Summary of changes (select all that apply):**

- Six-year review
  - Number and/or course code
  - Credits and/or total hours
  - Title
- Calendar description
  - Prerequisites and/or co-requisites
  - Frequency of course offering
- Learning outcomes
- Delivery methods and/or texts and resource materials
  - PLAR options, grading system, and/or evaluation methods
  - Discontinuation of course
  - Other – Please specify:

**Commented [JP1]:** For question one, please check the boxes that correspond to all of the changes that your department made to the course.

2. **Rationale for change:** *Six-year review. Learning outcomes and course materials have been revised for indigenization and to more accurately reflect the diversity of honours projects within our programs. Calendar description wording was streamlined.*

**Commented [JP2]:** For question two, please explain why your department made specific changes as detailed in question one and the rest of the memo. It's good to note that this is part of the six-year review, but you also need to include specific information about the changes that you made and why they were necessary.

3. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s) and contribute to students' ability to meet the [Institutional Learning Outcomes \(ILOs\)](#):

*Learning outcomes have not been significantly changed, though wording has been revised to include outcomes that more fully apply to Honours projects completed that fall into the various streams of our English programs (literary studies, rhetoric and writing studies, and creative writing. For example, they now include language that applies more relevantly to creative writing Honours projects. In addition, Indigenizing learning outcomes have been added.*

- 4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? *No.*
- 5. Which program areas have been consulted about the change(s)? *English department programs.*  
In what ways does this course (not just the proposed changes) contribute to [Indigenizing Our Academy](#)? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: [UFV Integrated Strategic](#)

[Plan, Fulfilling Our Commitment to Aboriginal Peoples policy \(BRP-200.05\)](#), the [TRC Calls to Action](#), and/or the [United Nations Declaration on the Rights of Indigenous Peoples \(UNDRIP\)](#). ENGL 491 and ENGL 492 are both designated as part of the English department's Honours program, and allow students to pursue advanced research and writing projects with the support of (and in consultation with) an English faculty member, operating as advisor.

*The design of the course is indigenized in the sense that it is self-directed study focused on student interests and the development of student gifts. Students seek out an advisor whom they see as a mentor and who can help them with their project.*

*While research materials and approaches will vary significantly based on the topic of directed study, new learning outcomes contribute to a decolonizing and indigenizing framework for all honours work. Interviews with knowledge keepers and reflection on personal experience are mentioned as knowledge sources that could be relevant to the honours project. The expectation that students use language and deploy knowledge in accordance with Younging's Indigenous Style is articulated. And requirement to reflect on the research in relation to contemporary issues of concern, including decolonization, is added.*

6. How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods?

*Similar to comments made in reference to 6): ENGL 491 and ENGL 492 are both designated as part of the English department's Honours program, and allow students to pursue advanced research and writing projects with the support of (and in consultation with) an English faculty member, operating as advisor. While Honours projects vary significantly in subject area and focus, these projects can, and frequently do, involve projects that explore how literature, language, stories and writing are deeply related to matters of equity, diversity and inclusion, and empower students in developing their particular voice, as they articulate their own perspective in relationship to historical and contemporary circumstances. New learning outcomes invite consideration of how the project is situated in relation to contemporary EDI issues, and application of a decolonizing writing style and research methods.*

7. If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc. [N/A](#))
8. Estimate of the typical costs for this course, including textbooks and other materials: 100\$

**Commented [JP3]:** You should put N/A for question seven instead of leaving it blank; it is less confusing for the people who will read the memos.



ORIGINAL COURSE IMPLEMENTATION DATE: September 2003  
 REVISED COURSE IMPLEMENTATION DATE: January 2015  
 COURSE TO BE REVIEWED (six years after UEC approval): April 2020  
 Course outline form version: 09/08/2021

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

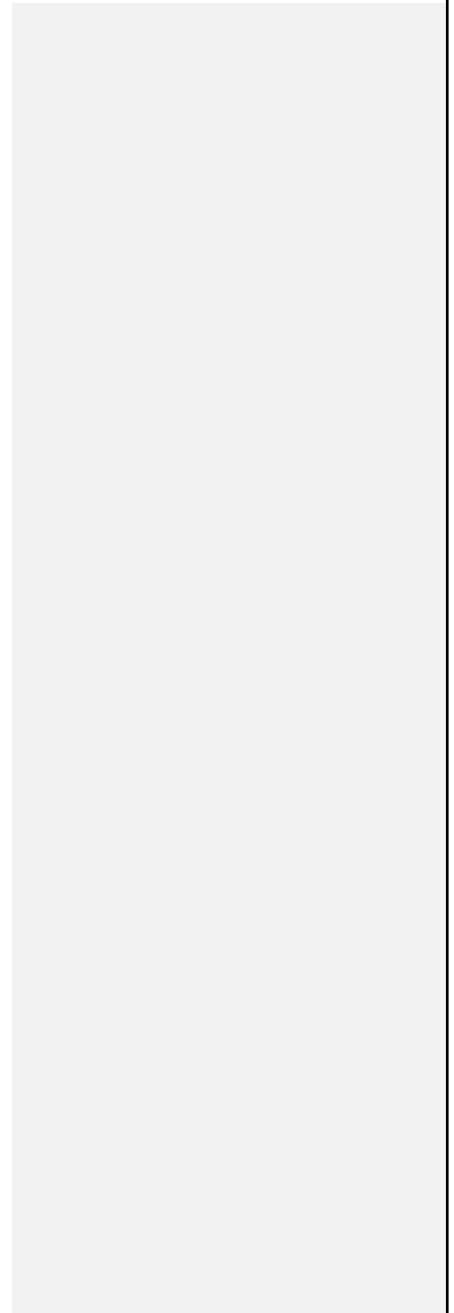
Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: ENGL 492		Number of Credits: 4 <a href="#">Course credit policy (105)</a>													
Course Full Title: Honours Directed <u>Writing Project</u> <del>Essay</del>															
Course Short Title: (To be assigned by OReg based on university standards.)															
Faculty: Faculty of Humanities		Department (or program if no department): English													
Calendar Description:															
<p>Note: Students with credit for _____ cannot take this course for further credit.</p> <p>The second of two courses specific to the English Honours program, this course will be devoted to the students writing of an extended research paper or substantial creative writing project <u>as the capstone of their honours degree for the student's BA degree in English Honours.</u></p> <p>Note: Students with credit for _____ cannot take this course for further credit.</p>															
Prerequisites (or NONE):		(Acceptance to the Honours program as outlined in the calendar) and (completion of all lower-level course requirements for the English major) and (a minimum of 24 upper-level credits required for the English major) and (completion of ENGL 491).													
Corequisites (if applicable, or NONE):		None.													
Pre/corequisites (if applicable, or NONE):		None.													
<b>Antirequisite Courses</b> (Cannot be taken for additional credit.) Former course code/number: Cross-listed with: Equivalent course(s): (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.)		<b>Course Details</b> Special Topics course: <b>No</b> (If yes, the course will be offered under different letter designations representing different topics.) Directed Study course: <b>Yes; cannot be repeated for credit</b> (See <a href="#">policy 207</a> for more information.) 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): 1													
<b>Typical Structure of Instructional Hours</b> <table border="1"> <tr><td>[click to select]</td><td></td></tr> <tr><td>[click to select]</td><td></td></tr> <tr><td>[click to select]</td><td></td></tr> <tr><td>[click to select]</td><td></td></tr> <tr><td>[click to select]</td><td></td></tr> <tr><td><b>Total hours</b></td><td><b>60</b></td></tr> </table>		[click to select]		[click to select]		[click to select]		[click to select]		[click to select]		<b>Total hours</b>	<b>60</b>	<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR is available for this course.	
[click to select]															
[click to select]															
[click to select]															
[click to select]															
[click to select]															
<b>Total hours</b>	<b>60</b>														
<b>Scheduled Laboratory Hours</b> Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		<b>Transfer Credit</b> (See <a href="#">bctransferguide.ca</a> ) Transfer credit already exists: <b>[click to select]</b> Submit outline for (re)articulation: <b>No</b> (If yes, fill in <a href="#">transfer credit form</a> .)													
Department approval		Date of meeting: February 3, 2023													
Faculty Council approval		Date of meeting:													
Undergraduate Education Committee (UEC) approval		Date of meeting:													

Commented [JP1]: Please fix this title so that reviewers can read it. The changes interacted with the previous text so that none of the text is legible.

Commented [JP2]: This should read "yes" that it is a directed studies course

Commented [JP3]: You need to add the breakdown for the typical structure of instructional hours



**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. ~~1. Demonstrate initiative in planning, and drafting and complete an extended scholarly research essay or substantial creative writing project.~~
2. ~~2. Effectively select, consult, and apply relevant sources including textual, archival and secondary sources, knowledge keepers, and personal experience as appropriate to the project.~~
3. ~~3. Demonstrate advanced editorial skills in revising the essay or project.~~
4. ~~4.3. Demonstrate facility with best practices in scholarly writing, including in the judicious use of secondary sources, editing and revision, familiarity with elements of Indigenous style and respect for Indigenous ways of knowing, and familiarity with relevant academic style guidelines. (when the course is focused on an extended scholarly research essay).~~
5. ~~5. Demonstrate advanced editorial skills in revising the essay or project.~~
6. ~~6. Demonstrate advanced facility with the apparatus of scholarly writing as outlined in a standard style guide such as that of the Modern Languages Association. (when the course is focused on an extended scholarly research essay) as appropriate to the project.~~
7. ~~7. Demonstrate advanced facility with contemporary Canadian style and language, including with reference to Indigenous topics and ways of knowing (Indigenous style).~~
8. ~~8. In the case of a scholarly research essay, advance a proposition or thesis, supporting claims with explicit reasoning and textual evidence. (when the course is focused on an extended scholarly research essay).~~
9. ~~9. In the case of a scholarly research essay, place a research project argument in conversation with the ideas of other critics and theorists. (when the course is focused on an extended scholarly research essay).~~
10. ~~10. In the case of a creative writing project, situate the project in relation to relevant genres and histories. Introduce some learning outcomes of relevance to creative writing?~~
11. ~~11. In the case of a creative writing project, reflect on and apply theories and techniques of narrative or poetic structure to their own work.~~
12. ~~12. Situate the project in relation to broader issues of contemporary relevance (e.g. decolonization, truth and reconciliation, gender studies, social inequities, ecological crisis and restoration)~~

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

Assignments:	100%	[click to select]	%	[click to select]	%
[click to select]		[click to select]	%	[click to select]	%

**Details:**

(Itemize assignments if 50% or more, and provide any other relevant information.)

Draft of research paper or Creative Project: 20%

Final edited version of research paper or creative project (8000 words or equivalent creative writing project): 80%

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

**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. <del>[click to select] Textbook</del>	<del>—various</del>	Textbooks will consist of the bibliography prepared for the Honours Directed Reading ( <a href="#">ENGL 491</a> ).	
2. <del>[click to select] Textbook</del>	<del>—Younging</del>	<del>—Elements of Indigenous Style</del>	
3. <del>[click to select] Textbook</del>	<del>—various</del>	<del>Current —MLA research Handbook or equivalent</del>	
4. [click to select]			
5. [click to select]			

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

(Use this section for supplies and materials for all sections of this course.)

**Course Content and Topics**

(Content related to the learning outcomes can be listed by topic, unit, or module. Please provide one or more examples for special topics courses. Approximately 50-250 words.)

Course content will be that of Honours directed reading ([ENGL 491](#)).



**Memo for Course Changes**

To: Linda Pardy

From: Jennifer Deon

Date: August 4, 2023

**Subject: Proposal for revision of GD159 Digital Design Media II**

*Note that even minor changes may result in comments from committees on all aspects of the course.*

1. Summary of changes (select all that apply):

- Six-year review
- Number and/or course code
- Credits and/or total hours
- Title
- Calendar description
- Prerequisites and/or co-requisites
- Frequency of course offering
- Learning outcomes
- Delivery methods and/or texts and resource materials
- PLAR options, grading system, and/or evaluation methods
- Discontinuation of course
- Other – Please specify:

2. Rationale for change:

*Students require industry-standard typographic skills. We found that some students were coming into the course without understanding typography, which made learning too challenging for some students. Positioning GD159 after GD154 in students' course plans equips them with a foundation in typographic theory before moving into industry-standard methods of producing editorial and typographic projects. The learning outcomes have been revised to emphasize typographic skills, layout theory, and publication design critical to students' laddering into upper-level courses.*

3. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s) and contribute to students' ability to meet the [Institutional Learning Outcomes \(ILOs\)](#): *The course learning outcomes have been streamlined and reduced from ten to five to eliminate redundancies and strengthen the communication of learning needed to fulfill the program outcomes.*
4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? *No.*
5. Which program areas have been consulted about the change(s)? *None.*

6. In what ways does this course (not just the proposed changes) contribute to [Indigenizing Our Academy](#)? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: [UFV Integrated Strategic Plan](#), [Fulfilling Our Commitment to Aboriginal Peoples policy \(BRP-200.05\)](#), the [TRC Calls to Action](#), and/or the [United Nations Declaration on the Rights of Indigenous Peoples \(UNDRIP\)](#).

*This is a foundational, skills-based, technical course. We have included reference text and a recommended project topic to model respectful content sourcing that aligns with the UNDRIP articles 9 and 11.*

7. How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods? *The term project for this course encourages students to take a pluralistic approach to publication design and seek non-western perspectives for content, layout inspiration and typographic style.*

8. If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc.

Estimate of the typical costs for this course, including textbooks and other materials:

*GD courses have a differential tuition fee.*



ORIGINAL COURSE IMPLEMENTATION DATE: January 2007  
 REVISED COURSE IMPLEMENTATION DATE: ~~January 2017~~ ~~September 2023~~ ~~January 2022~~ ~~September 2029~~  
 COURSE TO BE REVIEWED (six years after UEC approval):  
 Course outline form version: 09/08/2021

## 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> <u>GD159</u>	<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>												
<b>Course Full Title:</b> Digital Design Media II <b>Course Short Title:</b> (To be assigned by OReg based on university standards.)													
<b>Faculty:</b> Faculty of Humanities	<b>Department (or program if no department):</b> Graphic <del>and</del> Digital Design												
<b>Calendar Description:</b> <del>Introduction to</del> <u>Introduces</u> professional layout applications for print and digital publishing. Students will produce comprehensive communication design projects while gaining a working knowledge of layout software, including font and file management, colour systems, <del>a digital glossary</del> , and file formats.  Note: Students with credit for _____ cannot take this course for further credit.													
<b>Prerequisites (or NONE):</b>	<u>GD154</u> <del>none</del>												
<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: <b>GD156</b> Cross-listed with: Equivalent course(s): <b>GD156</b> <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>No</b> <i>(If yes, the course will be offered under different letter designations representing different topics.)</i> Directed Study course: <b>No</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>Every semester</b> Maximum enrolment (for information only): <b>24</b>												
<b>Typical Structure of Instructional Hours</b>	<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR is available for this course. <u>—yes</u>												
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td>Lecture/seminar</td> <td style="text-align: right;"><del>15</del><u>20</u></td> </tr> <tr> <td>Supervised laboratory hours (design lab)</td> <td style="text-align: right;"><del>35</del><u>30</u></td> </tr> <tr> <td>Experiential (work-integrated learning)</td> <td style="text-align: right;">10</td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td style="text-align: right;"><b>Total hours</b></td> <td style="text-align: right;"><b><u>060</u></b></td> </tr> </table>	Lecture/seminar	<del>15</del> <u>20</u>	Supervised laboratory hours (design lab)	<del>35</del> <u>30</u>	Experiential (work-integrated learning)	10	[click to select]		[click to select]		<b>Total hours</b>	<b><u>060</u></b>	<b>Transfer Credit</b> (See <a href="#">bctransferguide.ca</a> ) Transfer credit already exists: <b>Yes</b> Submit outline for (re)articulation: <a href="#">[click to select]</a> <b>No</b> <i>(If yes, fill in <a href="#">transfer credit form</a>.)</i>
Lecture/seminar	<del>15</del> <u>20</u>												
Supervised laboratory hours (design lab)	<del>35</del> <u>30</u>												
Experiential (work-integrated learning)	10												
[click to select]													
[click to select]													
<b>Total hours</b>	<b><u>060</u></b>												
<b>Scheduled Laboratory Hours</b> Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes													
<b>Department approval</b>	<b>Date of meeting:</b> October 1, 2015												
<b>Faculty Council approval</b>	<b>Date of meeting:</b> June 3, 2016												
<b>Undergraduate Education Committee (UEC) approval</b>	<b>Date of meeting:</b> September 30, 2016												

**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. ~~Execute layouts and publications for print and digital media.~~
  2. ~~Develop content for editorial and typographic projects.~~
  3. ~~Describe print and digital publishing with professional terminology.~~
  4. ~~Produce typographic work using industry-standard methods, software and tools.~~
- ~~Implement professional production workflow and management for print and digital publications. •describe the capabilities of layout applications for print and digital publishing.~~

5.     

- ~~employ software and industry-specific terminology, menus, and navigation.~~
- ~~discern which tool(s) to use for which task(s) and which media.~~
- ~~set up preferences and create new documents.~~
- ~~apply essential keyboard and navigation shortcuts.~~
- ~~apply software automation features to do more in less time.~~
- ~~implement best workflow techniques for font and file management.~~
- ~~create layouts and publications for print and digital media, including touch screens.~~
- ~~use layout software to produce print and interactive digital publications.~~
- ~~develop and structure the content for print and digital design projects.~~

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

Assignments:Project:	90%	Quizzes/tests:	10%	[click to select]	%
[click to select]	%	[click to select]	%	[click to select]	%

**Details:**

3- ~~in-class projects (40%), a term project (50%)~~projects and a final quiz (10%)

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

**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. <del>[click to select]Textbook</del>	<del>Beth Tondreau</del>	<del>Layout Essentials Revised and Updated: 100 Design Principles for Using Grids</del>	<del>2019</del>
2. <del>[click to select]Textbook</del>	<del>Kimberly Elam</del>	<del>Typographic Systems of Design: Frameworks for Type Beyond the Grid</del>	<del>2007</del>
3. <del>[click to select]Textbook</del>	<del>Sue Apfelbaum</del>	<del>Designing the editorial experience: a primer for print, Web, and mobile</del>	<del>2014</del>
4. <del>[click to select]Textbook</del>	<del>Richard Poulin</del>	<del>Design School: Layout: A Practical Guide for Students and Designers</del>	<del>2018</del>
5. [click to select]			

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

Access to Adobe CC subscription and Macintosh computer

**Course Content and Topics**

~~Class 1:~~ Course Orientation — ~~Important announcements and information and class introductions.~~ Introduction to ~~InDesign~~ software and layout design for print and screen.

~~Exe 1~~~~In-class Project:~~ Observe & Capture

~~Class 2:~~ Content and Pages — Using content frames and layout elements. Discussion of ~~appropriation and~~ ethical sourcing of ~~imagery~~content. ~~Composition and grids—alignment, distribution, balance, and contrast.~~

~~Exe~~~~In-class Project 2:~~ Composition Play

~~Class 3:~~ Type and Layout — ~~Type terminology, rules and using type panels, using type panels, and managing fonts.~~

Expressive and functional text for layout design.

~~Exe~~~~In-class Project:~~ 3-Type & Hierarchy

~~Class 4:~~ ~~Type styles~~ [Styles for efficiency](#) — ~~using styles for efficiency:~~ object, paragraph & character styles.  
~~In-class Project:~~ [Exe 4](#) Type Styles

~~Class 5:~~ Managing visual data — working with charts [and using tables](#) ~~options to display information for information design effectively.~~  
~~In-class Project:~~ [Exe 5](#) Lists & Data

~~Class 6:~~ Term Project Delivery — Culture Zine  
Publication design for print and screen. [Examining What is an editorial layout?](#)  
[Audience considerations cultural influences and pluralistic perspectives on communication design and layout, benefits, and limitations of delivery methods.](#)  
~~In-class Project:~~ [Exe 6 Multicultural](#) Editorial Analysis

~~Class 7:~~ Developing visual style - Designing layout comps and creating Mood boards.

~~Class 8:~~ Visual systems — Continuing with multi-page documents and developing design directions. [Working with balance, proportion, scale in space and type using a grid to create engaging pages.](#)  
~~In-class Project:~~ [Ex 7](#) Layout with Grids

~~Class 9:~~ Multi-page documents [and long content](#) — Planning content and generating layout ideas for more than 4 pages

~~Class 10:~~ On-screen presentations — interactive documents and adding functionality for user interaction and dynamic presentations.

~~Class 11:~~ Printing documents - booklets and binding.

~~Class 12:~~ Lab time. Class critique of Term Project [Draft](#) ~~draft.~~

~~Class 13:~~ Final Quiz: 10%  
Course wrap and open questions session.  
Term Project: Final print and revised files due end of day

**Memo for Course Changes**

To: Linda Pardy

From: Jennifer Deon

Date: August 4, 2023

**Subject: Proposal for revision of GD254 Typography II**

*Note that even minor changes may result in comments from committees on all aspects of the course.*

1. Summary of changes (select all that apply):

- Six-year review
- Number and/or course code
- Credits and/or total hours
- Title
- Calendar description
- Prerequisites and/or co-requisites
- Frequency of course offering
- Learning outcomes
- Delivery methods and/or texts and resource materials
- PLAR options, grading system, and/or evaluation methods
- Discontinuation of course
- Other – Please specify:

2. Rationale for change:

*The initial course design included the need for training with code, but with the progression of industry tools, this skill set is no longer needed for this class. Removing the additional prerequisite creates more access for students. Feedback from the CACC was implemented in adjusting the delivery hours and removing the word “articulate” from learning outcome #7. A minor edit was made to the materials needed section by deleting a virtual server and a no longer-used subscription.*

3. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s) and contribute to students’ ability to meet the [Institutional Learning Outcomes \(ILOs\)](#): *n/a*
4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? *No.*
5. Which program areas have been consulted about the change(s)? *None.*
6. In what ways does this course (not just the proposed changes) contribute to [Indigenizing Our Academy](#)? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: [UFV Integrated Strategic](#)

[Plan](#), [Fulfilling Our Commitment to Aboriginal Peoples policy \(BRP-200.05\)](#), the [TRC Calls to Action](#), and/or the [United Nations Declaration on the Rights of Indigenous Peoples \(UNDRIP\)](#).

*This course includes critically examining the systems we engage with for typographic communication and the more significant contexts of community and culture in which they exist. Students are empowered to create works that are personal to them and respectful in their design and development, responding to the UFV Commitment to Aboriginal Peoples policy to develop respectful and ethical educational, service and research protocols and guidelines for addressing knowledge systems, language, and culture. An example is an exploration of writing systems and alphabets where students are introduced to Indigenous languages through a guest speaker.*

How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods?

*Topics and projects in this course require students to take a pluralistic approach to visual research through inclusive person-centred investigation. Accessibility, diversity, and complexity of culture and relationships are addressed through project explorations of meaning with type, image, compositional relationships, and materials. Students will learn the complexity of typographic communication and develop a closer connection to culture, context, and accessibility.*

7. If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc.
8. Estimate of the typical costs for this course, including textbooks and other materials:  
*GD courses have a differential tuition fee.*



ORIGINAL COURSE IMPLEMENTATION DATE: 2019  
 REVISED COURSE IMPLEMENTATION DATE: [September 2020/2023](#)  
 COURSE TO BE REVIEWED (six years after UEC approval): [September 2029/24](#)  
 Course outline form version: 09/08/2021

## 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> GD254	<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>												
<b>Course Full Title:</b> Typography II <b>Course Short Title:</b> (To be assigned by OReg based on university standards.)													
<b>Faculty:</b> Faculty of Humanities	<b>Department (or program if no department):</b> Graphic and Digital Design												
<b>Calendar Description:</b> Develop advanced skills in typography for transmedia design solutions. Analyze the conceptual and communicative aspects of typographic composition. Master typographic grids and hierarchies, explore expressive form and visual language, and integrate advanced typographic systems.  Note: Students with credit for _____ cannot take this course for further credit.													
<b>Prerequisites (or NONE):</b>	<a href="#">GD 154 GD-154 and GD-204.</a>												
<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>No</b> <i>(If yes, the course will be offered under different letter designations representing different topics.)</i> Directed Study course: <b>No</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>Annually</b> Maximum enrolment (for information only): <b>24</b>												
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Lecture/seminar	<a href="#">2020</a>												
Tutorials/workshops	20												
Supervised laboratory hours (design lab)	<a href="#">2020</a>												
[click to select]													
[click to select]													
<b>Total hours</b>	<b>060</b>												
<b>Scheduled Laboratory Hours</b> Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<b>Transfer Credit</b> <i>(See <a href="#">bctransferguide.ca</a>.)</i> Transfer credit already exists: <b>No</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>												
<b>Faculty Council approval</b>	<b>Date of meeting:</b>												
<b>Undergraduate Education Committee (UEC) approval</b>	<b>Date of meeting:</b>												



**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. Design typographic solutions in response to a creative brief
- 2. Produce advanced page composition, visual hierarchy, and complex text formatting using best practices
- 3. Develop typographic systems to support brand strategy and touchpoints
- 4. Create expressive letterforms and customized typographic experimental composition and customized wordmarks
- 5. Explore the conceptual potential of typographic form, and visual language and application of different writing systems.
- 6. Employ-Integrate appropriate tools for both analog and digital typographic applicationsstrategies to address accessibility.
- ~~Assess and articulate the successful application of typography~~
- 7. Critically reflect on the Indigeneity or diaspora of aspirational designers and typographers and their philosophies

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

Assignments:	80%	Lab work:	20%	[click to select]	%
[click to select]	%	[click to select]	%	[click to select]	%

**Details:**

Lectures, demonstrations, visual and participatory research, iteration, experiential learning, sprints, critiques, written reflections, and presentations.

- [50% Project 1: Typographic Identity](#)
- [50% Project 2: Typographic Treatment for A Book or Film](#)

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

**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. Textbook	<a href="#">Hyndman, Sarah Wittner, Ben</a>	<a href="#">Why Fonts Matter: Bi-Scriptual: Typography and graphic Design with Multiple Script Systems</a>	2018 2019
2. Textbook	Hall, Sean	This Means This, This Means That, A User's Guide to Semiotics	2012
3. Textbook	Lupton, Ellen	Thinking with Type: A Critical Guide for Designers, Writers, Editors, and Students	2014
4. Textbook	Bringhurst, Robert	The Elements of Typographic Style: Version 4.0	2013
5. Textbook	Noble, Ian; Bestly, Russell	Visual Research, An Introduction to Research Methodologies in Graphic Design	2016

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

Internet connection, [MAMP](#), Google fonts, subscription to Adobe CC, [Lynda.com](#), and access to an Apple computer.

**Course Content and Topics**

**Typical Course Content and Topics**

**Weeks 1–4: Type and Experimentation** – Developing visual language. Working with accessibility, diversity, and complexity by exploring meaning through type and image compositional relationships and materials. Readings: Type, Image, Message, Skolos + Wedell. Project 1 assigned Week 1, due Week 5.

**Weeks 5–6: Working with letterforms, craft, and motion.** Working with multilingual writing systems. Students are introduced to different writing systems and alphabets. Sharing their knowledge and experience of a different writing system. Developing a wordmark. The emotional qualities of typefaces. Readings: Why fonts matter, Chapters 4 to 9 and select chapters from This Means This, This Means That, A User's Guide to Semiotics. Project 2 assigned Week 5, due Week 7.

**Week 7: Type and Brand Identity:** Introducing the idea of dynamic brands in transmedia applications. Typography as a catalyst for cultural connection, persuasion, and engagement. Exploring type only design systems and designed experiences. Establishing typography as essential to a brand strategy. Audience, interaction and brand touch points. Defining project objectives and context. Applying visual research methodology (investigation, analysis, systems, semiotics, semantics and design) from a pluralistic perspective. Readings: Visual Research, Chapters 1 and 2 — Why and how? Ways of Thinking. Project 3 assigned, due Week 10.

**Week 8: Transmedia applications,** from large-scale displays and retail environments to packaging, posters, web, and digital publications. Working with complexity and creating graphic standards for a typographic design system. Choosing typefaces that become the voice for a brand strategy. Creating a style guide for print applications and web typotypes. Print vs. web type, where they overlap, and where they don't. People-first consideration of digital typographic treatments in interactive contexts. Readings: Visual Research, Chapter 3 — Theoretical and Practical Models and The Elements of Typographic Style, Chapter 6 — Choosing and Combining Type.

**Week 9: It's in the details.** Typographic best practices. Strategies for large amounts of content, information hierarchy, big and small sizes, and typographic systems for digital and print. ~~Readings: Thinking with Type, Grid (pgs. 148-206) and The Elements of Typographic Style, Chapter 8 – Shaping the page.~~

**Week 10-13: Type in systems and contexts.** Explore typographic and design milestones, and the aspirational creative practitioners behind them. Research one designer, analyze their design philosophy, and critically assess their approach. Write a ~~1,000-word~~ 1,000-word essay and use this as a basis for a zine (digital or print). Express your ~~own~~ opinions, develop a theme, include heads and subheads, and typographic compositions. Visually construct the zine to reflect the designer – focus on an issue and/or celebrate their creative practice. ~~Consider how the format (binding, size, and material) of the publication works with the typography and reflects the content. Project 4 assigned Week 10, due Week 13.~~

**Memo for Course Changes**

To:

From: (Department head or Chair of Program Working Group)

Date: August 8, 2023

**Subject: Proposal for revision of GD358 Interactive Design for Portfolio**

*Note that even minor changes may result in comments from committees on all aspects of the course.*

1. Summary of changes (select all that apply):

- Six-year review
- Number and/or course code
- Credits and/or total hours
- Title
- Calendar description
- Prerequisites and/or co-requisites
- Frequency of course offering
- Learning outcomes
- Delivery methods and/or texts and resource materials
- PLAR options, grading system, and/or evaluation methods
- Discontinuation of course
- Other – Please specify:

2. Rationale for change:

*This course acts as a capstone in GDD's Interactive Design stream of courses. It is delivered simultaneously with diploma students' portfolio development course to capitalize on synergies between them in their final semester. Non-program students or those taking this course as part of the BFA GDD major must come equipped with the foundational skills and literacy in web and user-experience design not offered in the course's only prerequisite. Requiring GD202 in addition to GD204 or CIS 145 ensures that students meet a minimum threshold of design skills and web knowledge to achieve portfolio-level interactive design work.*

- 3. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s) and contribute to students' ability to meet the [Institutional Learning Outcomes \(ILOs\)](#): *only minor grammatical changes made to update language.*
- 4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? *No.*
- 5. Which program areas have been consulted about the change(s)? *None.*
- 6. In what ways does this course (not just the proposed changes) contribute to [Indigenizing Our Academy](#)? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: [UFV Integrated Strategic](#)

[Plan, Fulfilling Our Commitment to Aboriginal Peoples policy \(BRP-200.05\)](#), the [TRC Calls to Action](#), and/or the [United Nations Declaration on the Rights of Indigenous Peoples \(UNDRIP\)](#).

*This course allows students to pursue projects and tools most suitable to their portfolio and objectives as program graduates. Students are empowered to create works that are personal to them and respectful in their design and development. They are given readings and hold discussions in class on inclusive and respectful interactive design with First Nations Peoples. Projects are delivered in a manner that allows for individual expression of culture and values in the context of creating interactive digital media, aligning with UNDRIP articles 11, 13 and 16.*

7. How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods? *The term project for this course encourages students to take a pluralistic approach to interactive design through exercises in accessibility and inclusive person-centred research methods. This is reflected in the course content and topics as part of the introduction to the work in the course.*
8. If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc.
9. Estimate of the typical costs for this course, including textbooks and other materials:  
*GD courses have a differential tuition fee.*



ORIGINAL COURSE IMPLEMENTATION DATE: May 2006  
 REVISED COURSE IMPLEMENTATION DATE: ~~September 2020~~ ~~2023~~  
 COURSE TO BE REVIEWED (six years after UEC approval): ~~September 2024~~ ~~2029~~  
 Course outline form version: 09/08/2021

## 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> GD358	<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>												
<b>Course Full Title:</b> Interactive Design for Portfolio <b>Course Short Title:</b> Interactive Design: Portfolio													
<b>Faculty:</b> Choose an item.	<b>Department (or program if no department):</b>												
<b>Calendar Description:</b> Examine current trends in web, interactive and experience design for screens for screen-based media. Design a portfolio website, and/or expand on portfolio project(s), and examine current trends in web, visual and experience design. Create a case -acase study for a digital design solution project intended for open-source content management systems an online (CMS) and/or prototype tools portfolio.													
Note: Students with credit for _____ cannot take this course for further credit.													
<b>Prerequisites (or NONE):</b>	<a href="#">GD 202 and one of GD 204 or CIS 145</a> <del>GD 204 or CIS 145</del>												
<b>Corequisites (if applicable, or NONE):</b>	None												
<b>Pre/corequisites (if applicable, or NONE):</b>	None												
<b>Antirequisite Courses (Cannot be taken for additional credit.)</b> Former course code/number: <b>GD 258</b> Cross-listed with: Equivalent course(s): (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.)	<b>Course Details</b> Special Topics course: <b>No</b> (If yes, the course will be offered under different letter designations representing different topics.) Directed Study course: <b>No</b> (See <a href="#">policy 207</a> for more information.) Grading System: <b>Letter grades</b> Delivery Mode: <b>May be offered in multiple delivery modes</b> Expected frequency: <b>Twice per year</b> Maximum enrolment (for information only): <b>24</b>												
<b>Typical Structure of Instructional Hours</b> <table border="1" style="width: 100%; border-collapse: collapse; margin-top: 5px;"> <tr><td>Lecture/seminar</td><td style="text-align: right;">30</td></tr> <tr><td>Tutorials/workshops</td><td style="text-align: right;">15</td></tr> <tr><td>Supervised laboratory hours (computer lab)</td><td style="text-align: right;">15</td></tr> <tr><td>[click to select]</td><td></td></tr> <tr><td>[click to select]</td><td></td></tr> <tr><td style="text-align: right;"><b>Total hours</b></td><td style="text-align: right;"><b>60</b></td></tr> </table>	Lecture/seminar	30	Tutorials/workshops	15	Supervised laboratory hours (computer lab)	15	[click to select]		[click to select]		<b>Total hours</b>	<b>60</b>	<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR is available for this course. <a href="#">yes</a>
Lecture/seminar	30												
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[click to select]													
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<b>Total hours</b>	<b>60</b>												
<b>Scheduled Laboratory Hours</b> Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<b>Transfer Credit (See <a href="#">bctransferguide.ca</a>.)</b> Transfer credit already exists: <b>Yes</b> Submit outline for (re)articulation: <b>YesNo</b> (If yes, fill in <a href="#">transfer credit form</a> .)												
<b>Department approval</b>	<b>Date of meeting:</b> March 2023												
<b>Faculty Council approval</b>	<b>Date of meeting:</b>												
<b>Undergraduate Education Committee (UEC) approval</b>	<b>Date of meeting:</b>												

**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.~~ Design a digital experience for a portfolio ~~Implement visual design principles for a screen-based experience~~
- ~~2.~~ Refine a personal existing design project and/or create a new interactive design projects ~~new interactive design projects~~ to a portfolio-level ~~portfolio-level~~ standard
- ~~3.~~ Create visual and written content using industry practices
- ~~4.~~ Construct a professional-client ~~professional~~ mock-up ~~mock-up~~ site using prototype tools
- ~~5.~~ Assess a variety of content management systems (CMS)
- ~~6.~~ Communicate reasoning behind web design solutions through a written and oral case study ~~udies~~
- ~~7.~~ Design a visual experience for mobile platforms

4.

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

<del>[click to select]</del> Project:	100%	Assignments: <del>[click to select]</del>	60%	Portfolio: <del>[click to select]</del>	40%
[click to select]		[click to select]	%	[click to select]	%

**Details:**

~~(Itemize assignments if 50% or more, and provide any other relevant information.)~~two major projects and weekly in-class projects and presentations.

50% Project 1 – Interactive project

30% Project 2 – Case study

20% Weekly In-class project work

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

**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. <del>[click to select]</del> Textbook	—Pratt, Andy	<a href="#">Interactive Design: An Introduction to the Theory and Application of User-Centered Design</a> Subscription to Lynda.com	2012
2. <del>[click to select]</del> Online resource	—Burns, Ben	WordpressThe complete Case Study, The Futur	2018
3. <del>[click to select]</del> Online resource		<a href="#">LinkedIn Learning</a> Squarespace	
4. <del>[click to select]</del> Online resource	Hassall, Raylene —	<a href="#">Centre for Inclusive Design: User Testing with First Nations – A Design Guide</a> Wix	N/D
5. <del>[click to select]</del> Online resource	—Article	<a href="#">Centre for Inclusive Design: Users, developers and accessibility</a> The Complete Case Study	N/D

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

(Use this section for supplies and materials for all sections of this course.)

Apple [Macintosh](#) computer, [flash drive](#), Adobe CS –current edition

**Course Content and Topics**

**Weeks 1 to 4**

• Current and emerging trends in both web and experience design

- An analysis of digital portfolios and portfolio-level interactive projects. ~~Defining brand narrative and planning a portfolio site. Revisiting interactive design projects and discussing portfolio-level standards.~~
- Define the purpose of an interactive project and establish user goals.
- Discuss accessibility, equity and inclusion with interactive projects.
- Develop a creative brief for a major interactive project or portfolio website.
- ~~Do a competitive analysis of similar apps or websites.~~
- Develop user personas and consider diverse representation.
- Project 1 – Portfolio site or major interactive project

**Weeks 4 to 6**

Research applications and tools for development. ~~Write case studies and evaluate process and reasoning behind final design solutions. Presenting solutions for critical reflection. Reading: The Complete Case Study.~~

- Create site map, wireframes, and style guide.

- [Do a competitive analysis of similar apps or websites.](#)
- [Source and create content employing appropriate writing techniques for web content.](#)
- [Gather information for a case study.](#)

• [Project 2 – Case Study](#)[Project 1: Project audit](#)

**Weeks 6 to 9**

[Create a functional prototype mock-up.](#) [Research various methods to create a functioning client mock-up prototype.](#)

- [Explore industry-standard prototyping tools prototyping tools for client mockup.](#)
- [Create a functioning prototype.](#)
- [Read: Users, Developers and accessibility article. Develop a usability test with accessibility and inclusion as driving factors in your goals.](#)
- [Design the case study for the appropriate platform.](#)
- [Project 2: High-fidelity client prototype](#)

**Weeks 9 to 13**

- [Build a portfolio website using a CMS system.](#)

[Evaluate various content management systems and uses:](#)

- [Assessing the pros and cons of different CMS system web applications and CMS tools.](#)
- [Integrating and testing interactive elements such as image gallery, videos, social media, forms in various CMS.](#)
- [Conduct testing and debugging on multiple digital screens such as tablet/smart phones. Integrating web typography standards in CMS.](#)
- [with appropriate users.](#)
- [Present final work through oral presentation](#)

[Project 3: Portfolio Site](#)

**Memo for New Course**

To: Linda Pardy

From: Heather Davis Fisch, Jennifer Deon

Date: July 05, 2023

**Subject: Proposal for a new course (GD 222 Design Inquiry: Ethos)**

*There is an expectation that all new courses will meet the Guidelines for Quality Curriculum, including principles of Universal Design for Learning (UDL) and Equity, Diversity, and Inclusion (EDI).*

1. Rationale for the new course, including how this course fits into the program(s):

*Note: Adding this course to a program will usually require a program change request.*

*SOCA and GDD propose discontinuing MEDA 222 in the Bachelor of Media Arts program and replacing it with a new course, GD 222 Design Inquiry: Ethos, to fulfill the requirements of the Graphic and Digital Design programs. GDD designed MEDA 222 in 2017 to be included in the proposed Bachelor of Media Arts (BMA) and the proposed Graphic and Digital Design (GDD) Major in the BFA. Both programs are now running, and MEDA 222 is no longer required for the BMA program requirements but remains in the GDD Diploma and BFA GDD major.*

*The course has always been taught by GDD faculty. The marketing process is embodied within visual communication and graphic and digital design practice. A title change and revisions are proposed in the learning outcomes, calendar copy and required texts to clarify the information. The title puts design inquiry as integral to the design process. This course focuses on industry standards, the role of the designer in a marketing plan, and ethics.*

2. Explain how the course learning outcomes align with the learning outcomes of the program(s) and contribute to students’ ability to meet the [Institutional Learning Outcomes \(ILOs\)](#)

Course Outcome	PLO	ILO
Articulate design ethos in relation to visual communication using written, verbal or video-based expression.	Demonstrate functional competence with principles of visual organization, visual language, typography and theory as applied to visual communication problems.	Communicate effectively
Prepare a creative brief for a design project, including user profiles, journeys, and the marketing strategy.	Make responsible design decisions that consider peoples’ wants, needs, behaviours, values, social, and cultural differences.	Demonstrate information competency
Identify unethical practices in design and marketing, such as Indigenous cultural appropriation and tokenism.	Foster reflective thinking to lead change, resolve conflict, and motivate others.	Pursue self-motivated and self-reflective learning
Implement a design concept that includes conventional and digital media to address the marketing strategy.	Develop responsive design solutions that address the impact on cultures, societies, environments, and economies	Use knowledge and skills proficiently



Describe the design and marketing process from inquiry and planning to execution.	Collaborate in interdisciplinary strategic processes for problem solving	Initiate inquiries and develop solutions to problems
Demonstrate an ethical code of design practice and the awareness of accessibility to promote inclusion according to UNDRIP standards.	Assess different technologies for specific design problem contexts using a human-centered approach.	Engage in respectful and professional practices

3. Will this course be required by any program beyond the discipline? If so, how will this course affect that program or programs? *No.*
4. Which program areas have been consulted about the course? *Bachelor of Media Arts*
5. If a new discipline designation is required, explain why: *N/A*
6. In what ways does this course contribute to [Indigenizing Our Academy](#)? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: [UFV Integrated Strategic Plan](#), [Fulfilling Our Commitment to Aboriginal Peoples policy \(BRP-200.05\)](#), the [TRC Calls to Action](#), and/or the [United Nations Declaration on the Rights of Indigenous Peoples \(UNDRIP\)](#).

*This course addresses the need for respectful and ethical practices and protocols that honour Aboriginal knowledge systems through project work and discussion informed by texts examining cultural appropriation, tokenism, and the ethics of working with Indigenous peoples in design and marketing. LO#6 addresses UNDRIP articles as the guiding principles for ethical design. The texts and resources list include two recent Open Educational Resources on working with Indigenous communities and learning about Indigenous ethics and values. This knowledge inclusion is listed in the Course Content and Topics.*

7. How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods?  
*Students implement purpose-driven campaigns in the field and assess their impact on audiences and the environment using a pluralistic approach to investigation. GDD uses the Registered Graphic Designer’s Association of Canada’s Code of Ethics to guide best practices for inclusion in design and marketing.*
8. If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc.: *Students need access to specialized equipment typical of a professional design context. Class size must be limited to 28.*

9. Estimate of the typical costs for this course, including textbooks and other materials:  
*GD courses have a differential tuition fee.*



ORIGINAL COURSE IMPLEMENTATION DATE: ~~January 2018~~  
 REVISED COURSE IMPLEMENTATION DATE: ~~September 2023~~  
 COURSE TO BE REVIEWED (six years after UEC approval): ~~September 2029~~  
 Course outline form version: 09/08/2021

**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> <del>MEDA 222</del> <u>GD 222</u>		<b>Number of Credits:</b> <del>3</del> <u>Course credit policy (105)</u>													
<b>Course Full Title:</b> <del>Design Inquiry: Ethos</del> <u>Design Ethos in Creative Practice</u> <del>Design Ethos and the Creative Practitioner</del>															
<b>Course Short Title:</b> (To be assigned by OReg based on university standards.)															
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> Bachelor of Media Arts													
<b>Calendar Description:</b> Explore and experience the role of the <del>creative practitioner</del> <u>designer</u> in the marketing process and as an agent of change. Discover how <del>design brings persuasion brings</del> value to products, services, causes, or events.; <del>create persuasive</del> <u>implement purpose-driven marketing experiences; implement campaigns</u> in the field; <del>and assess their impact using a pluralistic approach.</del> Note: Students with credit for <del>MEDA 222</del> <u>GD 222</u> cannot take this course for further credit.															
<b>Prerequisites (or NONE):</b>		None													
<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: <del>MEDA 222</del> 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: <del>[click to select]</del> <u>No</u> ( <i>If yes, the course will be offered under different letter designations representing different topics.</i> ) Directed Study course: <del>[click to select]</del> <u>No</u> ( <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>Twice per year</b> Maximum enrolment (for information only): <del>24272728</del>													
<b>Typical Structure of Instructional Hours</b>		<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR is available for this course.													
<table border="1"> <tr> <td>Lecture/seminar</td> <td>24</td> </tr> <tr> <td>Tutorials/workshops</td> <td>24</td> </tr> <tr> <td>Experiential (work-integrated learning)</td> <td>12</td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td><b>Total hours</b></td> <td><b>60</b></td> </tr> </table>		Lecture/seminar	24	Tutorials/workshops	24	Experiential (work-integrated learning)	12	[click to select]		[click to select]		<b>Total hours</b>	<b>60</b>	<b>Transfer Credit</b> (See <a href="#">bctransferguide.ca</a> ) Transfer credit already exists: <del>[click to select]</del> <u>No</u> Submit outline for (re)articulation: <del>[click to select]</del> <u>No</u> ( <i>If yes, fill in <a href="#">transfer credit form</a>.</i> )	
Lecture/seminar	24														
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[click to select]															
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<b>Total hours</b>	<b>60</b>														
<b>Scheduled Laboratory Hours</b> Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes															
<b>Department approval</b>		<b>Date of meeting:</b> <del>2022 January 2017</del> <u>September 16,</u>													
<b>Faculty Council approval</b>		<b>Date of meeting:</b> January 13, 2017													
<b>Undergraduate Education Committee (UEC) approval</b>		<b>Date of meeting:</b> April 21, 2017													

**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 design ethos in relation to visual communication using written, verbal or video-based expression.
2. Prepare a creative brief for a design project, including user profiles, journeys, and marketing strategy.
3. Identify unethical practices in design and marketing the creative industry, such as Indigenous cultural appropriation and tokenism.
4. Implement a design concept that includes conventional and digital media, to address the marketing strategy.
1. Describe the design and marketing creative process from inquiry and planning to execution.
5. Demonstrate ethical codes of design practice and professional conduct that integrate accessibility, EDI, and research. Demonstrate an ethical code of design practice and the awareness of accessibility to promote inclusion according to UNDRIP articles.
  - Articulate the roles of design ethos and of a creative practitioner in the marketing process
  - Identify the creative practitioner as a change agent
  - Describe target audiences and communications components
  - Articulate the objectives of particular community groups, organizations, corporations, services, events, and/or activities as they relate to a marketing strategy
  - Identify how a creative strategy can serve civic engagement to benefit the individual and society
  - Execute a creative strategy for a sample product, service, cause, or event
  - Prepare a creative brief
  - Present a creative brief
  - Generate concepts for collateral based on a creative brief
  - Develop persuasive visual design content for marketing collateral. Create content for social media
  - Assess the ethics of persuasion in relation to their own civic identity and participation

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

Field evaluation:	20%	[click to select]	%	[click to select]	%
Assignments:	80%	[click to select]	%	[click to select]	%

**Details: Assignments** Part 1: Marketing and User Research 20%, Part 2: Creative Brief 20%, Part 3: Design Output 40%. Part 4: Reflective Writing 20%

(Itemize assignments if 50% or more, and provide any other relevant information.)

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

**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. Textbook	Visocky O'Grady, J., O'Grady, K.	<a href="#">A Designer's Research Manual</a> , Quatro	<a href="#">2017</a>
2. <a href="#">[click to select] Online resource</a>	<a href="#">Government of Canada</a>	<a href="#">Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans TCPS 2</a>	<a href="#">2018</a>
3. <a href="#">[click to select] OER book</a>	<a href="#">Annette Sorensen and Scott van Dyk</a>	<a href="#">Working With Indigenous Communities Ethically</a>	<a href="#">2022</a>
4. <a href="#">[click to select] OER book</a>	<a href="#">Dianne Biin, Deborah Canada</a>	<a href="#">Indigenous Ethics and Values</a>	<a href="#">2022</a>
5. <a href="#">[click to select] Online resource</a>	<a href="#">Registered Graphic Designer's Association of Canada</a>	<a href="#">RGD/DesCan/SDGQ Code of Ethics</a>	<a href="#">2022</a>

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

(Use this section for supplies and materials for all sections of this course.) Course is delivered in a studio. Students have access to specialized tools and equipment (colour and 3D printers, laser cutter, photography equipment and Adobe Creative Suite).

**Course Content and Topics**

**Inquiry Methods**

[Marketing process and ethnographic research methods.](#)  
[Human research ethics training \(TCPS-2 course\).](#)

**Subject Knowledge**

[Ethics and methods of persuasion in design and advertising.](#)  
[Unethical practices in design, such as cultural appropriation, tokenism, and sexualization.](#)

[Introduce ethics using the UNDRIP guidelines and Registered Graphic Designers of Canada resources.](#)

#### Process of Making

[Creative campaign development from creative brief to implementation.](#)  
[Marketing strategy: user journey and emotional design.](#)

#### Professional Development

[Working ethically with Indigenous peoples and their knowledge.](#)  
[Refer to UNDRIP Article 31 for guidance on Indigenous Peoples rights to maintain, control, protect cultural heritage and traditional knowledge.-](#)  
[Development of personal ethos as designers](#)

#### Communication

[Project presentation in professional contexts.](#)  
[Proposal writing in professional contexts.](#)

#### Ethical design and culture jamming:

[An introduction to the marketing process, strategy and research and the role of visual communication and the graphic designer.](#)

[Ethnographic research methods.](#)

[Ethical conduct for research involving humans \(TCPS-2 course\).-](#)

[Developing a creative brief.](#)

[The design process in professional contexts.-](#)

[The user journey and emotional design.-](#)

[The ethics of persuasion in design and advertising.-](#)

[Working ethically with Indigenous peoples and their knowledge.-](#)

[Discussing cultural appropriation and tokenism in advertising.-](#)

[Social media and design ethics.-](#)

#### Presentation methods.

[Design ethics and professional practice.-](#)

[Marketing research and strategy.-](#)

[Ethnographic research methods and ethics \(TCPS-2 course\).-](#)

[Creative campaign development from creative brief to presentation.-](#)

[Cultural appropriation and working ethically with Indigenous knowledge.-](#)

[Tokenism, sexualizations, and objectification in advertising.-](#)

[Ethics and methods of persuasion in design.-](#)

(Content related to the learning outcomes can be listed by topic, unit, or module. Please provide one or more examples for special topics courses. Approximately 50-250 words.)[Ethical design and culture jamming:](#)

[An introduction to the marketing process, strategy and research and the role of visual communication and the graphic designer.](#)

[Ethnographic research methods. Ethical conduct for research involving humans \(TCPS-2 course\):](#)

[Developing a creative brief.](#)

[The design process in professional contexts.](#)

[The user journey and emotional design.](#)

[The ethics of persuasion in design and advertising.](#)

[Social media and design ethics.](#)

[Presentation methods.](#)

**Memo for New Course**

To: Linda Pardy

From: Heather Davis Fisch, Jennifer Deon

Date: June 15, 2023

**Subject: Proposal for a new course (GD 469 Design Inquiry: Practice)**

*There is an expectation that all new courses will meet the Guidelines for Quality Curriculum, including principles of Universal Design for Learning (UDL) and Equity, Diversity, and Inclusion (EDI).*

1. Rationale for the new course, including how this course fits into the program(s):

*Note: Adding this course to a program will usually require a program change request.*

*SOCA and GDD propose discontinuing MEDA 469 in the Bachelor of Media Arts program and replacing it with a new course, GD 469 Design Inquiry: Practice, to fulfill the BFA Graphic and Digital Design (GDD) major requirements. MEDA469 was designed in 2017 to be included in the proposed Bachelor of Media Arts (BMA) and the proposed GDD Major in the BFA. The course was initially designed by GD faculty and has always been taught by GD faculty. This new course expands on design thinking by including other participatory research methods used in professional and academic practice.*

*It augments the learning outcomes from GD 222 Design Inquiry: Ethos through reflective thinking and developing design frameworks for actionable change. The new title indicates the course as a second stage of design inquiry which segues from the GD 222 learning outcomes. Revisions have been made to the learning outcomes, calendar copy, prerequisites and required texts to align with design research, methodologies, and program and institutional learning outcomes.*

2. Explain how the course learning outcomes align with the learning outcomes of the program(s) and contribute to students' ability to meet the [Institutional Learning Outcomes \(ILOs\)](#)

Course Outcome	PLO	ILO
Define an actionable challenge.	Foster reflective thinking to lead change, resolve conflict, and motivate others.	Initiate inquiries and develop solutions to problems
Engage in collaborative leadership.	Collaborate in interdisciplinary strategic processes for problem-solving.	Engage in collaborative leadership
Develop a process of inquiry and design framework.	Assess different technologies for specific design problem contexts using a human-centered approach.	Analyze critically and imaginatively
Apply participatory research.	Develop responsive design solutions that address the impact on cultures, societies, environments, and economies	Engage in respectful and professional practices

Implement and human-centred empathetic approach.	Make responsible design decisions that consider peoples’ wants, needs, behaviours, values, social, and cultural differences.	Contribute regionally and globally
Create ideas based on rethinking, critical reflection, and iterative cycles.	Engage in lifelong learning and continual growth as reflective practitioners	Pursue self-motivated and self-reflective learning

3. Will this course be required by any program beyond the discipline? If so, how will this course affect that program or programs? *No.*
4. Which program areas have been consulted about the course? *Bachelor of Media Arts*
5. If a new discipline designation is required, explain why: *N/A*
6. In what ways does this course contribute to [Indigenizing Our Academy](#)? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: [UFV Integrated Strategic Plan](#), [Fulfilling Our Commitment to Aboriginal Peoples policy \(BRP-200.05\)](#), the [TRC Calls to Action](#), and/or the [United Nations Declaration on the Rights of Indigenous Peoples \(UNDRIP\)](#).  
*Focusing on the design process as a collaborative, human-centred one enables this course to work toward respectful and ethical research protocols that address Aboriginal knowledge systems through project work and discussion. Common topics for discussion and projects include decolonizing design, principles of respectful design, and a connection to Indigenous ways of knowing and being as a starting point for discovery and action. An example of a prompt might be for the student to consider their positionality and question what ‘design-thinking’ is to challenge its Western determination in finding solutions. Various recommended texts are chosen to provide the instructor and students with points of reference to integrate Indigenous perspectives into the conversation.*
7. How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods?  
*Positionality and lived experiences are part of the design process. This course is taught pluralistically, encouraging students to reflect and share their experiences in their project work and discussions. The learning outcomes require students to take a human-centred empathetic approach in their discovery and design process. This is made explicit in the course content and topics through a participatory research-led approach to creation.*
8. If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc.): *none.*
9. Estimate of the typical costs for this course, including textbooks and other materials:  
*GD courses have a differential tuition fee.*



ORIGINAL COURSE IMPLEMENTATION DATE: January 2018  
 REVISED COURSE IMPLEMENTATION DATE:  
 COURSE TO BE REVIEWED (six years after UEC approval): February 2023  
 Course outline form version: 09/08/2021

**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> <a href="#">MEDA-GD 469</a>		<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>													
<b>Course Full Title:</b> <del>Design Thinking for Creative Leadership</del> <a href="#">Design Inquiry: Practice</a>															
<b>Course Short Title:</b> (To be assigned by OReg based on university standards.)															
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> <a href="#">Bachelor of Media Arts Graphic and Digital Design</a>													
<b>Calendar Description:</b> Design thinking is a collaborative, human-centred interactive inquiry is a process used for problem-solving to approach problems to approach challenges, and social issues, and for discovery. Students engage in participatory design research methods and work together on real-world projects to empathize, define assess, ideate, prototype, and test solutions while discovering their creative leadership abilities and creative potential to innovate potential.															
Note: Students with credit for <del>_____</del> <a href="#">MEDA 469</a> cannot take this course for further credit.															
<b>Prerequisites (or NONE):</b>		45 University-level credits, <a href="#">GD 222 Recommended</a>													
<b>Corequisites (if applicable, or NONE):</b>		<a href="#">TCPS 2: CORE-2022 (Course on Research Ethics)</a> None													
<b>Pre/corequisites (if applicable, or NONE):</b>		None													
<b>Antirequisite Courses (Cannot be taken for additional credit.)</b> Former course code/number: <del>_____</del> <a href="#">MEDA 469</a> Cross-listed with: Equivalent course(s): (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.)		<b>Course Details</b> Special Topics course: <b>No</b> (If yes, the course will be offered under different letter designations representing different topics.) Directed Study course: <b>No</b> (See <a href="#">policy 207</a> for more information.) Grading System: <b>Letter grades</b> Delivery Mode: <b>May be offered in multiple delivery modes</b> Expected frequency: <b>Annually</b> Maximum enrolment (for information only): <b>24</b>													
<b>Typical Structure of Instructional Hours</b>		<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR cannot be awarded for this course because: learning outcomes such as creative leadership and collaborative processes are best assessed within the scope of the course, not through portfolio or examination.													
<table border="1"> <tr><td>Lecture/seminar</td><td>15</td></tr> <tr><td>Tutorials/workshops</td><td>15</td></tr> <tr><td>Experiential (field trip)</td><td>20</td></tr> <tr><td>Supervised laboratory hours (computer lab)</td><td>10</td></tr> <tr><td>[click to select]</td><td></td></tr> <tr><td><b>Total hours</b></td><td><b>60</b></td></tr> </table>		Lecture/seminar	15	Tutorials/workshops	15	Experiential (field trip)	20	Supervised laboratory hours (computer lab)	10	[click to select]		<b>Total hours</b>	<b>60</b>	<b>Transfer Credit (See <a href="#">bctransferguide.ca</a>.)</b> Transfer credit already exists: <b>No</b> Submit outline for (re)articulation: <b>No</b> (If yes, fill in <a href="#">transfer credit form</a> .)	
Lecture/seminar	15														
Tutorials/workshops	15														
Experiential (field trip)	20														
Supervised laboratory hours (computer lab)	10														
[click to select]															
<b>Total hours</b>	<b>60</b>														
<b>Scheduled Laboratory Hours</b> Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes															
<b>Department approval</b>		<b>Date of meeting:</b> <del>November 24, 2016</del> <a href="#">September 16, 2022</a>													
<b>Faculty Council approval</b>		<b>Date of meeting:</b> December 2016													
<b>Undergraduate Education Committee (UEC) approval</b>		<b>Date of meeting:</b> February 24, 2017													



**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. ~~Define an actionable challenge~~
2. ~~Engage in collaborative leadership~~
3. ~~Develop a process of inquiry and design framework~~
4. ~~Apply participatory design research methods for a variety of contexts~~
5. ~~Implement a human-centred empathetic approach~~
6. ~~Create ideas based on rethinking, critical reflection, and iterative cycles~~
1. ~~Demonstrate creative leadership~~
2. ~~Apply design thinking methodology in various contexts~~
3. ~~Initiate a collaborative process for problem solving~~
4. ~~Develop a design framework to provide structure to a process~~
5. ~~Implement a human-centred empathetic approach in creative practice~~
6. ~~Engage in a process of inquiry~~
7. ~~Develop transmedia solutions using a common voice~~
- 8-7. ~~Propose a solution based on rethinking, critical reflection, and multiple iterations~~

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

Assignments:	6020%	[click to select]	%	[click to select]	%
Field evaluation:Project:	4080%	[click to select]	%	[click to select]	%

**Details:**

(Itemize assignments if 50% or more, and provide any other relevant information.) ~~The assignment is structured around the phases within the design thinking process over several weeks. Each phase will be graded 40% Project 1, 40% Project 2~~

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

**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. <del>Textbook</del> Online resource	<del>Tunstall, Elizabeth (Dori)</del> IDEO.org	<del>Decolonizing Design: A Cultural Justice Guidebook</del> Design-kit: The Field Guide to Human-Centered Design	<del>2023</del> 2016
2. <del>Textbook</del> Textbook	<del>Knapp, Jake</del> Mootee, IdrisKnapp, Jake	<del>Sprint: How to solve big problems and test new ideas in just five days. Simon &amp; Schuster. Design Thinking for Strategic Innovation: What They Can't Teach You at Business or Design School</del> Sprint: How to solve big problems and test new ideas in just five days. Simon & Schuster.	<del>2016</del> 2013 2016
3. <del>Textbook</del> Textbook	<del>den Dekker, Teun</del> Kelley, Tom; Kelley Davidden Dekker, Teun	<del>Design Thinking. Routledge. Full access to download, UFV library. Creative Confidence: Unleashing the Creative Potential Within Us All</del> Design Thinking. Routledge. Full access to download, UFV library.	<del>2020</del> 2013 2020
4. <del>[click to select]</del> Online resource	<del>Frog</del> ——Frog	<del>Collective Action Toolkit</del> Collective Action Toolkit——	<del>2019</del> 2019
5. <del>[click to select]</del>	——	——	——

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

~~On a project basis, Flash hard drive, and access to Adobe CC, and Mac. A~~Some projects may require and access to other tools and supplies as required on a project basis.~~s.~~

## Course Content and Topics

**Introduction to design thinking models-:** Design [thinking-research](#) as a way of working, thinking, doing and making. Integrating a participatory, people-centred approach in various contexts. Creating impact with empathy, innovation, curiosity, [and agency](#), [and ambiguity](#).

**The process of inquiry-:** Defining an actionable design challenge. Mapping [the a design thinking-research](#) process. Creating a diverse team — facilitator, decider, designer, stakeholder, experts, and user. Valuing positionality, lived experiences, expertise, voice and disciplinary contributions.

**Discursive Design Read:** [Indigenising Design: The Seven Grandfathers Teachings as a design methodology](#)

**Watch:** [Sarah Sze: How We See the World](#)

**Secondary research-:** Identifying constraints, conditions, and physical requirements and looking at precedents.

**Responsible Design-:** Watch: [Thinking With | Arturo Escobar | Pluriversal Politics](#)

**Collaborative research, brainstorming and framing ideas-:** Initiating an iterative process, identifying themes, creating insight statements, and learning by doing.

**Designing transmedia solutions.** Developing systems thinking. Using rapid prototyping. Testing. Valuing iteration and analysis.



**MEMO**

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**To:** LINDA PARDY  
**From:** SYLVIE MURREY  
**Cc:** TARA KASZONYI, MARK FISCHER  
**Subject:** NEW COURSE & COURSE DISCONTINUATION BUDGET APPROVAL: GDD/MEDA 222 AND GDD/ MEDA 469, GRAPHIC & DIGITAL DESIGN, COLLEGE OF ARTS  
**Date:** SEPTEMBER 1, 2023

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Dear Linda,

Please accept this memo as confirmation that my office has conducted a budget analysis of the proposed implication of:

- the discontinuation of MEDA 222 and MEDA 469
- the new courses GDD 222 and 469

I approve the discontinuation of MEDA 222 and 469 and the submission of GDD 222 and 469 to CACC and UEC for curriculum review.

Thank you,

A handwritten signature in black ink that reads "Sylvie Murray".

Dr. Sylvie Murray (she/her)  
Dean, College of Arts  
Faculty of Humanities  
Faculty of Social Sciences  
[Sylvie.murray@ufv.ca](mailto:Sylvie.murray@ufv.ca)  
604-854-4515

**Memo for Program Changes**

To: Linda Pardy

From: Jennifer Deon

Date: August 4, 2023

**Subject: Program change (Graphic and Digital Design diploma)**

1. Summary of changes (select all that apply):

- Program revision that requires new resources
- Addition of new course options or deletion or substitution of a required course
- Change to the majority of courses in an approved program
- Change to the duration, philosophy, or direction of a program
- Addition of a new field of specialization, such as a concentration
- Change in requirements for admission
- Change in requirements for residency or continuance
- Change in admission quotas
- Change which triggers an external review
- Deletion of a program not included in the Program Discontinuance policy
- Other – Please specify:

2. Rationale for change(s):

*SOCA and GDD propose discontinuing MEDA 222 and replacing it with GD 222 Design Inquiry: Ethos to fulfill the BFA Graphic and Digital Design (GDD) diploma requirements. MEDA 222 was designed in 2017 to be included in the proposed Bachelor of Media Arts (BMA) and the proposed GDD Major in the BFA. The course was initially designed by GD faculty and has always been taught by GD faculty. Designating this course as GD will streamline the workload scheduling for GDD.*

*Revisions have been made to the learning outcomes and required texts to better align with Indigenization requirements and ethos for designers.*

3. If program outcomes are new or substantially changed, explain how they align with the Institutional Learning Outcomes: *No changes made to the PLOs*

4. What consideration has been given to Indigenizing the curriculum?

*Indigenization of both courses has been considered through updates to the learning outcomes, content, topics, and recommended texts to provide the instructor and students with points of reference to integrate Indigenous perspectives into conversation and consideration throughout the design process.*

5. Will additional resources be required? If so, how will these costs be covered? *GD courses have a differential tuition fee.*

*How will students be impacted? (Indicate the projected number of students impacted.) Is the change expected to increase/decrease enrolment in the program? These courses are replacing MEDA courses already required in the program, therefore enrolment is not expected to decrease because of this change. Prerequisite recommendations and requirements added to MEDA 469 will better prepare students to take the course. Students must complete the TCPS 2: CORE-2022 (Course on Research Ethics) unless they have taken GD 222.*

6. Does the number of required core or elective credits from the program-specific discipline change? If so, will this change the total number of courses to be offered within the discipline? *No.*
7. Identify any available resources that will be used to accommodate the program changes. (Eg. seats in existing classes, conversion of sections, timetabling changes, deletion of courses, etc.) *MEDA 222 will be discontinued to accommodate the new course.*
8. Is the number of required or elective courses from other disciplines in the program changing? If so, what is the estimated impact to enrolments in these courses? *None.*  
Provide a memo from the respective dean(s) of the impacted faculty to confirm if budgetary implications have been considered and addressed.
9. Provide a memo from the program's dean to confirm that budgetary implications of the proposed changes have been considered and will be addressed within the faculty budget.

ACADEMIC CALENDAR 2023/24

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## GRAPHIC AND DIGITAL DESIGN

[ufv.ca/graphic-design](http://ufv.ca/graphic-design)

# Graphic and Digital Design diploma

The Graphic and Digital Design diploma program introduces the creative industry and the fields of brand identity, graphic/communication design, dynamic media, and interactive design. With an emphasis on problem solving, students are immersed in real world projects, issues, and contexts. Students work in innovative studios using industry standard software and Apple computers. Upon completion of the two-year diploma, graduates can gain entry-level positions in the field or in-house, freelance, or continue their studies to obtain a **Bachelor of Fine Arts degree** with a **major extended minor** or **minor** in Graphic and Digital Design.

## Program learning outcomes

Upon successful completion of the Graphic and Digital Design diploma, students will be able to:

Demonstrate a working knowledge of the creative industry.

Utilize processes, tools, and technology for graphic design practice. Analyze

visual communication problems using critical thinking skills.

Demonstrate functional competence with principles of visual organization, visual language, typography, and theory as applied to visual communication problems.

Develop strategies for planning, producing, and disseminating visual communications.

Produce communication/graphic design, information design, brand identity, interactive design, illustration, and motion graphics projects.

Apply ethics and codes of conduct in professional practice.

## Entrance requirements

- . B.C. secondary school graduation or equivalent, or minimum 19 years of age before the first day of classes.
- . Prerequisites for **CMNS 125** or **ENGL 105**
- . Applicants must meet the Degree/diploma level English language proficiency requirement. For details on how this requirement may be met, see the **English language proficiency requirement** section of the calendar.

- . Students with university-level credit must have a GPA of 2.00 on all courses attempted.
- . Portfolio of creative work with accompanying documentation. See the **Graphic and DigitalDesign** website for specific guidelines.
- . Interview may be required based on portfolio submission of visual and written requirements.

Students who do not meet these requirements might consider **Qualifying Studies**

## When to apply

Applications are accepted for entrance to the Fall and Winter semesters. For application deadlines, see **Specific intake application process**

## How to apply

- . Apply online at **[ufv.ca/admissions/apply](http://ufv.ca/admissions/apply)**

### Additional documents required for a complete application:

Proof of B.C. secondary school graduation or equivalent, if not 19 years of age or older by the first day of classes.

Official transcripts (or interim transcripts) from all post-secondary institutions attended showing grade/course achievement as per entrance requirements. To be considered official, transcripts must be sent directly to UFV from the originating institution; see the **Transfer Credit** section for details. To retain their original application date, students should order early so transcripts arrive within two weeks of the date the application is mailed or submitted.

- . When their application has been processed by the Office of the Registrar, applicants will receive information on program orientation and portfolio submission dates, and the portfolio requirements. Applicants must submit a portfolio of recently creative work and accompanying documentation, as directed in the portfolio requirements. Portfolio requirements are also available from the department or on the **Graphic and Digital Design** website. The portfolio is not due at the time of application, but must be submitted online as per the posted submission deadlines. Portfolios are reviewed and an official letter of acceptance will be sent from the Office of the Registrar.
- . Upon admission to the program applicants will be provided with registration information. A deposit is required prior to registration (see the **Fees and Other Costs** section) and will be applied toward tuition fees. Any applicant who does not register by the end of June for the Fall intake, or November for the Winter intake, will be replaced by a waitlisted applicant.
- . In cases where interim transcripts are submitted, an admission decision may be made conditional upon completion of academic requirements.



If this program is full, or applicants are waiting to find out about their admission to the program, they will be given an opportunity to register as a **Qualifying Studies** student. It is not necessary to submit a separate application form. If applicants meet the entrance requirements and a space becomes available later, they will be contacted.

For students under 19 years of age, Fall admission is conditional upon proof of B.C. secondary school graduation.

## Basis for admission decision

Admission is on a competitive basis. Completed applications will be evaluated at the portfolio review. This will include the assessment of the visual portfolio, written reflections and submitted documents. Portfolios are assessed for creative ability, exploration and experimentation, and professionalism. The entire submission requires careful preparation and attention to detail. Meeting the minimal requirements does not guarantee admission. The purpose of the interview is to assess readiness for the expectations and demands of the program and the creative industry.

If the program is full, qualified applicants will be placed on a temporary waitlist. If applicants meet the entrance requirements and a space becomes available, they will be contacted. The waitlist is void after September 1 for the Fall intake, and after January 1 for the Winter intake.

## Fees and additional costs

For general information on tuition and ancillary fees, see the **Fees and Other Costs** section. Please note that all GD designated courses have an alternate tuition rate, reflected in **Program-specific fees**. For more information on the tuition rates for GD courses, please check the **Graphic Design** webpage.

In addition to fees, students entering the diploma program are required to purchase an industry standard equipment package comprising of a MacBook Pro laptop at a cost of approximately \$2,500 to \$3,500. Details and specifications for the MacBook Pro will be provided 4 weeks before the program start date. Books and additional supplies cost approximately \$300 per semester.

For information on financial assistance, students are encouraged to visit the **Financial Aid and Awards** office.

## Program duration

The Graphic and Digital Design diploma is two years in duration and is completed in a full-time capacity.

## Part-time and non-program students

The diploma program is not offered part-time. Students who attend UFV part-time, or who are enrolled in the BFA or other programs, may take any available graphic design courses for which they have the prerequisites. Those who later decide to complete the Graphic and Digital Design diploma are required to submit an application and portfolio, and should consult the BFA Academic Advisor.

Some graphic and digital design courses use tools and technology that adapt according to current industry practice. Students pursuing lengthy completion plans should be advised that tools may change over the course of their educational plan, and earlier technology and methodology may no longer be relevant prior to completion.

## Location

The program is located on the Abbotsford campus.

## Program outline

The following courses will be included in the 60-credit diploma. The order of course offerings is at the discretion of the department, but required courses will be offered once for each cohort.

## Foundation

**Core skills**

<b>Course</b>	<b>Title</b>	<b>Credits</b>
GD 154	Typography I	3
GD 157	Digital Design Media I	3
GD 159	Digital Design Media II	3
VA 101	Figure Drawing	3
VA 113	Introduction to Drawing	
GD 281	Applied Photography and Video	3
GD 316	Print and Digital Production	3

**History and writing**

<b>Course</b>	<b>Title</b>	<b>Credits</b>
AH 203	History of Posters: The Art of Persuasion	3
GD 102	History of Graphic Design	
CMNS 125	Communicating Professionally to Academic and Workplace Audiences	3
ENGL 105	Academic Writing	

**Creative practice**

<b>Course</b>	<b>Title</b>	<b>Credits</b>
GD 101	Fundamentals of Design	3
GD 202	Interactive Design I: Foundations in Web Design	3
GD 203	Dynamic Media I: Motion Graphics	3
GD 204	Interactive Design II: Web Development for Designers	3
CIS 145	Web Publishing	
GD 216	Illustration for Visual Communication	3
GD 260	Graphic and Digital Design I	3
GD 317	Graphic and Digital Design II	3
GD 358	Interactive Design for Portfolio	3
GD 361	Portfolio Development for Visual Communication	3
GD 374	Brand Identity I: Design	3
<del>MEDA_GD_222</del>	<del>Design Ethos and the Creative Practitioner</del> <del>Design Inquiry: Ethos</del>	3
BUS 120	Essentials of Marketing (see Note)	
<b>One of:</b>		<b>3</b>

GD 254	Typography II	
GD 303	Dynamic Media II: Storytelling	
GD 304	User Experience Design	
GD 375	Brand Identity II: Packaging	

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Note: Students choosing BUS 120 require BUS 100 as a prerequisite.

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## Workload and studio expectations

Graphic and digital design courses are intensive with a minimum of four hours of homework per week for each course. Students are expected to participate and engage as they would in a professional studio environment. The curriculum emphasizes experiential learning with team-based project work and extensive studio hours. Participation in activities outside of class time is required. This includes field trips, professional events, and community projects. The diploma program is not compatible with full-time employment.

## Undergraduate continuance

Students enrolled in undergraduate courses (courses numbered 100 or higher) must maintain an undergraduate Cumulative Grade Point Average (CGPA) of at least 2.00 to remain enrolled in Good Academic Standing at UFV. Students in Good Academic Standing will have no registration limits placed on them. Failure to meet the minimum CGPA requirement will result in restrictions on registration and may eventually lead to academic suspension from undergraduate studies at UFV. Students on Academic Warning or Academic Probation are limited to registering in 10 credits. For further details, see the **Academic standing and undergraduate continuance** section of the academic calendar. Academic standing is governed by UFV's **Undergraduate Continuance policy (92)**

## Course repetition

Students may not register in a course more than twice, for credit or for audit, without permission of the appropriate dean or designate. Where a course has been repeated, only the higher grade is counted in the GPA calculation.

## Residency

Students must complete at least 30 of the credits required for the Graphic and Digital Design diploma at UFV. Transfer credits and credits earned through prior learning assessment, including course challenge, may only be applied for up to 30 credits of the 60-credit diploma.

## Graduation requirements

It is the student's responsibility to ensure all program requirements are met. This should be done by regular consultation with the BFA Academic Advisor. To be eligible to graduate, students must achieve a program GPA of 2.00. Diploma candidates who qualify to receive a Graphic and Digital Design diploma must be approved by the UFV Arts division and the Senate.

Students must apply for graduation in the first month of their final semester. Visit the **Graduation webpage** for more information. The final deadline for students who wish to attend the June Convocation ceremony is April 1 of each year, with all program requirements completed by April 30.

## Course listings

For complete details on courses see the **course descriptions** section.

**Return to main Graphic and Digital Design page**



**University of the Fraser Valley**  
33844 King Road Abbotsford, BC  
Canada V2S 7M8  
**604-504-744**

**Memo for Program Changes**

To: Linda Pardy

From: Jennifer Deon

Date: August 4, 2023

**Subject: Program change (Graphic and Digital Design extended minor and minor)**

1. Summary of changes (select all the apply):

- Program revision that requires new resources
- Addition of new course options or deletion or substitution of a required course
- Change to the majority of courses in an approved program
- Change to the duration, philosophy, or direction of a program
- Addition of a new field of specialization, such as a concentration
- Change in requirements for admission
- Change in requirements for residency or continuance
- Change in admission quotas
- Change which triggers an external review
- Deletion of a program not included in the Program Discontinuance policy
- Other – Please specify:

2. Rationale for change(s):

*SOCA and GDD propose discontinuing MEDA 222 and MEDA 469 and replacing them with GD 222 Design Inquiry: Ethos and GD 469 Design Inquiry: Practice to fulfill the BFA Graphic and Digital Design (GDD) major requirements. MEDA 222 and MEDA 469 were designed in 2017 to be included in the proposed Bachelor of Media Arts (BMA) and the proposed GDD Major in the BFA. The courses were initially designed by GD faculty and have always been taught by GD faculty. Designating these courses as GD will streamline the workload scheduling for GDD.*

*Revisions have been made to the learning outcomes and required texts to better align with Indigenization requirements, ethos in design research and application, and research methodologies while meeting program and institutional learning outcomes.*

3. If program outcomes are new or substantially changed, explain how they align with the Institutional Learning Outcomes: *No changes made to the PLOs*

4. What consideration has been given to Indigenizing the curriculum?

*Indigenization of both courses has been considered through updates to the learning outcomes, content, topics, and recommended texts to provide the instructor and students with points of reference to integrate Indigenous perspectives into conversation and consideration throughout the design process.*

5. Will additional resources be required? If so, how will these costs be covered? *GD courses have a differential tuition fee.*



*How will students be impacted? (Indicate the projected number of students impacted.) Is the change expected to increase/decrease enrolment in the program? These courses are replacing MEDA courses already required in the program, therefore, enrolment is not expected to decrease because of this change. Prerequisite recommendations and requirements added to MEDA 469 will better prepare students to take the course: students must now complete the TCPS 2: CORE-2022 (Course on Research Ethics) unless they have taken GD 222, so they may engage in participatory design research.*

6. Does the number of required core or elective credits from the program-specific discipline change? If so, will this change the total number of courses to be offered within the discipline? *No.*
7. Identify any available resources that will be used to accommodate the program changes. (Eg. seats in existing classes, conversion of sections, timetabling changes, deletion of courses, etc.) *MEDA 222 and MEDA 469 will be discontinued to accommodate the two new courses.*
8. Is the number of required or elective courses from other disciplines in the program changing? If so, what is the estimated impact to enrolments in these courses? *None.*  
Provide a memo from the respective dean(s) of the impacted faculty to confirm if budgetary implications have been considered and addressed.
9. Provide a memo from the program's dean to confirm that budgetary implications of the proposed changes have been considered and will be addressed within the faculty budget.

ACADEMIC CALENDAR 2023/24

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## GRAPHIC AND DIGITAL DESIGN

[ufv.ca/graphic-design](http://ufv.ca/graphic-design)

# Graphic and Digital Design extended minor

This extended minor can be applied to any degree program at UFV, provided the degree accepts extended minors. This section specifies the extended minor discipline requirements only. Please refer to the specific degree section for information on additional requirements, declaration eligibility, and residency requirements.

The Graphic and Digital Design extended minor can be combined with another creative practice program only in the Bachelor of Fine Arts degree. Creative practice programs are offered in Creative Writing, Graphic and Digital Design, Theatre, and Visual Arts.

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**Note:** The Graphic and Digital Design extended minor culminates in upper-level courses that require a series of sequential skills obtained over several semesters. Students should make strategic course selections over at least a two-year period to ensure timely program completion.

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The Graphic and Digital Design extended minor offers optional streams in Dynamic Media, Interactive Design, Communication Design, or Brand Identity.

- **Dynamic Media:** GD 203, GD 216, GD 303, or GD 403

This stream is image-based and introduces motion graphics, video, kinetic typography, and character design for design projects and storytelling.

- **Interactive Design:** GD 202, (GD 204 or CIS 145), GD 302, GD 304, or GD 358

This stream focuses on design for digital screens including websites, tablets, and mobile devices. Students are introduced to interface design, development, UX, and content management.

- **Communication Design:** GD 101, GD 254, GD 260, GD 317, GD 450, or GD 460

This stream introduces publishing, promotion, information design, and social responsibility. The emphasis is on problem solving and human-centred solutions in print and digital media.

- **Brand Identity:** GD 101, GD 254, GD 260, GD 374, GD 375, GD 450, or GD 460

This stream offers a foundation in communication design and introduces the field of brand identity including logo design, packaging design, and sustainability principles.

## Program learning outcomes

Upon successful completion of the Graphic and Digital Design extended minor, students will be able to:

- Demonstrate functional competence with principles of visual organization, visual language, typography, and theory as applied to visual communication problems.

Analyze visual communication problems using critical thinking skills. Utilize processes, tools, and technology for graphic design practice.

## Program outline



**Lower-level requirements: 18 credits**

<b>Course</b>	<b>Title</b>	<b>Credits</b>
GD 102	History of Graphic Design	3
	Any lower-level AH or MACS course	
GD 154	Typography I	3
GD 157	Digital Design Media I	3
GD 159	Digital Design Media II	3
<b>Six credits from:</b>		<b>6</b>
	Lower-level GD courses	
CIS 145	Web Publishing	
<del>MEDA_GD_222</del>	<del>Design Ethos and the Creative Practitioner</del> <del>Design Inquiry: Ethos</del>	

**Lower-level elective options**

For the Dynamic Media stream, choose GD 203 and GD 216.

For the Interactive Design stream, choose GD 202 and one of GD 204 or CIS 145.

For the Communication Design stream, choose GD 101, GD 254, and/or GD 260. For the



Brand Identity stream, choose GD 101, GD 254, and/or GD 260.

Upper-level requirements: 15 credits



Course	Title	Credits
GD 361	Portfolio Development for Visual Communication	3
<b>12 credits from:</b>		12
	Upper-level GD courses (see below)	
<del>MEDA-GD_469</del>	<del>Design Thinking for Creative Leadership</del> <u>Design Inquiry: Practice</u>	
VA 360	Professional Development and Practices	

### Upper-level elective options

For the Dynamic Media stream, choose GD 303 or GD 403.

For the Interactive Design stream, choose GD 302, GD 304, or GD 358.

For the Communication Design stream, choose GD 317, GD 450, or GD 460.

For the Brand Identity stream, choose GD 374, GD 375, GD 450, or GD 460.

## Graphic and Digital Design minor

The Graphic and Digital Design minor offers an applied foundation. Students are introduced to graphic design tools, processes, and professional standards of practice and can attain skills and knowledge typically required for in-house and entry-level creative industry positions or in a field of design practice of their choice (interactive design, dynamic media, communication design, or brand identity).

This minor can be applied to any degree program at UFV, provided the degree accepts minors. This section specifies the minor discipline requirements only. Please refer to the specific degree section for information on additional requirements.



declaration eligibility, and residency requirements.

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Note: Introductory courses are offered every semester, with some 200-, 300-, and 400-level courses rotating in the Fall and Winter. Please note that the Graphic and Digital Design minor culminates in upper-level courses that require a series of sequential skills obtained over several semesters. Students should make strategic course selections over at least a two-year period to ensure timely program completion.



## Program learning outcomes

Upon successful completion of the GDD minor, students will be able to:

Demonstrate functional competence with principles of visual organization, visual language, typography, and theory as applied to visual communication problems.

Analyze visual communication problems using critical thinking skills.

Develop strategies for planning, producing, and disseminating visual communication. Utilize processes, tools, and technology for graphic design practice.

## Program outline

### Lower-level requirements: 15 credits

Course	Title	Credits
GD 157	Digital Design Media I	3
GD 159	Digital Design Media II	3
<b>Nine credits from:</b>		9
CIS 145	Web Publishing	
GD	Lower-level GD courses	

### Upper-level requirements: 15 credits





Course	Title	Credits
<b>15 credits from:</b>		15
GD	Upper-level GD courses (except GD 498 or GD 499)	
<del>MEDA-GD 469</del>	<del>Design Thinking for Creative Leadership</del> <del>Design Inquiry: Practice</del>	
VA 360	Professional Development and Practices	

## Residency

Students must complete at least 50% of the upper-level credits required in the minor or extended minor at UFV.

## Course listings

For complete details on courses see the **course descriptions** section.

**Return to main Graphic and Digital Design page**



**University of the Fraser Valley**  
 33844 King Road Abbotsford, BC  
 Canada V2S 7M8  
**604-504-744**



**Memo for Program Changes**

To: Linda Pardy

From: Jennifer Deon

Date: August 4, 2023

**Subject: Program change (Graphic and Digital Design major)**

1. Summary of changes (select all the apply):

- Program revision that requires new resources
- Addition of new course options or deletion or substitution of a required course
- Change to the majority of courses in an approved program
- Change to the duration, philosophy, or direction of a program
- Addition of a new field of specialization, such as a concentration
- Change in requirements for admission
- Change in requirements for residency or continuance
- Change in admission quotas
- Change which triggers an external review
- Deletion of a program not included in the Program Discontinuance policy
- Other – Please specify:

2. Rationale for change(s):

*SOCA and GDD propose discontinuing MEDA 222 and MEDA 469 and replacing them with GD 222 Design Inquiry: Ethos and GD 469 Design Inquiry: Practice to fulfill the BFA Graphic and Digital Design (GDD) major requirements. MEDA 222 and MEDA 469 were designed in 2017 to be included in the proposed Bachelor of Media Arts (BMA) and the proposed GDD Major in the BFA. The courses were initially designed by GD faculty and have always been taught by GD faculty. Designating these courses as GD will streamline the workload scheduling for GDD.*

*Revisions have been made to the learning outcomes and required texts to better align with Indigenization requirements, ethos in design research and application, and research methodologies while meeting program and institutional learning outcomes.*

3. If program outcomes are new or substantially changed, explain how they align with the Institutional Learning Outcomes: *No changes made to the PLOs*
4. What consideration has been given to Indigenizing the curriculum?  
*Indigenization of both courses has been considered through updates to the learning outcomes, content, topics, and recommended texts to provide the instructor and students with points of reference to integrate Indigenous perspectives into conversation and consideration throughout the design process.*
5. Will additional resources be required? If so, how will these costs be covered? *GD courses have a differential tuition fee.*

*How will students be impacted? (Indicate the projected number of students impacted.) Is the change expected to increase/decrease enrolment in the program? These courses are replacing MEDA courses already required in the program, therefore, enrolment is not expected to decrease because of this change. Prerequisite recommendations and requirements added to MEDA 469 will better prepare students to take the course: students must now complete the TCPS 2: CORE-2022 (Course on Research Ethics) unless they have taken GD 222, so they may engage in participatory design research.*

6. Does the number of required core or elective credits from the program-specific discipline change? If so, will this change the total number of courses to be offered within the discipline? *No.*
7. Identify any available resources that will be used to accommodate the program changes. (Eg. seats in existing classes, conversion of sections, timetabling changes, deletion of courses, etc.) *MEDA 222 and MEDA 469 will be discontinued to accommodate the two new courses.*
8. Is the number of required or elective courses from other disciplines in the program changing? If so, what is the estimated impact to enrolments in these courses? *None.*  
Provide a memo from the respective dean(s) of the impacted faculty to confirm if budgetary implications have been considered and addressed.
9. Provide a memo from the program's dean to confirm that budgetary implications of the proposed changes have been considered and will be addressed within the faculty budget.

ACADEMIC CALENDAR 2023/24

**GRAPHIC AND DIGITAL DESIGN**  
[ufv.ca/graphic-design](http://ufv.ca/graphic-design)

# Graphic and Digital Design major

This section specifies the Graphic and Digital Design major requirements only. Please refer to the **Bachelor of Fine Arts** section for information on additional requirements. Students who have completed the Graphic and Digital Design diploma should consult with an Academic Advisor regarding laddering into this major in the BFA degree.

The Graphic and Digital Design major culminates in upper-level courses that require a series of sequential skills obtained over several semesters. Some GD courses are only offered annually. Students should make strategic course selections over at least a two-year period to ensure timely program completion.

Students will complete requirements in three curriculum areas:

Creative practice (54 credits) Professional

practice (24 credits)

Theory, criticality, and context (18-20 credits)

## Lower-level requirements: 48 credits

### Creative practice: 36 credits

Course	Title	Credits
GD 101	Fundamentals of Design	3
GD 154	Typography I	3
GD 157	Digital Design Media I	3
GD 159	Digital Design Media II	3
GD 202	Interactive Design I: Foundations in Web Design	3
GD 203	Dynamic Media I: Motion Graphics	3

GD 204	Interactive Design II: Web Development for Designers	3
CIS 145	Web Publishing	
GD 216	Illustration for Visual Communication	3
GD 254	Typography II	3
GD 260	Graphic & Digital Design I	3
GD 281	Applied Photography and Video	3
VA 101	Figure Drawing	3
VA 113	Introduction to Drawing	

**Theory, criticality, and context: 12 credits**

<b>Course</b>	<b>Title</b>	<b>Credits</b>
AH 203	History of Posters — The Art of Persuasion	3
GD 102	History of Graphic Design	
BUS 120	Essentials of Marketing	3
<u>MEDA-GD_222</u>	<u>Design Inquiry: EthosDesign-Ethos and the Creative-Practitioner</u>	

<b>Two of:</b>	6
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AH, ANTH, ECON, ENV, GEOG, HSER, POSC, PSYC, SOC, or SOWK	
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**Upper-level requirements: 48-50 credits**

**Creative practice: 18 credits**

Course	Title	Credits
GD 303	Dynamic Media II: Storytelling	3
GD 316	Print and Digital Production	3
GD 317	Graphic and Digital Design II	3
GD 374	Brand Identity I: Design	3
GD 375	Brand Identity II: Packaging	3
GD 403	Dynamic Media III: Titling and Video	3
GD 302	Interactive Design III — Applied Web	

**Professional practice: 24 credits**

Course	Title	Credits
GD 357	Digital Project Management for Creative Practitioners	3
GD 358	Interactive Design for Portfolio	3

GD 361	Portfolio Development for Visual Communication	3
GD 450	Design Systems I: Experiential Graphic Design	3
GD 460	Design Systems II: Transmedia Solutions	3
GD 462	Visual Communication Capstone Project	6
<b>One of:</b>		3
ARTS 380	Practicum/Internship II	
COOP 110	Co-op Work Term Performance and Report I (see Note)	
GD 498	Directed Study in Graphic Digital Design I	
GD 499	Directed Study in Graphic Digital Design II	

Note: COOP credits not used toward program requirements can be used toward elective requirements in the BFA degree.

**Theory, criticality, and context: 6-8 credits**

<b>Course</b>	<b>Title</b>	<b>Credits</b>
GD 304	User Experience Design	3
<b>One of:</b>		3-5
GEOG 464	Community Planning and Development: Local Applied Studio	



GEOG 466	Community Planning and Development: International Studio	
<del>MEDA-GD_469</del>	Design <del>Thinking for Creative Leadership</del> <u>Inquiry: Practice</u>	

## Residency

At least 50% of the upper-level credits for the major must be completed at UFV.

## Declaration requirements

Students declaring the GDD major must have completed 30 credits with a CGPA of 2.0 or better. At least nine of the 30 credits completed must be in GD courses.

Students are required to purchase a MacBook Pro laptop computer according to specifications provided by the department. Please contact the GDD Lab Coordinator upon declaration to arrange equipment configuration and Adobe

For further information on the declaration process, please see the **BFA section** of the calendar.

## Course listings

For complete details on courses see the **course descriptions** section.

**Return to main Graphic and Digital Design page**



**University of the Fraser Valley**

33844 King Road Abbotsford, BC

Canada V2S 7M8

**604-504-744**



**MEMO**

---

**To:** Linda Pardy  
**From:** Sylvie Murrey  
**Cc:** Tara Kaszonyi, Mark Fischer  
**Subject:** Program Changes Budget Approval: GRAPHIC & DIGITAL DESIGN MAJOR, EXTENDED MINOR, MINOR, AND DIPLOMA, GRAPHIC & DIGITAL DESIGN, COLLEGE OF ARTS  
**Date:** SEPTEMBER 1, 2023

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Dear Linda,

Please accept this memo as confirmation that my office has conducted a budget analysis of the proposed changes to the Graphic and Digital Design Major, Extended Minor, Minor, and Diploma and I approve their submission to CACC and UEC for curriculum review.

Thank you,

A handwritten signature in black ink that reads "Sylvie Murray".

Dr. Sylvie Murray (she/her)  
Dean, College of Arts  
Faculty of Humanities  
Faculty of Social Sciences  
[Sylvie.murray@ufv.ca](mailto:Sylvie.murray@ufv.ca)  
604-854-4515

**Memo for Course Changes**

To: Linda Pardy, College of the Arts Curriculum Committee Chair

From: Anna Cook, Philosophy Department Head

Date: Monday, September 11, 2023

**Subject: Proposal for Discontinuation of RLST 201**

*Note that even minor changes may result in comments from committees on all aspects of the course.*

1. Summary of changes (select all that apply):

- Six-year review
- Number and/or course code
- Credits and/or total hours
- Title
- Calendar description
- Prerequisites and/or co-requisites
- Frequency of course offering
- Learning outcomes
- Delivery methods and/or texts and resource materials
- PLAR options, grading system, and/or evaluation methods
- Discontinuation of course
- Other – Please specify:

2. Rationale for change: **RLST 201 was last offered in Winter 2022, but has low historic enrollment, typically being offered as an independent study.**

**It was last reviewed in 9/1/1996 and is being discontinued as part of curriculum housekeeping.**

3. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s) and contribute to students' ability to meet the [Institutional Learning Outcomes \(ILOs\)](#): **NA**
4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? **NA**
5. Which program areas have been consulted about the change(s)? **NA**
6. In what ways does this course (not just the proposed changes) contribute to [Indigenizing Our Academy](#)? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: [UFV Integrated Strategic Plan](#), [Fulfilling Our Commitment to Aboriginal Peoples policy \(BRP-200.05\)](#), the [TRC Calls to Action](#), and/or the [United Nations Declaration on the Rights of Indigenous Peoples \(UNDRIP\)](#). **NA**
7. How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods? **NA**
8. If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc. **NA**

9. Estimate of the typical costs for this course, including textbooks and other materials (excluding tuition): **NA**

**Memo for Course Changes**

To: Linda Pardy, College of the Arts Curriculum Committee Chair

From: Anna Cook, Philosophy Department Head

Date: Monday, September 11, 2023

**Subject: Proposal for Discontinuation of RLST 202**

*Note that even minor changes may result in comments from committees on all aspects of the course.*

1. Summary of changes (select all that apply):

- Six-year review
- Number and/or course code
- Credits and/or total hours
- Title
- Calendar description
- Prerequisites and/or co-requisites
- Frequency of course offering
- Learning outcomes
- Delivery methods and/or texts and resource materials
- PLAR options, grading system, and/or evaluation methods
- Discontinuation of course
- Other – Please specify:

2. Rationale for change: **RLST 202 was last offered in Fall 2021, but has low historic enrollment, typically being offered as an independent study.**

**It was last reviewed in 1/1/1997 and is being discontinued as part of curriculum housekeeping.**

3. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s) and contribute to students' ability to meet the [Institutional Learning Outcomes \(ILOs\)](#): **NA**
4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? **NA**
5. Which program areas have been consulted about the change(s)? **NA**
6. In what ways does this course (not just the proposed changes) contribute to [Indigenizing Our Academy](#)? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: [UFV Integrated Strategic Plan](#), [Fulfilling Our Commitment to Aboriginal Peoples policy \(BRP-200.05\)](#), the [TRC Calls to Action](#), and/or the [United Nations Declaration on the Rights of Indigenous Peoples \(UNDRIP\)](#). **NA**
7. How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods? **NA**
8. If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc. **NA**

9. Estimate of the typical costs for this course, including textbooks and other materials (excluding tuition): **NA**

**Memo for Course Changes**

To: Linda Pardy, College of the Arts Curriculum Committee Chair

From: Anna Cook, Philosophy Department Head

Date: Monday, September 11, 2023

**Subject: Proposal for Discontinuation of RLST 320**

*Note that even minor changes may result in comments from committees on all aspects of the course.*

1. Summary of changes (select all that apply):
  - Six-year review
  - Number and/or course code
  - Credits and/or total hours
  - Title
  - Calendar description
  - Prerequisites and/or co-requisites
  - Frequency of course offering
  - Learning outcomes
  - Delivery methods and/or texts and resource materials
  - PLAR options, grading system, and/or evaluation methods
  - Discontinuation of course
  - Other – Please specify:
  
2. Rationale for change: **RLST 320 was last offered in Fall 2022, but has low historic enrollment, typically being offered as an independent study.**  
**It was last reviewed in 9/1/2006 and is being discontinued as part of curriculum housekeeping.**
  
3. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s) and contribute to students' ability to meet the [Institutional Learning Outcomes \(ILOs\)](#): **NA**
  
4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? **NA**
  
5. Which program areas have been consulted about the change(s)? **NA**
  
6. In what ways does this course (not just the proposed changes) contribute to [Indigenizing Our Academy](#)? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: [UFV Integrated Strategic Plan](#), [Fulfilling Our Commitment to Aboriginal Peoples policy \(BRP-200.05\)](#), the [TRC Calls to Action](#), and/or the [United Nations Declaration on the Rights of Indigenous Peoples \(UNDRIP\)](#). **NA**
  
7. How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods? **NA**
  
8. If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc. **NA**



9. Estimate of the typical costs for this course, including textbooks and other materials (excluding tuition): **NA**

**Memo for Course Changes**

To: Linda Pardy, College of the Arts Curriculum Committee Chair

From: Anna Cook, Philosophy Department Head

Date: Monday, September 11, 2023

**Subject: Proposal for Discontinuation of RLST 330**

*Note that even minor changes may result in comments from committees on all aspects of the course.*

1. Summary of changes (select all that apply):
  - Six-year review
  - Number and/or course code
  - Credits and/or total hours
  - Title
  - Calendar description
  - Prerequisites and/or co-requisites
  - Frequency of course offering
  - Learning outcomes
  - Delivery methods and/or texts and resource materials
  - PLAR options, grading system, and/or evaluation methods
  - Discontinuation of course
  - Other – Please specify:
  
2. Rationale for change: **RLST 330 was last offered in Winter 2022, but has low historic enrollment, typically being offered as an independent study.**  
**It was last reviewed in 1/1/2001 and is being discontinued as part of curriculum housekeeping.**
  
3. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s) and contribute to students' ability to meet the [Institutional Learning Outcomes \(ILOs\)](#): **NA**
  
4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? **NA**
  
5. Which program areas have been consulted about the change(s)? **NA**
  
6. In what ways does this course (not just the proposed changes) contribute to [Indigenizing Our Academy](#)? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: [UFV Integrated Strategic Plan](#), [Fulfilling Our Commitment to Aboriginal Peoples policy \(BRP-200.05\)](#), the [TRC Calls to Action](#), and/or the [United Nations Declaration on the Rights of Indigenous Peoples \(UNDRIP\)](#). **NA**
  
7. How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods? **NA**
  
8. If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc. **NA**

9. Estimate of the typical costs for this course, including textbooks and other materials (excluding tuition): **NA**

**Memo for Course Changes**

To: Linda Pardy, College of the Arts Curriculum Committee Chair

From: Anna Cook, Philosophy Department Head

Date: Monday, September 11, 2023

**Subject: Proposal for Discontinuation of RLST 340**

*Note that even minor changes may result in comments from committees on all aspects of the course.*

1. Summary of changes (select all that apply):
  - Six-year review
  - Number and/or course code
  - Credits and/or total hours
  - Title
  - Calendar description
  - Prerequisites and/or co-requisites
  - Frequency of course offering
  - Learning outcomes
  - Delivery methods and/or texts and resource materials
  - PLAR options, grading system, and/or evaluation methods
  - Discontinuation of course
  - Other – Please specify:
  
2. Rationale for change: **RLST 340 was last offered in Summer 2022, but has low historic enrollment, typically being offered as an independent study.**  
**It was last reviewed in 9/1/2007 and is being discontinued as part of curriculum housekeeping.**
  
3. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s) and contribute to students' ability to meet the [Institutional Learning Outcomes \(ILOs\)](#): **NA**
  
4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? **NA**
  
5. Which program areas have been consulted about the change(s)? **NA**
  
6. In what ways does this course (not just the proposed changes) contribute to [Indigenizing Our Academy](#)? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: [UFV Integrated Strategic Plan](#), [Fulfilling Our Commitment to Aboriginal Peoples policy \(BRP-200.05\)](#), the [TRC Calls to Action](#), and/or the [United Nations Declaration on the Rights of Indigenous Peoples \(UNDRIP\)](#). **NA**
  
7. How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods? **NA**
  
8. If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc. **NA**

9. Estimate of the typical costs for this course, including textbooks and other materials (excluding tuition): **NA**

**Memo for Course Changes**

To: Linda Pardy, College of the Arts Curriculum Committee Chair

From: Anna Cook, Philosophy Department Head

Date: Monday, September 11, 2023

**Subject: Proposal for Discontinuation of RLST 380**

*Note that even minor changes may result in comments from committees on all aspects of the course.*

1. Summary of changes (select all that apply):

- Six-year review
- Number and/or course code
- Credits and/or total hours
- Title
- Calendar description
- Prerequisites and/or co-requisites
- Frequency of course offering
- Learning outcomes
- Delivery methods and/or texts and resource materials
- PLAR options, grading system, and/or evaluation methods
- Discontinuation of course
- Other – Please specify:

2. Rationale for change: **RLST 380 was last offered in Summer 2021, but has low historic enrollment, typically being offered as an independent study.**

**It was last reviewed in 9/1/2009 and is being discontinued as part of curriculum housekeeping.**

3. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s) and contribute to students' ability to meet the [Institutional Learning Outcomes \(ILOs\)](#): **NA**
4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? **NA**
5. Which program areas have been consulted about the change(s)? **NA**
6. In what ways does this course (not just the proposed changes) contribute to [Indigenizing Our Academy](#)? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: [UFV Integrated Strategic Plan](#), [Fulfilling Our Commitment to Aboriginal Peoples policy \(BRP-200.05\)](#), the [TRC Calls to Action](#), and/or the [United Nations Declaration on the Rights of Indigenous Peoples \(UNDRIP\)](#). **NA**
7. How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods? **NA**
8. If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc. **NA**

9. Estimate of the typical costs for this course, including textbooks and other materials (excluding tuition): **NA**

**UEC Pre-Check Rubric**

**Course Submissions**

Rationale Memo	Yes	Needs Revision	No
All checked boxes from Question 1 are addressed in the rationale (Question 2).			
Changes to learning outcomes reflect UFV Curriculum Quality Guidelines.			
All relevant departments and program areas have been consulted about changes that may affect them and their responses to consultation are included.			
The memo explains how the course contributes to Indigenization or decolonization at UFV through its outcomes, course content, assignment design, or instructional methods.			
The memo explains how the course reflects principles of Equity, Diversity, and Inclusion through its design, content, or approaches.			
The Dean has seen the proposal and confirms any budgetary implications are understood.			
Course Outline Form	Yes	Needs Revision	No
The current course outline form is used and changes are tracked.			
The Calendar Description explains what the course is about in language that is consistent with the discipline and easy to understand. The focus is on the course topics and student activities, not on instructional methods or assessment. Notes are used correctly.			
Changes to prerequisites are explained and evidence for the need to change is provided. Changes are in accordance with Policy 84.			
Typical structure of hours is clear and adds up. Hours make sense given the number of credits.			
All Course Details sections are complete.			
Learning outcomes align with the level of the course, reflect Bloom's taxonomy, and demonstrate the integration of Indigenous epistemologies and pedagogies when possible.			
Evaluation methods align with learning outcomes. Details of assessment are provided so it is clear where the marks are assigned.			
The Typical Instructional Methods section is used to show Indigenization and decolonization through pedagogy, to explain classroom approaches, or to provide additional necessary information about the way the course is taught.			
Texts and Resource Materials are current and reflect the course content and learning outcomes.			
The Course Content and Topics section is concise, but detailed enough for students and transfer institutions to understand the typical structure of the topics throughout the semester.			