

UNDERGRADUATE EDUCATION COMMITTEE (UEC) MEETING November 24, 2023 - 10:00 AM A225

AGENDA

Page

1.	APPROVAL	OF THE	AGENDA
			AOLINDA

2. APPROVAL OF UEC MINUTES

5 - 9 **2.1.** UEC draft minutes: Oct. 27, 2023

MOTION: To approve the draft minutes as presented.

3. COURSES AND PROGRAMS

 10 3.1. Arts: Courses

 13
 Discontinuation: MUSC 100, 101, 150, 202

MOTION: To approve the discontinuation of MUSC 100, 101, 150, and 202.

14 -3.2.Culture, Media, and Society: Courses46Review with changes including prerequisites: MACS 210, 215, 221Review with changes including title and prerequisites: MACS 230Review with changes including prerequisites: MACS 240, 299Review with changes: MACS 399, MACS 460/SOC 460

MOTION: To approve the MACS course outlines as presented.

47 -3.3.Graphic and Digital Design: Courses
Changes including prerequisites: GD 159, 254, 358
Changes including title and course code: GD 222 (formerly MEDA 222)
Changes including title and course code: GD 469 (formerly MEDA 469)

MOTION: To approve the GD course outlines as presented.

67 -3.4.Modern Languages: Courses99Review with changes: JAPN 101, 102, 103Review with changes including prerequisites: JAPN 201Review with changes: JAPN 202

Page		Review with changes including title and total hours: JAPN 301, 302
		New course: JAPN 251, Introduction to Japanese Society and Culture
		MOTION: To approve the JAPN course outlines as presented.
100 - 112	3.5.	Social Work and Human Services: Courses Changes including title and pre/corequisites: HSER 130 Changes including title, prerequisites, and pre/corequisites: HSER 131 and 230
		MOTION: To approve the HSER course outlines as presented.
113 - 134	3.6.	Creative Arts: SOCA courses <u>New course</u> : SOCA 100, Ways of Seeing Art, Digital Media, and Visual Culture <u>New course</u> : SOCA 105, Ways of Writing About Art, Design, Digital Media, and Visual Culture <u>New course</u> : SOCA 201, Introduction to Visual Studies <u>New course</u> : SOCA 402, Seminar in Visual Studies
		MOTION: To approve the SOCA course outlines as presented.
135 - 196	3.7.	Creative Arts: VA courses (new) New course: VA 100: Introduction to Visual Art New course: VA 110: Creating on a Theme New course: VA 260: Professional Skills for Visual Artists New course: VA 295: Special Topics in Studio Fundamentals New course: VA 300: Creative Research Methods New course: VA 301: Creative Praxis New course: VA 301: Creative Praxis New course: VA 310: Art, Gender, and the Body New course: VA 311: Place and Art-Making New course: VA 325: Advanced Studio: Figure Painting and Figure Drawing New course: VA 391: Socially Engaged Art Practices New course: VA 405: Senior Studio Project New course: VA 405: Senior Studio Project New course: VA 490: Directed Studies in Studio Practice

MOTION: To approve the new VA course outlines as presented.

197 -3.8. Creative Arts: VA courses (revised)

261

Review with changes including total hours:VA 113Review with changes including title, prerequisites, and total hours:VA 221, 223,231, 251, 271, 280Review with changes including title, prerequisites, and total hours, and coursenumber:VA 225 (formerly VA 101)Review with changes including title and prerequisites:VA 283Review with changes including title, prerequisites, and total hours:VA 321, 331,351, 360, 371VA 321, 331,

Page Review with changes including title and prerequisites: VA 383

Review including prerequisites and total hours: VA 395

MOTION: To approve the revised VA course outlines as presented.

262 -3.9.Creative Arts: Programs295Changes to program require

<u>Changes to program requirements</u>: Visual Arts diploma <u>Changes to program requirements</u>: Visual Arts major <u>Changes to program requirements</u>: Visual Arts extended minor <u>Changes to program requirements</u>: Visual Arts minor

MOTION: To approve the changes to the Visual Arts diploma as presented, effective September 2024.

MOTION: To approve the changes to the Visual Arts major as presented, effective September 2024.

MOTION: To approve the changes to the Visual Arts extended minor and minor as presented, effective September 2024.

296 - **3.10.** History: Courses

345

370

Review with changes: HIST 122, 162/LAS 162, 211, 212, 309, 321, 325

<u>New course</u>: HIST 371, Populism in America: From Andrew Jackson to Donald Trump

<u>New course</u>: HIST 386, History of East Asian Communities in North America: Migration, Denial, and Belonging

<u>New course</u>: HIST 482, Under the Shogun: Social History of Early Modern Japan

MOTION: To approve the HIST course outlines as presented.

346 -3.11.History: Programs354Changes to program

Changes to program requirements: History major

MOTION: To approve the changes to the History major as presented, effective September 2024.

355 - **3.12.** Planning, Geography, and Environmental Studies: Programs

<u>Changes to program</u>: Stó:lō Téméxw Responsibility, Reflection and (Re)Storying associate certificate (formerly Indigenous Maps, Films, Rights, and Land Claims associate certificate)

MOTION: To recommend approval of the changes to the Stó:lō Téméxw Responsibility, Reflection and (Re)Storying associate certificate as presented, effective May 2024.

4. OTHER BUSINESS/DISCUSSION ITEMS

Page 4.1. Policy Subcommittee

MOTION: To approve the revised Policy Subcommittee Terms of Reference.

4.2. UEC meeting schedule

- 4.3. APPC report
- 4.4. Senate report
- 4.5. Future topics for discussion

5. ADJOURNMENT

372

371



UNDERGRADUATE EDUCATION COMMITTEE (UEC) MEETING

October 27, 2023 10:00 AM - A225 Abbotsford Campus

DRAFT MINUTES

PRESENT:Donna Alary, Michael Batu, Chris Campbell, Claire Carolan, Rhonda Colwell, Vlad Dvoracek,
Samantha Hannah, Claire Hay, Carl Janzen, Amber Johnston, David Johnston, Selena Karli,
Dana Landry, and Linda PardyABSENT:Ian Affleck, Shirley Hardman, Olivia Jackson, Bobby Jaswal, William Maher, Kate McCulloch,
David McGuire, Lisa McMartin, Gurjot Singh, Shel Stefan, and Kevin Wainwright
Hannah Celinski, Andrea Hughes, Lin Long, Heather McAlpine, Marlene Murray, Elaine
Newman, Candace Stewart-Smith, Donna Tafreshi, Liana ThompsonRECORDER:Amanda Grimson

1. APPROVAL OF THE AGENDA

2. APPROVAL OF UEC MINUTES

2.1. UEC draft minutes: September 29, 2023

MOTION:

To approve the draft minutes as presented. CARRIED

3. COURSES AND PROGRAMS

3.1. Adult Education <u>Review with changes</u>: ADED 215 <u>Review with changes including prerequisites</u>: ADED 340, 407, 420

MOTION:

To approve the ADED course outlines as presented. CARRIED

3.2. English

<u>Review with changes</u>: ENGL 200, 309, 325, 491, 492 <u>Review with changes including title</u>: ENGL 240, 340, 354, 356 <u>Review with changes including change to special topics</u>: ENGL 323

English proposed changing ENGL 323 to a special topics course, but there were some concerns with the rationale. As this change was made after CACC approval, it should go back to the Dean and/or CACC for further consultation.

MOTION:

To approve the ENGL course outlines as amended, except for ENGL 323:

• ENGL 240 calendar description: "Canadian literature in English" changed to "literatures in Canada in English"

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• ENGL 491: "advisor" changed to "faculty supervisor" CARRIED

3.3. Philosophy

Discontinuation: RLST 201, 202, 320, 330, 340, 380

MOTION:

To approve the discontinuation of RLST 201, 202, 320, 330, 340, 380 as presented. CARRIED

3.4. Psychology

Review with changes including title and prerequisites: PSYC 301

MOTION:

To approve the PSYC 301 course outline as presented. CARRIED

3.5. Engineering

<u>Name change and new credential</u>: Engineering Common Core certificate (formerly Engineering Transfer program)

As noted in the proposal memo, it is acknowledged that this is outside the current definition of "certificate" in the Credentials policy (64).

It was clarified that if a student completes this certificate and continues at UFV, there will not be a limit on the number of credits they can apply to the Associate of Science or another diploma or degree. This is indicated in the Laddering Options section of the proposal and should be made clear to students.

MOTION:

To recommend creation of the Engineering Common Core certificate as presented. CARRIED

3.6. Communication

New program: Digital Communication and Promotion post-baccalaureate diploma

Chair was passed to the Vice Chair for this item.

MOTION:

To recommend approval of the Digital Communication and Promotion postbaccalaureate diploma as presented. CARRIED

3.7. Arts and Integrated Studies

Changes including title, prerequisites, and course code: AIS 111 (formerly CSM 104)

<u>Changes including title, prerequisites, and course code</u>: AIS 280 (formerly ARTS 280)

<u>Changes including title, credits, prerequisites, and course code</u>: AIS 380 (formerly ARTS 380)

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<u>Changes including title, credits, prerequisites, total hours, and course code</u>: AIS 480 (formerly ARTS 480)

<u>Changes including title, antirequisite courses, and course code</u>: AIS 299 (formerly ARTS 299)

<u>Changes including title, prerequisites, and course code</u>: AIS 398 (formerly PORT 398)

<u>Changes including title and course code</u>: AIS 399 (formerly PORT 399) <u>Changes including title, credits, prerequisites, and course code</u>: AIS 401 (formerly ARTS 401)

A revised AIS 111 course outline was made available prior to the meeting, which included the following changes:

- Prerequisites changed from "fewer than 18 credits" to "none"
- Reference to Canada's nine Skills for Success removed from calendar description, learning outcomes, and course content

It was noted that AIS 280 includes 61 total hours; this is unusual but intentional.

MOTION:

To approve the creation of the course code AIS (Arts and Integrated Studies). CARRIED

MOTION:

To approve the AIS course outlines as amended: • AIS 398 evaluation: remove "holistic assessment"

CARRIED

Bachelor of Arts: Changes to program requirements Bachelor of Integrated Studies: Changes to program requirements

MOTION:

To approve the changes to the Bachelor of Arts and Bachelor of Integrated Studies as presented, effective September 2024. CARRIED

4. OTHER BUSINESS/DISCUSSION ITEMS

4.1. Centre for Experiential and Career Education (CECE)

Liana Thompson (Executive Director, Student Academic Affairs) and Candace Stewart-Smith (Director, CECE) presented information about Work Integrated Learning (WIL), which includes:

- Apprenticeship
- Co-operative Education
- Internships
- Entrepreneurship
- Service learning
- Applied research projects
- Mandatory professional practicum/clinical placement
- Field placement
- Work experience

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Academic units are encouraged to become familiar with the different forms of WIL, connect with CECE as they design programming that includes WIL, and communicate WIL activities to CECE for reporting purposes.

4.2. Subcommittee membership

UEC Policy Subcommittee

Current membership for 2023/24:

- UEC Chair: Samantha Hannah
- Registrar (or designate): David Johnston
- University Secretary: Al Wiseman
- Two UEC Faculty members: Michael Batu, Carl Janzen (first year of two year terms)
- UEC Advisor: Rhonda Colwell
- IR representative: Donna Alary
- PDQA representative: Claire Carolan
- Dean: Sylvie Murray
- UEC at large member: vacant

Note: Lisa McMartin subsequently volunteered to fill the remaining vacancy.

UEC Admissions Subcommittee membership for 2023/24

Carl Janzen volunteered for the remaining vacancy on this subcommittee. Current membership for 2023/24:

- Associate Registrar, Admissions and Recruitment: Sarah Graham
- University Registrar or designate: David Johnston
- Two UEC members from the faculty complement: Amber Johnston, Carl Janzen
- International Education representative: Daryl Smith
- One Associate Dean: Ian Affleck
- Two additional members, including at least one Academic or Program Advisor: Claire Hay, Vanessa Krahn
- Manager of Admissions (non-voting): Daniel Goertz

4.3. APPC report

The Journalism minor was approved and has been sent to DQAB for 30-day review, and there was an update on the revisions to the Institutional Learning Outcomes (ILOs).

4.4. Senate report

Senate approved UEC's revised Terms of Reference, changes to the Dental Office Receptionist program, and a schedule for graduand approvals.

4.5. Senate Teaching and Learning Committee report

Dana Landry will remain as Chair, with Vanessa Radzinski remaining as Vice Chair. STLC will meet next in December.

5. INFORMATION ITEMS

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5.1. UEC Pre-Check Subcommittee rubric

5.2. UEC Liaisons

Senate has approved the proposed revisions to UEC's Terms of Reference, which include UEC Liaison positions from Faculty Council Curriculum Committees that are not otherwise represented. These roles have not yet been filled.

5.3. UEC membership, 2023/24

6. ADJOURNMENT

To: Linda Pardy, College of the Arts Curriculum Committee Chair

From: , ,

Date: March 6, 2023

Subject: Proposal for Discontinuation of MUSC 100

- 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
 - \boxtimes Discontinuation of course
 - \Box Other Please specify:
- 2. Rationale for change: MUSC 100 was last offered May 2017 and was last reviewed January 2011. It is being discontinued as part of curriculum housekeeping.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: 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 <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>). NA
- 7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, 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

To: Linda Pardy, College of the Arts Curriculum Committee Chair

From: , ,

Date: March 6, 2023

Subject: Proposal for Discontinuation of MUSC 101

- 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
 - \boxtimes Discontinuation of course
 - \Box Other Please specify:
- 2. Rationale for change: MUSC 101 was last offered Sept. 2019 and was last reviewed Sept. 2005. It is being discontinued as part of curriculum housekeeping.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: 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 <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>). NA
- 7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, 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

To: Linda Pardy, College of the Arts Curriculum Committee Chair

From: , ,

Date: March 6, 2023

Subject: Proposal for Discontinuation of MUSC 150

- 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
 - \boxtimes Discontinuation of course
 - \Box Other Please specify:
- 2. Rationale for change: MUSC 150 was last offered Jan. 2018 and was last reviewed Sept. 2005. It is being discontinued as part of curriculum housekeeping.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: 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 <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>). NA
- 7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, 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

To: Linda Pardy, College of the Arts Curriculum Committee Chair

From: , ,

Date: March 6, 2023

Subject: Proposal for Discontinuation of MUSC 202

- 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
 - \boxtimes Discontinuation of course
 - \Box Other Please specify:
- 2. Rationale for change: MUSC 202 was last offered 9/1/2014 and was last reviewed 9/1/2011. It is being discontinued as part of curriculum housekeeping.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: 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 <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>). NA
- 7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, 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

To: Linda Pardy and College of Arts Curriculum Committee Members

From: Chantelle Marlor, Director, School of Culture, Media, and Society

Date: October 6, 2023

Subject: Proposal for revision of MACS 210: History of Communication

- 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 The prerequisite used to be "None", now we have changed it
 - to "15 university credits".
 - \boxtimes 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:

- Revised to recognize the distinct history of indigenous communication and culture in Canada as well as addressing how they were impacted by colonization.
- The pre-requisites were originally MACS 110 or 130 recommended but they were not required. It was changed to 15 university credits to recognize it as a 200 level course as this ensures students will have taken courses already and have an understanding of expectations and requirements for work and study while not being so onerous as to significantly shrink the pool of potential students. This makes the pre requisites more uniform with other SCMS courses.
- **3.** If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s):
 - Not substantial. Simply highlighting the focus on Canada and it's Indigenous peoples. Revisions
 to the learning outcomes follow UFV's rules for how learning outcomes should be written. The
 revised learning outcomes also recognize the distinct history of indigenous communication and
 culture in Canad, as well as addressing how they were impacted by colonization.
- 4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs?
 - Not applicable.
- 5. Which program areas have been consulted about the change(s)?
 - Not applicable.

- 6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP).
 - There is a more focused look at how Canada's (as well as other nation's) Indigenous peoples communicated, currently communicate, and how they historically were impacted with the introduction of new forms of communication.
- 7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?
- The use of an edited anthology allows for multiple perspectives to be presented from many different authors with diverse backgrounds. Looking at the evolutionary role of communication media in a global context demonstrates the multiplicity of ways that media can and has affected all persons including traditionally marginalized groups.
- 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.)
 - Changed to reflect that it has not been traditionally taught every semester due to the lack of faculty.
- 9. Estimate of the typical costs for this course, including textbooks and other materials:
 - \$125 (textbook)

CWC comment and response:

• Given the nature of these courses, has any consideration been given to including OER resources rather than physical texts?

I looked at the OER options at <u>https://collection.bccampus.ca/</u>. There are a few first-year introductions to media and communication studies available, but I was not able to find matches for the second-year MACS courses under review.



ORIGINAL COURSE IMPLEMENTATION DATE: REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 28/10/2022 January 1991 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: MACS 210		Number of	Credits:	3 Course credit policy (1	<u>05)</u>
Course Full Title: History of Communication Course Short Title: History of Communication					
Faculty: Faculty of Social Sciences		Departmen	ent: School of Culture, Media, and Society		
Calendar Description:		•			
Focuses on the historical development of con examine the changing relationships between their own relationship to communication today	technology, ac				
Prerequisites (or NONE):	None. Note:	As of January	2025, pre	erequisites will change to	15 university-level credits.
Corequisites (if applicable, or NONE):	None.				
Pre/corequisites (if applicable, or NONE):	None.				
Antirequisite Courses (Cannot be taken for	additional cred	dit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:			 (If yes, the course will be offered under different letter designations representing different topics.) Directed Study course: No (See <u>policy 207</u> for more information.) 		
Equivalent course(s): GD 256					
(If offered in the previous five years, antirequi included in the calendar description as a note					
for the antirequisite course(s) cannot take this			Grading	System: Letter grades	
			Delivery	Mode: May be offered	in multiple delivery modes
Typical Structure of Instructional Hours			Expecte	d frequency: Annually	
Lecture/seminar		45	Maximu	m enrolment (for informa	ation only): 36
			Prior Le	earning Assessment ar	nd Recognition (PLAR)
			PLAR is	available for this course	9.
	Total hours	45	Transfe	r Credit (See <u>bctransfe</u>	erguide.ca.)
Scheduled Laboratory Hours			Transfe	r credit already exists: Y	es
Labs to be scheduled independent of lecture	houre: 🖂 N		Submit	outline for (re)articulatior	n: No
Lass to be scheduled independent of lecture			(If yes	, fill in <u>transfer credit fon</u>	<u>m</u> .)
Department approval				Date of meeting:	October 2023
Faculty Council approval				Date of meeting:	October 13, 2023
Undergraduate Education Committee (UEC	C) approval			Date of meeting:	November 25, 2023

		the Fraser Valley Offi			Page 2 of
 Analyze th Explain th Describe th Outline th Discuss th Examine th 	es ompletion of this course, s ne social, cultural, and ecc e factors involved in a soc the relationship between h e ways media influence pe ne connections between a now access to historical mo pretical concepts to an an	nomic impact of commu- iety's adoption of new of istorical media and toda cople's perceptions of ti society's dominant media edia shapes our unders	communication system ay's media environmer me and space. dia and distribution of k standing of the past.	s. nt. knowledge and power.	
Recommended Ev	valuation Methods and V	Veighting (Evaluation s	should align to learning	outcomes.)	
Project:	30%	Assignments:	40%	Final exam:	30%
	%		%		%
Details:					
NOTE: The follow	ing sections may vary b	y instructor. Please se	ee course syllabus av	ailable from the instructor.	
Typical Instruction	nal Methods (Guest lectu	rers, presentations, onl	line instruction, field trip	os, etc.)	
May vary by instruc videos, and practic	· · · · ·	ould include lectures, ir	n-class discussions, gr	oup discussions, student-led a	ctivities,
				ces. <u>Open Educational Resou</u> exts and Resource Materials fo	
Туре	Author or des	cription	Title and publication		Year
1. Textbook	Heyer, P. & Urc	quhart, P. (Eds.)	Communication in H Social Media (7 th ed	listory: Stone Age Symbols to). Routledge.	2018
2.				,	
3.					
4.					
5.					
-	nal Supplies and Materia	Is (Software, hardware,	, tools, specialized clot	hing, etc.)	
No					
No Course Content a	nd Topics				
Course Content a	nd Topics	ation history			
Course Content a Methodolo Oral tradit 	bgy of studying communications	ation history			
Course Content a Methodolo Oral tradit Space- an 	ogy of studying communications ions id time-biased media				
Course Content a Methodolo Oral tradit Space- an The devel 	bgy of studying communications ions id time-biased media opment of writing systems				
Course Content a Methodolo Oral tradit Space- an The devel Indigenou 	ogy of studying communications ions id time-biased media	3	ization		
Course Content a Methodolo Oral tradit Space- an The devel Indigenou The mech Communic 	ogy of studying communications Id time-biased media opment of writing systems s concepts of knowledge anization of printing, mass cation technology and colo	s literacy, and industrial			
Course Content a Methodolo Oral tradit Space- an The devel Indigenou The mech Communio Post-color	bgy of studying communications Ind time-biased media opment of writing systems s concepts of knowledge anization of printing, mass cation technology and colo- nial and Indigenous critiqu	s literacy, and industrial onialism es of the media framew	vork		
Course Content a Methodolo Oral tradit Space- an The devel Indigenou The mech Communio Post-color	bgy of studying communications Ind time-biased media opment of writing systems s concepts of knowledge anization of printing, mass cation technology and colo- nial and Indigenous critiqu	s literacy, and industrial onialism es of the media framew	vork	ound recording, radio, televisio	on, and the
Course Content a Methodolo Oral tradit Space- ar The devel Indigenou The mech Communic Post-color Distinct fo	bgy of studying communications Ind time-biased media opment of writing systems s concepts of knowledge anization of printing, mass cation technology and colo- nial and Indigenous critiqu	s literacy, and industrial onialism es of the media framew	vork	ound recording, radio, televisio	on, and the
Course Content a Methodolo Oral tradit Space- ar The devel Indigenou The mech Communic Post-color Distinct fo	bgy of studying communications Ind time-biased media opment of writing systems s concepts of knowledge anization of printing, mass cation technology and colo- nial and Indigenous critiqu	s literacy, and industrial onialism es of the media framew	vork	ound recording, radio, televisio	on, and the
Course Content a Methodolo Oral tradit Space- ar The devel Indigenou The mech Communic Post-color Distinct fo	bgy of studying communications Ind time-biased media opment of writing systems s concepts of knowledge anization of printing, mass cation technology and colo- nial and Indigenous critiqu	s literacy, and industrial onialism es of the media framew	vork	ound recording, radio, televisio	on, and the
Course Content a Methodolo Oral tradit Space- ar The devel Indigenou The mech Communic Post-color Distinct fo	bgy of studying communications Ind time-biased media opment of writing systems s concepts of knowledge anization of printing, mass cation technology and colo- nial and Indigenous critiqu	s literacy, and industrial onialism es of the media framew	vork	ound recording, radio, televisio	on, and the
Course Content a Methodolo Oral tradit Space- ar The devel Indigenou The mech Communic Post-color Distinct fo	bgy of studying communications Ind time-biased media opment of writing systems s concepts of knowledge anization of printing, mass cation technology and colo- nial and Indigenous critiqu	s literacy, and industrial onialism es of the media framew	vork	ound recording, radio, televisio	on, and the

To: Linda Pardy and College of Arts Curriculum Committee Members

From: Chantelle Marlor, Director, School of Culture, Media, and Society

Date: October 6, 2023

Subject: Proposal for revision of MACS 215: Advertising as Social Communication

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
- \Box Other Please specify:
- **1.** Rationale for change:
 - Update the textbook as well as emphasize the critical and theoretical components of the course while also highlighting the potential for creative practical elements.
 - The pre-requisites were originally MACS 110 or 130 recommended but they were not required. It was changed to 15 university credits to recognize it as a 200 level course as this ensures students will have taken courses already and have an understanding of expectations and requirements for work and study while not being so onerous as to significantly shrink the pool of potential students. This makes the pre requisites more uniform with other SCMS courses.
- 2. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s):
 - Not substantial.
- 3. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs?

• Not applicable

- 4. Which program areas have been consulted about the change(s)?
 - Not applicable
- In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan, Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP)</u>.

- While there are no direct links in the course materials to indigenous forms of "advertising", the course does allow for the opportunity of content delivery on the modern uses of creative practices by Indigenous peoples as well as highlighting how historical advertising worked to create stereotypical or racist imagery of indigenous peoples.
- 6. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?
 - The course's creative elements present the opportunity for multiple knowledge delivery methods from the traditional term paper to the production of advertising copy and video content.
- 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:
 - Not applicable



ORIGINAL COURSE IMPLEMENTATION DATE:

REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 06/18/2021 January 1991 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: MACS 215	N	umber of Cre	edits: 3 C	ourse credit policy (105)	
Course Full Title: Advertising as Social Com Course Short Title: Advertising as Social Co					
Faculty: Faculty of Social Sciences	D	epartment: S	School of Culture, Media, and Society		
Calendar Description:	·				
Explores the significance of advertising as a s construction, and social values. While the cou for students to demonstrate their knowledge.				0	
Prerequisites (or NONE):	None. Note:	As of January	2025, pre	erequisites will change to	15 university-level credits.
Corequisites (if applicable, or NONE):	None				
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for	additional crea	dit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:				s, the course will be offer nations representing diffe	
Equivalent course(s):			0	d Study course: No	
(If offered in the previous five years, antireque included in the calendar description as a note				System: Letter Grades	
for the antirequisite course(s) cannot take this			Delivery	/ Mode: May be offered	in multiple delivery modes
T			Expecte	ed frequency: Every sem	ester
Typical Structure of Instructional Hours		45	Maximu	im enrolment (for informa	ation only): 36
Lecture/seminar		45	Prior L	earning Assessment an	d Recognition (PLAR)
				s available for this course	
			Transfe	er Credit (See bctransfe	rquide.ca.)
			Transfe	r credit already exists: Ye	es
	Total hours	45		outline for (re)articulation	
Labs to be scheduled independent of lecture	hours: 🛛 No	Yes		s, fill in <u>transfer credit for</u>	
Department approval				Date of meeting:	October 2023
Faculty Council approval				Date of meeting:	October 13, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 25, 2023

1. Outline the					
	npletion of this course, st	tudents will be able to:			
	historical and theoretical	foundations of advertisi	ng.		
Critically as			n gender, race, class, and other so	ocial categories in a	dvertising.
			tify meanings, ideologies, and per		
			in contemporary market-industrial		
5. Describe m	odels for criticizing and ju	ustifying advertising's pro	ominent position in society.		
			nt institutions and markets.		
Discuss how	w form and content in ad	vertising combine to attra	act and influence audiences.		
Recommended Eva	luation Methods and W	Veighting (Evaluation sh	ould align to learning outcomes.)		
Assignments:	30%	Project:	20%		%
Quizzes/tests:	30%	Final exam:	20%		%
Details: Assignment	s may include creative p	rojects that require the u	se of audio and/or video editing ed	quipment.	
NOTE: The followin	g sections may vary by	y instructor. Please see	e course syllabus available from	the instructor.	
			nous knowledge sources. <u>Open E</u>		
			the <u>Supplemental Texts and Res</u>		
Туре	Author or dese	cription	Title and publication/access de		Year
1. Textbook	Holm, N		Advertising and Consumer Socie	ty: A Critical	2023
	Holm, N		Advertising and Consumer Socie Introduction. 2nd ed.	ty: A Critical	2023
2.	Holm, N			ty: A Critical	2023
2. 3.	Holm, N			ty: A Critical	2023
2. 3. 4.	Holm, N			ty: A Critical	2023
2. 3.	Holm, N			ty: A Critical	2023
2. 3. 4. 5.		le (Software bardware	Introduction. 2nd ed.	ty: A Critical	2023
2. 3. 4. 5. Required Additiona		•	Introduction. 2nd ed.		2023
2. 3. 4. 5. Required Additiona Access to video equi	I Supplies and Materia	•	Introduction. 2nd ed.		2023
2. 3. 4. 5. Required Additiona Access to video equi Course Content and	Il Supplies and Materia pment or a smart phone d Topics	•	Introduction. 2nd ed.		2023
2. 3. 4. 5. Required Additional Access to video equi Course Content and • History of a	Il Supplies and Materia pment or a smart phone d Topics dvertising	•	Introduction. 2nd ed.		2023
2. 3. 4. 5. Required Additional Access to video equi Course Content and • History of a • Analyzing a	Il Supplies and Materia pment or a smart phone d Topics dvertising dvertisements	capable of recording vic	Introduction. 2nd ed.		2023
2. 3. 4. 5. Required Additiona Access to video equi Course Content and • History of a • Analyzing a • Advertising.	I Supplies and Materia pment or a smart phone d Topics dvertising dvertisements , capitalism, and ideology	capable of recording vic	Introduction. 2nd ed.		2023
2. 3. 4. 5. Required Additiona Access to video equi Course Content and • History of a • Analyzing a • Advertising, • Commoditie	Il Supplies and Materia pment or a smart phone d Topics dvertising dvertisements	capable of recording vic	Introduction. 2nd ed.		2023
2. 3. 4. 5. Required Additional Access to video equi Course Content and • History of a • Analyzing a • Advertising, • Commoditie • The audient	Il Supplies and Materia pment or a smart phone d Topics dvertising dvertisements , capitalism, and ideology es, commodity fetishism, ce and audience researc	capable of recording vic	Introduction. 2nd ed.		2023
2. 3. 4. 5. Required Additional Access to video equi Course Content and • History of a • Analyzing a • Advertising, • Commoditie • The audient	Il Supplies and Materia pment or a smart phone d Topics dvertising dvertisements , capitalism, and ideology es, commodity fetishism, ce and audience researc advertising agency	capable of recording vic	Introduction. 2nd ed.		2023
2. 3. 4. 5. Required Additional Access to video equi Course Content and • History of a • Analyzing a • Advertising, • Commoditie • The audien • Role of the • Art and adv	Il Supplies and Materia pment or a smart phone d Topics dvertising dvertisements , capitalism, and ideology es, commodity fetishism, ce and audience researc advertising agency	capable of recording vic	Introduction. 2nd ed.		2023
2. 3. 4. 5. Required Additional Access to video equi Course Content and • History of a • Analyzing a • Advertising, • Commoditie • The audien • Role of the • Art and adv	Il Supplies and Materia ipment or a smart phone d Topics dvertising dvertisements , capitalism, and ideology es, commodity fetishism, ce and audience researc advertising agency ertising advertising	capable of recording vic	Introduction. 2nd ed.		2023
2. 3. 4. 5. Required Additional Access to video equi Course Content and • History of a • Analyzing a • Advertising, • Commoditie • The audiem • Role of the • Art and adv • Gender and • Race and a • Children an	I Supplies and Materia pment or a smart phone d Topics dvertising dvertisements , capitalism, and ideology es, commodity fetishism, ce and audience researce advertising agency ertising dvertising dvertising dvertising dvertising d advertising	capable of recording vic	Introduction. 2nd ed.		2023
2. 3. 4. 5. Required Additional Access to video equi Course Content and • History of a • Analyzing a • Advertising, • Commoditie • The audiem • Role of the • Art and adv • Gender and • Race and a • Children an • Advertising	I Supplies and Materia pment or a smart phone d Topics dvertising dvertisements , capitalism, and ideology es, commodity fetishism, ce and audience researce advertising agency ertising dvertising dvertising dvertising dadvertising advertising and political and regulate	capable of recording vic	Introduction. 2nd ed.		2023
2. 3. 4. 5. Required Additional Access to video equi Course Content and • History of a • Analyzing a • Advertising, • Commoditie • The audiem • Role of the • Art and adv • Gender and • Race and a • Children an • Advertising	I Supplies and Materia pment or a smart phone d Topics dvertising dvertisements , capitalism, and ideology as, commodity fetishism, ce and audience researce advertising agency ertising I advertising dvertising dvertising dadvertising and political and regulate ertising and data mining	capable of recording vic	Introduction. 2nd ed.		2023

To: Linda Pardy and College of Arts Curriculum Committee Members

From: Chantelle Marlor, Director, School of Culture, Media, and Society

Date: October 6, 2023

Subject: Proposal for revision of MACS 221

- 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
 - \Box 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
 - \Box Other Please specify:
- 2. Rationale for change:
 - The review for this course is overdue. This course should have been reviewed last October 2018. The calendar description and course learning outcomes have been updated to match the standards of the School of Culture, Media & Society and the College of Arts. Revisions to the calendar description describe the course more clearly and concisely.
 - The pre-requisites were originally MACS 110 or 130 recommended but they were not required. It was changed to 15 university credits to recognize it as a 200 level course as this ensures students will have taken courses already and have an understanding of expectations and requirements for work and study while not being so onerous as to significantly shrink the pool of potential students. This makes the pre requisites more uniform with other SCMS courses.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>:
 - Revisions to the learning outcomes follow UFV's rules for how learning outcomes should be written.

- 4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs?
 - No, this course is not required by any other program.
- 5. Which program areas have been consulted about the change(s)?
 - The School of Culture, Media & Society.
- 6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan, Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).
 - This course can focus on expressions of popular culture by and for Indigenous peoples. It can examine such issues as the representation of Indigenous peoples, the power of Indigenous peoples to tell their own stories, and cultural appropriation. Moreover, students have the option of exploring Indigeneity in their assignments.
- 7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?
 - This course focuses on cultural studies, a progressive approach to the study of popular cultures in all their diversity. This approach celebrates the production and consumption of popular cultures by communities of different backgrounds, including underrepresented and marginalized ones. It also critically examines incidences of sexism, racism, ageism, etc., in popular cultures.
- 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.
 - Not applicable
- 9. Estimate of the typical costs for this course, including textbooks and other materials (excluding tuition):
 - \$80.00 (the approx. cost of the required textbook)



ORIGINAL COURSE IMPLEMENTATION DATE: REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 28/10/2022 January 1991 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: MACS 221 Num			mber of Credits: 3 Course credit policy (105)			
Course Full Title: Media and Popular Culture						
Course Short Title: Media & Popular Culture	es	r				
Faculty: Faculty of Social Sciences		Departmen	t: School	of Culture, Media, and S	Society	
Calendar Description:						
Introduces students to the field of cultural stu consider media production, meaning, and au			nation of o	contemporary popular ci	ultures. Cultural studies	
Prerequisites (or NONE):	None. As of MACS 110.	January 2025	, prerequi	sites will change to 15 u	niversity-level credits or	
Corequisites (if applicable, or NONE):	None.					
Pre/corequisites (if applicable, or NONE):	None.					
Antirequisite Courses (Cannot be taken for	additional crec	lit.)	Course	Details		
Former course code/number:			Special	Topics course: No		
Cross-listed with:			 (If yes, the course will be offered under different letter designations representing different topics.) Directed Study course: No (See <u>policy 207</u> for more information.) 			
Equivalent course(s):						
(If offered in the previous five years, antirequing included in the calendar description as a note						
for the antirequisite course(s) cannot take this			Grading	System: Letter grades	i	
			Delivery	/ Mode: May be offered	in multiple delivery modes	
Typical Structure of Instructional Hours			Expecte	ed frequency: Every oth	er year	
Lecture/seminar		45	Maximu	Im enrolment (for inform	ation only): 36	
			Prior Lo	earning Assessment a	nd Recognition (PLAR)	
			PLAR is	available for this course	e.	
	Total hours	45	Transfe	er Credit (See bctransf	erguide.ca.)	
				r credit already exists: Y	· · · · · · · · · · · · · · · · · · ·	
Scheduled Laboratory Hours				outline for (re)articulation		
Labs to be scheduled independent of lecture	hours: 🖂 No	D 🗌 Yes	(If yes	s, fill in <u>transfer credit for</u>	<u>m</u> .)	
Department approval				Date of meeting:	October 2023	
Faculty Council approval				Date of meeting:	October 13, 2023	
Undergraduate Education Committee (UEC	C) approval			Date of meeting:	November 25, 2023	

AGENDA ITEM # 3.2.

∟earning	Outcomes /These			icial Undergraduate C		Page 2 of
	•		-	o meet program outcom	nes and thus Institutional Learning	Jutcomes
•	•	,	udents will be able to:			
2. / 3. f 4. (5. f 6. f 7. /	Analyze media rep Explore the interse Contrast media tre Describe the histor Explain how politic Deyond.	presentations of di actions of media a nds and practices ry of debates on h al and economic i nces participate ir	verse identities, includi nd popular cultures wit across different cultur igh versus low culture. actors affect the conte	ing ability, age, ethnicit th art, music, fashion, s al contexts, including g int and accessibility of p	rre with an emphasis on cultural stu y, gender/sexuality, and race. ports, or politics. lobal, regional, and local ones. popular-culture texts in North Amer their consumption practices, online	ica and
Recomm	ended Evaluation	n Methods and W	leighting (Evaluation s	should align to learning	outcomes.)	
Assignm	ents:	35%	Project:	20%		%
Quizzes		20%	Final exam:	25%		%
Details:	ne following sect	ions may vary by	/ instructor. Please se	ee course syllabus av	vailable from the instructor.	
/idéos, m	usic, practice tests	rials (Include onli	ne resources and Indig	genous knowledge soul	oup discussions, student-led activit	,
Туре		Author or desc		Title and publication	,	Year
1. Textb		Susie O'Brien 8		Popular Culture: A L	2017	
2. Article	9	J. Griffith Rollef	son	Tom Ze's Fabrication Defect and the "Esthetics of Plagiarism": A Postmodern/Postcolonial "Cannibalist 200 manifesto"		
3. Article	9	Laura Hall		Welcome to the horn gender, and the horn	ror show: Settler colonialism, ror film.	2023
4.						
-						
4. 5.	Additional Supp	lies and Materia	s (Software, hardware	e, tools, specialized clot	hing, etc.)	
4. 5. Required			s (Software, hardware	e, tools, specialized clot	hing, etc.)	
4. 5. Required There are		sual supplies requ		e, tools, specialized clot	hing, etc.)	

To: Undergraduate Education Committee

From: Chantelle Marlor, Director, School of Culture, Media, and Society

Date: October 19, 2023

Subject: Proposal for revision of MACS 230: Cultural Industries in Canada

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:
- 1. Rationale for change:
 - The course has been updated in recognition of the increasing significance of both the roles and impacts of technology in this field.
 - The addition of "Global Contexts" accounts for the reality that the dominant cultural industries transcend national boundaries in terms of ownership, scope and impact. To study them adequately, one has to employ a transnational perspective.
 - Revisions to the calendar description describe the course in clearer and more concise language.
 - The new prerequisites move away from recommending specific courses and towards requirements that are in harmony with the other second-year courses. We feel that students should have completed the equivalent of at least one semester's worth of courses before enrolling in this second-year course.
 - Minor revisions to the learning outcomes observe UFV's rules for how they should be written.
 - Updates to "Delivery methods and/or tests and resource materials" reflect how the course has evolved since last going to UEC.
- 2. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s):
 - The changes are not substantial.

- 3. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs?
 - No, this course is not required by any other program.
- 4. Which program areas have been consulted about the change(s)?
 - The School of Culture, Media & Society.
- 5. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP).
 - This course acknowledges the growing participation of Indigenous peoples in the cultural industries under review, from the greater number of Indigenous participants in the moviemaking process to the increased role played by Indigenous people in the publishing sector. Moreover, students have the option of exploring Indigeneity in some of their work.
- 6. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?
 - In examining the cultural industries in Canada, this course explores issues of access by women and minorities to positions of power and influence. It also draws students' attention to examples of culturally sensitive works by Canadian creators of diverse backgrounds. Moreover, students in some of their coursework can focus on issues relevant to equity, diversity, and inclusion.
- 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.)
 - Not applicable.
- 8. Estimate of the typical costs for this course, including textbooks and other materials:
 - \$125 (the approximate cost of the required readings).



ORIGINAL COURSE IMPLEMENTATION DATE: REVISED COURSE IMPLEMENTATION DATE:

COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 06/18/2021 January 1991 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: MACS 230	Ν	lumber of Cre	edits: 3 C	ourse credit policy (105)	
Course Full Title: Cultural Industries in Cana Course Short Title: Cultural Industries in Ca		ontexts			
Faculty: Faculty of Social Sciences	D	epartment: S	chool of C	Culture, Media, and Socie	əty
Calendar Description:					
Focuses on a selection of cultural industries in What interests do the cultural industries in Ca					e impact of globalization.
Prerequisites (or NONE):	None. Note:	As of January	2025, pre	erequisites will change to	15 university-level credits.
Corequisites (if applicable, or NONE):	None.				
Pre/corequisites (if applicable, or NONE):	None.				
Antirequisite Courses (Cannot be taken for	additional cree	dit.)	Course	Details	
Former course code/number:			•	Topics course: No	
Cross-listed with:			(If yes, the course will be offered under different letter designations representing different topics.)		
Equivalent course(s):			-	d Study course: No	
(If offered in the previous five years, antirequi included in the calendar description as a note				System: Letter Grades	
for the antirequisite course(s) cannot take this			5	-	in multiple delivery modes
			-	ed frequency: Annually	
Typical Structure of Instructional Hours		1		m enrolment (for informa	ation only): 36
Lecture/seminar		45	Prior L	earning Assessment ar	d Recognition (PLAR)
				available for this course	• • •
				er Credit (See bctransfe	-
				r credit already exists: Yo	· · · · · · · · · · · · · · · · · · ·
	Total hours	45		outline for (re)articulation	
Labs to be scheduled independent of lecture	hours: 🛛 No	Yes		s, fill in <u>transfer credit for</u>	
Department approval			1	Date of meeting:	October 2023
Faculty Council approval				Date of meeting:	October 13, 2023
Undergraduate Education Committee (UEC	C) approval		_	Date of meeting:	November 25, 2023

Lea	rning Outcomes					
	•	pletion of this course, st	udents will be able to:			
	 Describe gov Outline how t Situate Cana Analyze the v 	ernments' role in regula echnological change ha dian cultural industries various functions of wor	ndustries developed in ating and subsidizing re as affected cultural indu within the context of gl kers in the selected cu lized cultural producers	epresentative cultural in ustries. obal media production. Itural industries.		
Rec	commended Evalu	ation Methods and W	leighting (Evaluation s	should align to learning	outcomes.)	
As	signments:	30%	Final exam:	20%		%
Qı	uizzes/tests:	30%	Project:	20%		%
Det	ails:					
Тех	ts and Resource	Materials (Include onli	ne resources and Indig	enous knowledge soul	railable from the instructor. rces. <u>Open Educational Resources</u> ((exts and Resource Materials form.)	DER)
5110	Type	Author or desc		Title and publication	· · · · · · · · · · · · · · · · · · ·	Year
1.	Article	Hesmondhalgh	•	"The cultural industr	ies approach: Distinctive features of usinesses," <i>The Cultural Industries</i> ,	2019
2.	Article	DeCillia, Brooks	DeCillia, Brooks, & Patrick McCurdy		"The sound of silence: The absence of public service values in Canadian media discourse about the CBC," <i>Canadian Journal of Communication, 41</i> (4)	
3.	Article	Armstrong, Rob	Armstrong, Robert		"Canadian ownership and competition policy," Broadcasting Policy in Canada, 2 nd ed.	
4.	Article	Schnitzer, Ben		"Netflix: Canadian (dis)content. Competing sovereignties and the cultural politics of cultural policy. <i>American Review of Canadian Studies, 49</i> (1)		2019
5. Rec	quired Additional	Supplies and Material	s (Software, hardware)	, tools, specialized clot	hing, etc.)	
Nor	ne					
Cou	 Critical theory Critical theori Subsidization Public and pr Differences ir Internet medi Film as busin Video game p The recording Publishing in 	ural industries" y of the cultural industri es of nation, multicultur i and regulation as gove ivate television in Cana a broadcast and digital a ess versus film as art production in Canada g industry in Canada	ralism, and decolonizat ernment tools to steer t ida media policy			
<u> </u>						

To: Undergraduate Education Committee

From: Chantelle Marlor, Director, School of Culture, Media, and Society

Date: October 19, 2023

Subject: Proposal for revision of MACS 240

- 1. Summary of changes (select all that apply):
 - \boxtimes 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 calendar description and course learning outcomes have been updated to match School and College standards.
 - Revisions to the calendar description describe the course in clearer and more concise language.
 - The new prerequisites move away from recommending specific courses and towards requirements that are in harmony with the other second-year courses. We feel that students should have completed the equivalent of at least one semester's worth of courses before enrolling in this second-year course.
 - The learning outcomes have been updated to better fit both Indigenizing and EDI goals, *inter alia*.
 - The frequency of course offerings has been updated to be consistent with other School offerings.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>:

- Revisions to the learning outcomes follow UFV's rules for how learning outcomes should be written. The new learning outcomes are more concise and to the point. There is also a new learning outcome to help meet Indigenizing and EDI goals.
- 4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs?
 - No, this course is not required by any other program.
- 5. Which program areas have been consulted about the change(s)?
 - The School of Culture, Media & Society
- 6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).
 - Considering how Indigenous media fits into the political economy framework is now part of the learning outcomes.
 - The recommended evaluation methods replace quizzes with a project that may allow evaluation through students' actively responding to the course by demonstrating learning through their preferred way of expression – writing, recording audio or video, visual communication, or a mix of all of the above.
- 7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?
 - The approach explored in this course, the political economy of communication, examines the cultural industries in a critical and progressive manner that owes much to the work of neo-Marxists. The course examines the mainstream media in terms of how well they follow principles of equity, diversity and inclusion, suggests how these media could improve, and proposes alternatives to the dominant ideology.
- 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.
 - Not applicable
- 9. Estimate of the typical costs for this course, including textbooks and other materials (excluding tuition):
 - \$125 (approx. cost of required textbook).



ORIGINAL COURSE IMPLEMENTATION DATE: REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 28/10/2022

September 1992 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: MACS 240		Number of	Credits:	3 Course credit policy (1	<u>05)</u>
Course Full Title: Media, Money, and Power	r				
Course Short Title: Media, Money & Power					
Faculty: Faculty of Social Sciences		Departmen	t: School	of Culture, Media, and S	ociety
Calendar Description:					
Contemporary media claims to be more personand the concentration of media ownership into news and entertainment we experience.					•
Prerequisites (or NONE):	None. Note:	As of January	2025, pre	erequisites will change to	15 university-level credits.
Corequisites (if applicable, or NONE):	None.				
Pre/corequisites (if applicable, or NONE):	None.				
Antirequisite Courses (Cannot be taken for	additional cred	lit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:				s, the course will be offer nations representing diffe	
Equivalent course(s): (If offered in the previous five years, antirequ, included in the calendar description as a note			Directed Study course: No (See <u>policy 207</u> for more information.)		
for the antirequisite course(s) cannot take this			Grading	System: Letter grades	
			Delivery	Mode: May be offered	in multiple delivery modes
Typical Structure of Instructional Hours			Expecte	ed frequency: Annually	
Lecture/seminar		45	Maximu	m enrolment (for informa	ation only): 36
			Prior Lo	earning Assessment ar	nd Recognition (PLAR)
			PLAR is	available for this course	9.
			Yes		
	Total hours	45	Transfe	er Credit (See <u>bctransfe</u>	erguide.ca.)
Scheduled Laboratory Hours			Transfe	r credit already exists: Y	es
Labs to be scheduled independent of lecture	hours: 🛛 No	> 🗌 Yes		outline for (re)articulatior s, fill in <u>transfer credit fon</u>	
Department approval			•	Date of meeting:	October 2023
Faculty Council approval				Date of meeting:	October 13, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 25, 2023

Upon 1. 2. 3. 4. 5. 6. 7.	 Successful completion Outline politica Describe how line Differentiate be Describe how fir Explain how fir Discuss the eff Apply the political 	etion of this course, st I economy as a theor ndigenous and suball etween the various for changes in economic nancial and political co ects of concentration	udents will be able to: y and method of commu- tern media fit into the po- rms of media ownership paradigms affect media onsiderations shape me of media ownership na sh to analyze selected r	unication studies. olitical economy frame o. a industries.	nes and thus Institutional Learning (work.	
1. 2. 3. 4. 5. 6. 7. Recor	 Outline politica Describe how l Differentiate be Describe how of Explain how fir Discuss the eff Apply the politi 	I economy as a theor indigenous and subali- atween the various for changes in economic nancial and political co ects of concentration	y and method of commu tern media fit into the por ms of media ownership paradigms affect media onsiderations shape me of media ownership na	olitical economy frame o. a industries.	ework.	
2. 3. 4. 5. 6. 7. Recor	 Describe how I Differentiate be Describe how of Explain how fir Discuss the eff Apply the politi 	Indigenous and subali etween the various for changes in economic nancial and political co ects of concentration	ern media fit into the por ms of media ownership paradigms affect media onsiderations shape me of media ownership na	olitical economy frame o. a industries.	ework.	
4. 5. 6. 7. Recor	 Describe how of Explain how fir Discuss the eff Apply the politi 	changes in economic nancial and political co ects of concentration	paradigms affect media onsiderations shape me of media ownership na	a industries.		
5. 6. 7. Recor	 Explain how fir Discuss the eff Apply the politi 	nancial and political co ects of concentration	onsiderations shape me of media ownership na			
6. 7. Recor	Discuss the eff. Apply the politi	ects of concentration	of media ownership na		iences	
Recor		cal economic approad	ch to analyze selected r			
	mmended Evalua			media in depth.		
	mmended Evalua					
Proj€		tion Methods and W	leighting (Evaluation s	hould align to learning	g outcomes.)	
	ect:	30%	Assignments:	40%	Final exam:	30%
		%		%		%
Detail	ls:					
NOTE		actions movement			cilable from the instructor	
NOTE	: The following s	sections may vary by	instructor. Please se	e course syllabus av	vailable from the instructor.	
Typic	al Instructional N	lethods (Guest lectur	rers, presentations, onli	ine instruction field tri	os. etc.)	
			, p, 0111		,,	
Toyte	and Bassings	atoriale (Indude anti	no ropourson and Indi-	onous knowlades are	roop Open Educational Descurrent	
					rces. Open Educational Resources exts and Resource Materials form.)	(UER)
	уре	Author or desc		Title and publication		Year
			& Martinez, Gabriela		f Media Industries: Global	2020
1. Te	extbook	(eds).		Transformations and	d Challenges	2020
2. Te	extbook	Grisold, Andrea (eds)	a, & Preston, Paschal	Economic Inequality Power, and Redistri	r and News Media: Discourse, bution	2020
3. To	extbook	Jin, Dal Yong		,	ledia in the Digital Platform Age	2020
<u>л</u> т,	extbook	Wasko, Janet			ey: The Manufacture of Fantasy,	2020
	exibook	Wasko, Janet		2 nd edition		2020
5.						
Requi	ired Additional S	upplies and Material	s (Software, hardware,	tools, specialized clo	thing, etc.)	
None.			, , ,		0, ,	
Cours	se Content and T	opics				
•	History of politi	cal economy theory				
•			d user media ownershi			
•			nomic and ideological s	systems		
•	Media converg Media globaliza					
		on of news media				
•		on of audiences				
•	Intellectual pro					
•		edia regulations				
•		urveillance capitalism				
•	Labour in comi Decolonizing m	munication industries				
	Beeelonizing II					

To: UEC

From: Eric Spalding, School of Culture, Media, and Society

Date: November 17, 2023

Subject: Proposal for revision of MACS 299

- 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 calendar description and course learning outcomes have been updated to match School and College standards.
 - Revisions to the calendar description describe the course in clearer language.
 - The new prerequisites move away from recommending specific courses and towards requirements that are in harmony with the other second-year courses. We feel that students should have completed the equivalent of at least one semester's worth of courses before enrolling in this second-year course.
 - The frequency of course offerings has been updated to be consistent with other School offerings.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>:
 - The learning outcomes are substantially similar to the previous learning outcomes. Revisions to the learning outcomes follow UFV's rules for how learning outcomes should be written.
- 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)?
 - Not applicable
- In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan, Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).
 - The content depends on the selected course topic. In the example topics, Western depictions of Islam or Superheroes: mass media and representation, both seek to critique the colonial assumptions of media.
- 7. The assignments may also allow evaluation through students' actively responding to the course by demonstrating learning through their preferred way of expression writing, recording audio or video, visual communication, or a mix of all of them. How does the course reflect principles of equity, diversity, and inclusion, through assignment design, topic selection, curriculum delivery, or other methods?
 - Moving away from a textbook to selected articles and chapters allows for the readings to reflect a diversity of perspectives and experiences.
 - A discussion of the role played by the media (learning outcome 6) questions who holds the powers in media and consider how that biases media output.
- 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.
 - Not applicable
- 9. Estimate of the typical costs for this course, including textbooks and other materials (excluding tuition):
 - \$0



ORIGINAL COURSE IMPLEMENTATION DATE: REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 28/10/2022 January 2014 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: MACS 299		Number of Credits: 3 Course credit policy (105)				
Course Full Title: Special Topics in Media a Course Short Title: Special Topics I	nd Communica	ations Studies	;]			
Faculty: Faculty of Social Sciences		Department: School of Culture, Media, and Society				
Calendar Description:		1				
Examines a selected topic in media and comisemester to semester.	munication stud	dies not addre	essed in c	urrent course offerings.	Topics covered vary from	
Note: This course will be offered under differe repeated for credit provided the letter designation	ent letter desigr ation differs.	nations (e.g. (C-Z) repre	senting different topics.	This course may be	
Prerequisites (or NONE): None. Note: As of January			2025, prerequisites will change to 15 university-level credits.			
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: Yes			
Cross-listed with:			(If yes, the course will be offered under different letter designations representing different topics.)			
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.)			Directed Study course: No (See <u>policy 207</u> for more information.)			
			Grading System: Letter grades			
			Delivery Mode: May be offered in multiple delivery modes			
Typical Structure of Instructional Hours			Expected frequency: Infrequent			
Lecture/seminar		45		Maximum enrolment (for information only): 36		
			Prior Learning Assessment and Recognition (PLAR)		nd Recognition (PLAR)	
			PLAR is available for this course.			
	Total hours	45	Transfe	er Credit (See bctransfe	erguide.ca.)	
Schodulad Laboratory Houro			Transfer credit already exists: Yes			
Scheduled Laboratory Hours			Submit outline for (re)articulation: Yes			
Labs to be scheduled independent of lecture	nours: 🖂 No	D ∐ Yes		s, fill in <u>transfer credit for</u>		
Department approval				Date of meeting:	October 2023	
Faculty Council approval				Date of meeting:	October 13, 2023	
Undergraduate Education Committee (UEC) approval				Date of meeting:	November 25, 2023	

AGENDA ITEM # 3.2.

MAC	S 299	University of th	e Fraser Valley Official Undergraduate Course Outline P	age 2 of		
Learr	ning Outcomes (7	These should contribute	to students' ability to meet program outcomes and thus Institutional Learning O)utcome		
Upon	successful compl	etion of this course, stuc	lents will be able to:			
2 3 4 5 6	 Describe a specified Outline severa Apply selected Evaluate the ir Analyze the ro 	ecific topic in relation to I core themes and deba I theories and ideas to a npact of the topic on soo le played by the media i	n society.	pective		
	ignments:		ighting (Evaluation should align to learning outcomes.) Quizzes/tests: 25% Final exam:	25%		
		%	%	%		
Detai	ils:	I				
Typic Lectu	cal Instructional M Ire, seminar, and c	Methods (Guest lecture) lassroom discussion. Le	nstructor. Please see course syllabus available from the instructor. rs, presentations, online instruction, field trips, etc.) ectures may include films and guest speakers			
		enever possible. If more	resources and Indigenous knowledge sources. <u>Open Educational Resources</u> (space is required, use the <u>Supplemental Texts and Resource Materials form</u> .)	OER)		
Т	Гуре	Author or description	on Title and publication/access details	Year		
1. A	Article	Kellner, Douglas	Kellner, Douglas. 2004. "9/11, Spectacles of Terror, and Media Manipulation: A Critique of Jihadist and Bush Media Politics." <i>Critical</i> <i>Discourse Studies</i> 1 (1): 41–64. https://doi.org/10.1080/17405900410001674515.	2004		
2. C	Online resource	Nadel, Alan	Nadel, Alan. 1997. "A Whole New (Disney) World Order: Aladdin, Atomic Power, and the Muslim Middle East." In <i>Visions of the East: Orientalism in</i> <i>Film</i> , 184–205. New Brunswick, New Jersey: Rutgers University Press.			
3. A	Article	Komel, Mirt	Komel, Mirt. 2014. "Orientalism in Assassin's Creed: Self-Orientalizing the Assassins from Frerunners of Modern Terrorism into Occidentalized Heroes." <i>Teorija in Praksa; Ljubljana</i> 51 (1): 72-90,188.			
4. C	Online resource	Jamakarni, Amira	Jarmakani, Amira. 2015. "'To Catch a Sheikh' in the War on Terror." In <i>An Imperialist Love Story: Desert Romances and the War on Terror</i> , 43–78. New York: New York University Press.	2015		
5. V	/ideo	Earp, Jeremy & Sut Jhally	Earp, Jeremy, and Sut Jhally, dirs. 2006. <i>Reel Bad Arabs: How Hollywood Vilifies a People</i> . Media Education Foundation.	2006		
Cour	se Content and T	opics				
Exam • • •	The West and Orientalism Racialized reg The "deviant" I Muslim "fanati Racializing Isla	cs" am				
Exam • • •	 Superheroes a Historical deve Superheroes a Superheroes a 	elopment of superheroes and class	5			

To: Undergraduate Education Committee

From: Chantelle Marlor, Director, School of Culture, Media, and Society

Date: October 19, 2023

Subject: Proposal for revision of MACS 399

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
 - \boxtimes 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
 - \Box Other Please specify:
- 2. Rationale for change:
 - The calendar description and course learning outcomes have been updated to match department and college standards.
 - Revisions to the calendar description describe the course in clear language.
 - The frequency of course offerings has been updated to be consistent with other department offerings.
 - The course learning outcomes have been updated to match department and college standards.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>:
 - The new learning outcomes are substantially similar to the previous ones. Revisions to the learning outcomes follow UFV's rules for how learning outcomes should be written.
- 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)?

- School of Culture, Media & Society
- In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u>
 <u>Academy</u>? 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: <u>UFV Integrated Strategic</u>
 <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>,
 and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).
 - The assessment of the course moves away from an examination-based model and evaluates on students actively responding to the course by demonstrating learning through their preferred way of expression. The course also focuses on holistic assessment, which connects students' reflections on their own experiences with the selected topic. The project also builds throughout the course, allowing students opportunities to reassess and demonstrate learning rather than through a one-time examination.
- 7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?
 - Moving away from a textbook to selected articles and chapters allows for the readings to reflect a diversity of perspectives and experiences.
- 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.
 - Not applicable
- 9. Estimate of the typical costs for this course, including textbooks and other materials (excluding tuition):
 - \$125 (approx. cost of required readings).



ORIGINAL COURSE IMPLEMENTATION DATE: REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 28/10/2022 January 2008 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: MACS 399		Number of Credits: 4 Course credit policy (105)			
Course Full Title: Special Topics in Media an Course Short Title: Special Topics II	d Communica	ations Studies	11		
Faculty: Faculty of Social Sciences		Departmen	t: School	of Culture, Media, and S	Society
Calendar Description:					
Examines a selected topic in media and comm semester to semester.	nunication stud	dies not addre	essed in c	urrent course offerings.	Topics covered vary from
Note: This course will be offered under different repeated for credit provided the letter designal		nations (e.g. (C-Z) repre	senting different topics.	This course may be
Prerequisites (or NONE):	45 university-	-level credits,	including	at least 3 credits in MAC	CS.
Corequisites (if applicable, or NONE):	None.				
Pre/corequisites (if applicable, or NONE):	None.				
Antirequisite Courses (Cannot be taken for a	additional crec	dit.)	Course	Details	
Former course code/number:			Special	Topics course: Yes	
Cross-listed with:			 (If yes, the course will be offered under different letter designations representing different topics.) Directed Study course: No (See <u>policy 207</u> for more information.) Grading System: Letter grades 		
Equivalent course(s):					
(If offered in the previous five years, antirequis					
included in the calendar description as a note for the antirequisite course(s) cannot take this					
			Delivery	Mode: May be offered	in multiple delivery modes
Typical Structure of Instructional Hours			Expecte	ed frequency: Infrequen	t
Lecture/seminar		60	Maximu	m enrolment (for inform	ation only): 25
			Prior Lo	earning Assessment a	nd Recognition (PLAR)
			PLAR is	available for this cours	e.
	Total hours	60	Transfe	er Credit (See <u>bctransf</u>	erguide.ca.)
				r credit already exists: N	
Scheduled Laboratory Hours				outline for (re)articulatio	
Labs to be scheduled independent of lecture h	iours: 🖂 No	⊃ ∐ Yes		s, fill in <u>transfer credit for</u>	
Department approval			1	Date of meeting:	October 2023
Faculty Council approval				Date of meeting:	October 13, 2023
Undergraduate Education Committee (UEC) approval			Date of meeting:	November 25, 2023

	arning Outcomes (7	hese should contribute to s	students' ability to meet program outcom	es and thus Institutional Learning O	utcomes
	•	etion of this course, student		0	
	 Articulate how Critically exami Clearly commu Reflect on the r 	the special topic is situated ine scholarly arguments on nicate key ideas from the c relevance of course ideas t	course.	s.	
Re	commended Evalua	tion Methods and Weight	ting (Evaluation should align to learning	outcomes.)	
A	ssignments:	30% Proj	ect: 50%	Holistic assessment:	20%
		%	%		%
NO	 Assignments w Holistic assess take the form o 	ment considers how the the former of the self-	of work focused more on sub-topics of t emes of the course relate to students' wi -reflection on the broader implications of ructor. Please see course syllabus ava	der experiences. Such an assessme course themes.	ent may
	-		-		
anc	d the use of audio-vis	ual materials	s, small-group activities, in-class project	.	
		never possible. If more spa	ice is required, use the <u>Supplemental Te</u>		OER)
		never possible. If more spa Author or description	nce is required, use the <u>Supplemental Te</u>		OER) Year
sho	ould be included whe		ice is required, use the <u>Supplemental Te</u> <u>Title and publication/access details</u> Gee, James. "Why Game Studies Now <i>Games and Culture</i> 1.1 (January 2006)	xts and Resource Materials form.) ? Video Games: A New Art Form."): 58-61.	,
shc	ould be included whei Type	Author or description	nce is required, use the <u>Supplemental Te</u> <u>Title and publication/access details</u> Gee, James. "Why Game Studies Now	xts and Resource Materials form.) ? Video Games: A New Art Form."): 58-61. ustry: Cold Warriors, Hackers, and Iture, and marketing. Montréal:	Year
shc 1. 2.	build be included when Type Article	Author or description Gee, James	Ce is required, use the <u>Supplemental Te</u> Title and publication/access details Gee, James. "Why Game Studies Now Games and Culture 1.1 (January 2006) G. De Peuter. 2005. "Origins of an Indu Suits, 1960-1984 " in Digital Play: The interaction of technology, cul	xts and Resource Materials form.) ? Video Games: A New Art Form."): 58-61. ustry: Cold Warriors, Hackers, and lture, and marketing. Montréal: -108. eo Games Blur the Boundaries of	Year 2006
shc 1. 2. 3.	Duld be included when Type Article Online resource	Author or description Gee, James De Peuter, G.	tee is required, use the <u>Supplemental Te</u> Title and publication/access details Gee, James. "Why Game Studies Now <i>Games and Culture</i> 1.1 (January 2006) G. De Peuter. 2005. "Origins of an Indu Suits, 1960-1984 " in <i>Digital</i> <i>Play: The interaction of technology, cul</i> McGillQueen's University Press. pg 84- Yee, Nick. "The Labor of Fun: How Vid	xts and Resource Materials form.) ? Video Games: A New Art Form."): 58-61. ustry: Cold Warriors, Hackers, and lture, and marketing. Montréal: -108. eo Games Blur the Boundaries of (1), January 2006. 68-71 Bunny Rabbit for All I Care! How ars." In <i>Gaming at the Edge:</i>	Year 2006 2005
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shc 1. 2. 3. 4. 5.	Duild be included when Type Article Online resource Article Article	Author or description Gee, James De Peuter, G. Yee, Nick Shaw, Adrienne Bowman, Nicholas D. et al	Ince is required, use the <u>Supplemental Te</u> Title and publication/access details Gee, James. "Why Game Studies Now <i>Games and Culture</i> 1.1 (January 2006) G. De Peuter. 2005. "Origins of an Indu Suits, 1960-1984 " in <i>Digital</i> <i>Play: The interaction of technology, cul</i> McGillQueen's University Press. pg 84- Yee, Nick. "The Labor of Fun: How Vid Work and Play." <i>Games and Culture</i> , 1 Shaw, Adrienne. 2015. "He Could Be a We Connect with Characters and Avata Sexuality and Gender at the Margins o Minnesota Press. Bowman, Nicholas David, Daniel A Bow Jean Resignato, and Philippe de Villerr without Hesitation. Am I the Bad Guy?' Response to Controversial in-Game Vie	 xts and Resource Materials form.) ? Video Games: A New Art Form." : 58-61. ustry: Cold Warriors, Hackers, and ture, and marketing. Montréal: 108. eo Games Blur the Boundaries of (1), January 2006. 68-71 Bunny Rabbit for All I Care! How ars." In Gaming at the Edge: f Gamer Culture. University of wen, Melissa C Mercado, Lindsey to Chauveau. 2022. "I Did It : Online Conversations in 	Year 2006 2005 2006 2005

To: Linda Pardy and College of Arts Curriculum Committee Members

From: Chantelle Marlor, Director, School of Culture, Media, and Society

Date: October 6, 2023

Subject: Proposal for revision of MACS/SOC 460: Issues in an Information Society

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:
- **1.** Rationale for change:
 - Updates reflect the rapidly changing nature of technology and the theoretical responses to that change.
- 2. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s):
 - Not substantial, just a recognition of changing technologies and the introduction of how these technologies are being employed by indigenous communities.
- 3. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs?
 - Not applicable
- 4. Which program areas have been consulted about the change(s)?
 - Not applicable
- 5. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).
 - By looking at how indigenous communities across the globe have harnessed modern technologies in an effort to preserve, promote, and support their cultures.

AGENDA ITEM # 3.2.

- 6. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?
 - The course's creative elements present the opportunity for multiple knowledge delivery methods from the traditional term paper to the production of advertising copy and video content. The use of selected readings in place of, or in addition to a textbook, allows for multiple perspectives to be presented from many different authors with diverse backgrounds.
- 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.)
 - Not applicable
- 8. Estimate of the typical costs for this course, including textbooks and other materials:
 - \$125



ORIGINAL COURSE IMPLEMENTATION DATE: REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 28/10/2022

September 1999 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: MACS 460 N			Number of Credits: 4 Course credit policy (105)		
Course Full Title: Issues in the Information					
Course Short Title: Issues in the Info Societ	У	1			
			ent: School of Culture, Media, and Society		
Calendar Description:					
Explores the social, political, and cultural dim society". Students will examine technology in identity formation, social roles, democracy, p	relation to a va	ariety of socia			
Note: This course is offered as MACS 460 ar	nd SOC 460. S	tudents may t	ake only o	one of these for credit.	
Prerequisites (or NONE):	45 university	-level credits i	including	at least 9 credits of SOC	and/or MACS.
Corequisites (if applicable, or NONE):	None.				
Pre/corequisites (if applicable, or NONE):	None.				
Antirequisite Courses (Cannot be taken for	additional crea	dit.)	Course	Details	
Former course code/number: SCMS 460			Special Topics course: No		
Cross-listed with: SOC 460			(If yes, the course will be offered under different letter designations representing different topics.)		
Equivalent course(s): SOC 460					
(If offered in the previous five years, antirequ			Directed Study course: No (See policy 207 for more information.)		
included in the calendar description as a note for the antirequisite course(s) cannot take thi			Grading System: Letter grades		
		,		•	in multiple delivery modes
Typical Structure of Instructional Hours			Expecte	ed frequency: Annually	
Lecture/seminar		60	Maximum enrolment (for information only): 25		
			Prior Learning Assessment and Recognition (PLAR)		
			[click to select]		
			Louok to	Scion	
	Total hours	60			
	Total nours	00	Transfer Credit (See <u>bctransferguide.ca</u> .)		
Scheduled Laboratory Hours				er credit already exists: Y	
Labs to be scheduled independent of lecture	hours: 🛛 No	o 🗌 Yes		outline for (re)articulatior s, fill in <u>transfer credit for</u>	
Department approval			·	Date of meeting:	October 2023
Faculty Council approval				Date of meeting:	October 13, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 25, 2023

Learning Outcomes (These should contribute to students' ability to meet program outcomes and thus Institutional Lee Upon successful completion of this course, students will be able to: 1. Describe some of the key social and cultural information technologies. 2. Chart the dominant discourses which frame the development and integration of information technologies in s 3. Critically assess the claims of "the information society". 4. Describe the relationship between information technologies and various selected spheres of human activity a formation. 5. Explore how Indigenous (and other marginalized) communities utilize technology to preserve and promote la and customs. 6. Evaluate the subversive and suppressive potential of information technologies. Recommended Evaluation Methods and Weighting (Evaluation should align to learning outcomes.) Quizzes/tests: 20% Assignments: 55% Final exam: % % % Details: In-class mid-term exam 25%, group project/presentation 30%. Typical Instructional Methods (Guest lecturers, presentations, online instruction, field trips, etc.) Lectures and tutorial-style discussions, collective news media analysis, as well as documentary videos and film clips. Texts and Resource Materials (Include online resources and Indigenous knowledge sources. <u>Open Educational Resource Materials</u> the more space	cociety. nd identity nguage, culture 25%
 Describe some of the key social and cultural information technologies. Chart the dominant discourses which frame the development and integration of information technologies in s Critically assess the claims of "the information society". Describe the relationship between information technologies and various selected spheres of human activity a formation. Explore how Indigenous (and other marginalized) communities utilize technology to preserve and promote la and customs. Evaluate the subversive and suppressive potential of information technologies. Recommended Evaluation Methods and Weighting (Evaluation should align to learning outcomes.) Quizzes/tests: 20% Assignments: 55% Final exam: % % Details: In-class mid-term exam 25%, group project/presentation 30%. NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor Typical Instructional Methods (Guest lecturers, presentations, online instruction, field trips, etc.) Lectures and tutorial-style discussions, collective news media analysis, as well as documentary videos and film clips. Texts and Resource Materials (Include online resources and Indigenous knowledge sources. Open Educational Rest should be included whenever possible. If more space is required, use the Supplemental Texts and Resource Material Type	nd identity nguage, culture 259 9
 Chart the dominant discourses which frame the development and integration of information technologies in s Critically assess the claims of "the information society". Describe the relationship between information technologies and various selected spheres of human activity a formation. Explore how Indigenous (and other marginalized) communities utilize technology to preserve and promote la and customs. Evaluate the subversive and suppressive potential of information technologies. Recommended Evaluation Methods and Weighting (Evaluation should align to learning outcomes.) Quizzes/tests: 20% Assignments: 55% Final exam: % % % Details: In-class mid-term exam 25%, group project/presentation 30%. NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor Typical Instructional Methods (Guest lecturers, presentations, online instruction, field trips, etc.) Lectures and tutorial-style discussions, collective news media analysis, as well as documentary videos and film clips. Texts and Resource Materials (Include online resources and Indigenous knowledge sources. Open Educational Resource Materials Type Author or description Title and publication/access details	nd identity nguage, culture 259 9
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Typical Instructional Methods (Guest lecturers, presentations, online instruction, field trips, etc.) Lectures and tutorial-style discussions, collective news media analysis, as well as documentary videos and film clips. Texts and Resource Materials (Include online resources and Indigenous knowledge sources. Open Educational Resource Materials is required, use the Supplemental Texts and Resource Material Type Author or description Title and publication/access details	r.
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Texts and Resource Materials (Include online resources and Indigenous knowledge sources. <u>Open Educational Resources should be included whenever possible</u> . If more space is required, use the <u>Supplemental Texts and Resource Material</u> Type Author or description Title and publication/access details	
Should be included whenever possible. If more space is required, use the Supplemental Texts and Resource Material Type Author or description Title and publication/access details	
Type Author or description Title and publication/access details	ources (OER)
1. Textbook Miller, Vincent Understanding Digital Culture	Year
	2020
2. Other Course pack containing readings from appropriate source	es
3.	
4.	
5.	
Required Additional Supplies and Materials (Software, hardware, tools, specialized clothing, etc.)	
Course Content and Topics	
1. Technology, agency, and social change: introduction to issues in the information society	
2. Key elements of digital media	
 Technology, privacy, and surveillance 	
6. Technology and work	
9. Cybercrime and cyberterrorism	
10. The body and information technologies	
 Economics of the information age Media and technological convergence Technology, privacy, and surveillance Technology and work Information politics Digital identity Cybercrime and cyberterrorism 	



ORIGINAL COURSE IMPLEMENTATION DATE: REVISED COURSE IMPLEMENTATION DATE:

September 1999 September 2024

COURSE TO BE REVIEWED (six years after UEC approval): November 2029 Course outline form version: 06/18/2021

OFFICIAL UNDERGRADUATE CROSS-LISTED OUTLINE FORM

Course Code and Number: SOC 460	Number of C	Number of Credits: 4 Course credit policy (105)			
Course Full Title: Issues in the Information Course Short Title: Issues in the Info Socie					
Faculty: Faculty of Social Sciences	School	ool of Culture, Media, and Society			
Official Course Outline:					
This is a cross-listed course. Please refer to	MACS 460 for the official c	ourse o	utline.		
Calendar Description:					
Explores the social, political, and cultural dim society". Students will examine technology in identity formation, social roles, democracy, p Note: This course is offered as MACS 460 an	relation to a variety of soc rivacy, and community.	ial issue	s including the changing	nature of work, individual	
Prerequisites (or NONE):	45 university-level credits	includir	ncluding at least 9 credits of SOC and/or MACS.		
Corequisites (if applicable, or NONE):	None.				
Pre/corequisites (if applicable, or NONE):	None.				
Antirequisite Courses (Cannot be taken for Former course code/number: SCMS 460 Cross-listed with: MACS 460 Equivalent course(s): MACS 460 (If offered in the previous five years, antirequincluded in the calendar description as a note for the antirequisite course(s) cannot take the credit.)	isite course(s) will be e that students with credit	Trans Subm	fer Credit (See <u>bctrans</u> er credit already exists: t outline for (re)articulati yes, fill in <u>transfer credi</u>	Yes ion: No	
Department approval			Date of meeting:	October 2023	
Faculty Council approval			Date of meeting:	October 13, 2023	
Undergraduate Education Committee (UE	C) approval		Date of meeting:	November 25, 2023	

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
 - $\hfill\square$ 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: 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 <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>). *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*

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, 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.

 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.

9 and 11.



ORIGINAL COURSE IMPLEMENTATION DATE: REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 09/08/2021 January 2007 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: GD 159 Num			nber of Credits: 3 Course credit policy (105)			
Course Full Title: Digital Design Media II						
Course Short Title: Digital Design Media II						
Faculty: Faculty of Humanities Department			t (or prog	gram if no department):	: Graphic and Digital Design	
Calendar Description:						
Introduces professional layout applications fo projects while gaining knowledge of layout so						
Prerequisites (or NONE):	None. Note: /	As of January	2025, pre	erequisites will change to	o GD 154.	
Corequisites (if applicable, or NONE):						
Pre/corequisites (if applicable, or NONE):						
Antirequisite Courses (Cannot be taken for	additional cred	lit.)	Course	Details		
Former course code/number: GD156			Special	Topics course: No		
Cross-listed with:			 (If yes, the course will be offered under different letter designations representing different topics.) Directed Study course: No (See policy 207 for more information.) 			
Equivalent course(s): GD156						
(If offered in the previous five years, antirequ						
included in the calendar description as a note for the antireguisite course(s) cannot take thi				System: Letter grades	,	
		,	Delivery	Mode: May be offered	in multiple delivery modes	
Typical Structure of Instructional Hours			Expecte	ed frequency: Every sem	nester	
Lecture/seminar		30	Maximum enrolment (for information only): 24			
Supervised laboratory hours (design lab)		30				
			Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.			
	Total hours	60	yes			
	Total nours	00		er Credit (See <u>bctransfe</u>		
Scheduled Laboratory Hours				r credit already exists: Y		
Labs to be scheduled independent of lecture	hours: 🛛 No	> 🗌 Yes	Submit outline for (re)articulation: No (If yes, fill in <u>transfer credit form</u> .)			
Department approval				Date of meeting:	June 2023	
Faculty Council approval				Date of meeting:	September 15, 2023	
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023	

	-				nes and thus Institutional Learning C)utcomes
•	•	etion of this course, st				
1. 2. 3. 4. 5.	Develop conten Describe print a Produce typogra		graphic projects. ith professional try-standard me		publications.	
Recom	nmended Evalua	tion Methods and W	eighting (Evalua	ation should align to learning	g outcomes.)	
Proje	ct:	90%	Quizzes/tests:	10%		%
		%		%		%
Details	5:				•	
		, a term project (50%)	and a final quiz	(10%)		
				· ·		
NOTE:	: The following s	ections may vary by	instructor. Plea	ase see course syllabus av	vailable from the instructor.	
	U			•		
					rces. <u>Open Educational Resources</u> (<u>exts and Resource Materials form</u> .)	OER)
	/pe			d publication/access deta		Year
	•			•	lated: 100 Design Principles for	
1. Te	extbook	Beth Tondreau	Using G	Grids	. .	2019
		Kimberly Elam				2007
2. Te	extbook					2007
-	extbook extbook	Sue Apfelbaum	Designi	ng the editorial experience:	a primer for print, Web, and mobile	2007
3. Te		•			a primer for print, Web, and mobile Guide for Students and Designers	
3. Te 4. Te	extbook extbook	Sue Apfelbaum Richard Poulin	Design		Guide for Students and Designers	2014
 Te Te Requir 	extbook extbook red Additional S	Sue Apfelbaum Richard Poulin upplies and Materia	Design (Software, hare	School: Layout: A Practical	Guide for Students and Designers	2014
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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.

- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: 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 <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u>

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 <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, 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: REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 09/08/2021 January 2019 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: GD 254	Number of Credits: 3 Course credit policy (105)				
Course Full Title: Typography II					
Course Short Title: Typography II					
Faculty: Faculty of Humanities Depart			t (or prog	gram if no department):	Graphic and Digital Design
Calendar Description:					
Students develop advanced skills in typograp aspects of typographic composition, master t integrate advanced typographic systems.					
Prerequisites (or NONE):	GD 154.				
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for	additional cred	dit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:					
Equivalent course(s):					
(If offered in the previous five years, antirequ					
included in the calendar description as a note for the antirequisite course(s) cannot take thi					
			-		in multiple delivery modes
Typical Structure of Instructional Hours			,	ed frequency: Annually	
Lecture/seminar		20	-		tion only): 24
Tutorials/workshops		20		imum enrolment (for information only): 24	
Supervised laboratory hours (design lab)		20		Prior Learning Assessment and Recognition (PLAR)	
			PLAR is	s available for this course	
			yes		
	Total hours	60	Transfe	er Credit (See bctransfe	<u>rguide.ca</u> .)
Scheduled Laboratory Hours			Transfe	r credit already exists: No	0
Labs to be scheduled independent of lecture	hours: 🖾 No	D 🗌 Yes	Submit	outline for (re)articulation	: No
			(If yes	s, fill in <u>transfer credit forn</u>	<u>n</u> .)
Department approval				Date of meeting:	June 2023
Faculty Council approval				Date of meeting:	September 15, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

Page 2 of 2



University of the Fraser Valley Official Undergraduate Course Outline

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 experimental composition and customized marks.
- 5. Explore the conceptual potential of typographic form, visual language, and application of different writing systems.
- 6. Integrate analog and digital typographic strategies to address accessibility.
- 7. Critically reflect on the Indigeneity or diaspora of aspirational designers and typographers.

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

Assignments: 80%	Lab work: 20%	%
%	%	%

Details:

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.

Typical Instructional Methods (Guest lecturers, presentations, online instruction, field trips, etc.) Lectures, demonstrations, visual and participatory research, iteration, experiential learning, sprints, critiques, written reflections, and presentations.

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

	Туре	Author or description	Title and publication/access details	Year
1.	Textbook	Wittner, Ben	Bi-Scriptual: Typography and graphic Design with Multiple Script Systems	2019
2.	Textbook	Hall, Sean	This Means This, This Means That, A User's Guide toSemiotics	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 ResearchMethodologies in Graphic Design	2016

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

Internet connection, Google fonts, subscription to Adobe CC, and access to an Apple computer.

Course Content and Topics

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.

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 wring system. The emotional qualities of typefaces.

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. The 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.

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 types. Print vs. web type, where they overlap, and where they don't. People-first consideration of digital typographic treatments in interactive contexts.

It's in the details: Typographic best practices. Strategies for large amounts of content, information hierarchy, big and smallsizes, and typographic systems for digital and print.

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 essay and use this as a basis for a zine (digital or print). Express your 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.

To: Linda Pardy

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

Date: September 25, 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. GDD major students are encouraged to take this professional practice course in the final year of their program, drawing together the strands of interactive design skills and theories delivered in the major curriculum. Past iterations of the course have shown that non-program students and some GDD majors have been under-equipped for the rigours of this capstone course. This has led to a two-tiered instructional environment and skewed assessment models. The current pre-requisite has not supplied the foundational skills and literacy in web and user-experience design necessary for success in this course. Requiring GD202 in addition to GD204 or CIS 145 will ensure that students meet a minimum threshold of design skills and web knowledge to achieve portfolio-level interactive design work. Note that the advanced nature of this career-preparatory course makes it unsuitable as an upper-level elective for non-program students.

- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: 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 <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, 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 creating interactive digital media, aligning with UNDRIP articles 11, 13 and 16.

- 7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, 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: REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 09/08/2021 May 2006 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: GD 358 Num			Imber of Credits: 3 Course credit policy (105)			
Course Full Title: Interactive Design for Port Course Short Title: Interactive Design: Portf						
Faculty: Faculty of Humanities		Departmen	ent (or program if no department): Graphic and Digital Design			
Calendar Description:						
Examines current web, interactive, and expeneration expand on portfolio project(s) and create a care					n a portfolio website or	
Prerequisites (or NONE):	GD 204 or Cl one of GD 20		: As of January 2025, prerequisites will change to GD 202 and 5.			
Corequisites (if applicable, or NONE):	None.					
Pre/corequisites (if applicable, or NONE):	None.					
Antirequisite Courses (Cannot be taken for	additional cred	dit.)	Course Deta	ails		
Former course code/number: GD 258			 Special Topics course: No (If yes, the course will be offered under different letter designations representing different topics.) Directed Study course: No (See <u>policy 207</u> for more information.) 			
Cross-listed with:						
Equivalent course(s):						
(If offered in the previous five years, antirequincluded in the calendar description as a note						
for the antirequisite course(s) cannot take this			Grading Syst	tem: Letter grades	5	
			Delivery Mod	le: May be offered	l in multiple delivery modes	
Typical Structure of Instructional Hours			Expected fre	quency: Twice pe l	year	
Lecture/seminar		30	Maximum enrolment (for information only): 24			
Tutorials/workshops		15	Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.			
Supervised laboratory hours (computer lab)		15				
	Total hours	60	Transfer Cre	edit (See bctransf	erquide.ca.)	
		·		dit already exists: Y	,	
Scheduled Laboratory Hours Labs to be scheduled independent of lecture	hours: 🛛 No	D 🗌 Yes		ne for (re)articulation n <u>transfer credit fo</u>		
Department approval				e of meeting:	March 2023	
Faculty Council approval			Dat	e of meeting:	September 15, 2023	
Undergraduate Education Committee (UE				e of meeting:	November 24, 2023	

Learning	a Outcomes /T	hese should contribute t	to students' ability to meet program outcomes and thus Institutional Learning	Outcome
	•	tion of this course, stude		Outcomes
•	•			
			a screen-based experience. ect or create new interactive design projects to a portfolio-level standard.	
		nd written content using		
		fessional mock-up site u		
		y of content manageme		
		easoning behind web de experience for mobile p	design solutions through a written and oral case study.	
7.	Design a visual	experience for mobile p	plationns.	
Recomn	mended Evalua	tion Methods and Weig	ighting (Evaluation should align to learning outcomes.)	
Project	:	100%	%	%
Details:				
Two maj	jor projects and	weekly in-class projects	s and presentations.	
50% Pro	ject 1 – Interact	ve project	•	
	ject 2 – Case st			
20% We	ekly in-class pro	oject work		
NOTE: T	The following s	ections may vary by in	instructor. Please see course syllabus available from the instructor.	
Texts ar	nd Resource Ma	aterials (Include online	e resources and Indigenous knowledge sources. Open Educational Resource	s (OER)
should b	be included wher	never possible. If more s	space is required, use the <u>Supplemental Texts and Resource Materials form</u>)
Тур	e	Author or descriptio		Year
1. Text	tbook	Pratt, Andy	Interactive Design: An Introduction to the Theory and Application of User-Centered Design	2012
2. Onli	ne resource	Burns, Ben	The complete Case Study, The Future	2018
	ne resource ne resource	Burns, Ben		2018
3. Onli		Burns, Ben Hassall, Raylene	The complete Case Study, The Future LinkedIn Learning Centre for Inclusive Design: User Testing with First Nations – A Desigr	
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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 <u>Institutional Learning Outcomes (ILOs)</u>

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
- In what ways does this course contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our Commitment to</u> <u>Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations</u> <u>Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

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 <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, 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.
- 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: REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 09/08/2021 January 2018 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: GD 222	Number of	Credits:	3 Course credit policy (1	<u>05)</u>	
Course Full Title: Design Inquiry: Ethos					
Course Short Title: Design Inquiry: Ethos					
Faculty: Faculty of Humanities		Departmen	t (or prog	gram if no department):	Bachelor of Media Arts
Calendar Description:					
Explore and experience the role of the design value to products, services, causes, or events					
Note: Students with credit for MEDA 222 can	not take this co	ourse for furth	er credit.		
Prerequisites (or NONE):	None.				
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):			-		
Antirequisite Courses (Cannot be taken for	additional crea	dit.)	Course	Details	
Former course code/number: MEDA 222			Special	Special Topics course: No	
Cross-listed with:			(If yes, the course will be offered under different letter designations representing different topics.)		
Equivalent course(s):			Directed Study course: No (See <u>policy 207</u> for more information.)		
(If offered in the previous five years, antirequ					
included in the calendar description as a note for the antirequisite course(s) cannot take this					
······································					in multiple delivery modes
Typical Structure of Instructional Hours			-	ed frequency: Twice per	
Lecture/seminar		24	Maximum enrolment (for information only): 28		
Tutorials/workshops		24		•	
Experiential (work-integrated learning)		12	Prior Learning Assessment and Recognition (PLAR)		
			PLAR is	s available for this course	9.
	Total hours	60	Transfe	er Credit (See <u>bctransf</u> e	erguide.ca.)
Scheduled Laboratory Hours			Transfer credit already exists: No		0
Labs to be scheduled independent of lecture	hours: 🖾 No	o∏Yes	Submit	outline for (re)articulation	n: No
			(If yes	s, fill in <u>transfer credit for</u>	<u>m</u> .)
Department approval				Date of meeting:	June 2023
Faculty Council approval				Date of meeting:	September 15, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

GD 222

University of the Fraser Valley Official Undergraduate Course Outline

Page 2 of 2

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:

Articulate design ethos in relation to visual communication using written, verbal or video-based expression.

- Prepare a creative brief for a design project.
- Identify unethical practices in the creative industry, such as Indigenous cultural appropriation and tokenism.
- 4. Implement a design concept that includes conventional and digital media.
- 5. Describe the creative process from inquiry and planning to execution. Demonstrate ethical codes of design practice and professional conduct that integrate accessibility, EDI, and research.

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

Field evaluation:	20%	%	%
Assignments:	80%	%	%

Details:

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

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

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

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

	Туре	Author or description	Title and publication/access details	Year
1.	Textbook	Visocky O'Grady, J., O'Grady, K.	A Designer's Research Manual, Quatro	2017
2.	Online resource	Government of Canada	Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans TCPS 2	2018
3.	OER book	Annette Sorensen and Scott van Dyk	Working With Indigenous Communities Ethically	2022
4.	OER book	Dianne Biin, Deborah Canada	Indigenous Ethics and Values	2022
5.	Online resource	Registered Graphic Designer's Association of Canada	RGD/DesCan/SDGQ Code of Ethics	2022

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

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.

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 <u>Institutional Learning Outcomes (ILOs)</u>

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 <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our Commitment to</u> <u>Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations</u> <u>Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

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 <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, 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: REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 09/08/2021 January 2018 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: GD 469	Number of Credits: 3 Course credit policy (105)				
Course Full Title: Design Inquiry: Practice Course Short Title: Design Inquiry: Practice					
Faculty: Faculty of Humanities		Departmen	t (or prog	gram if no department):	: Graphic and Digital Design
Calendar Description:		-			
Design inquiry is a process used to approach research methods and work together on real- discovering their creative leadership potentia Note: Students with credit for MEDA 469 can	to empathize,	assess, i			
Prerequisites (or NONE):	45 university-	level credits.	GD 222 i:	s recommended.	
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE): None					
Antirequisite Courses (Cannot be taken for additional credit.)			Course	Details	
Former course code/number: MEDA 469			Special Topics course: No		
Cross-listed with:			(If yes, the course will be offered under different letter designations representing different topics.)		
Equivalent course(s):			Directed Study course: No		
(If offered in the previous five years, antirequ included in the calendar description as a note			(See <u>policy 207</u> for more information.)		
for the antirequisite course(s) cannot take this			Grading System: Letter grades		
			Delivery Mode: May be offered in multiple delivery modes Expected frequency: Annually		
Typical Structure of Instructional Hours					
Lecture/seminar		15	Maximum enrolment (for information only): 24		
Tutorials/workshops		15	Prior Learning Assessment and Recognition (PLAR)		
Experiential (field trip)		20 10	PLAR cannot be awarded for this course because:		
Supervised laboratory hours (computer lab)		10	learning outcomes such as creative leadership and		
	Total hours	60	collaborative processes are best assessed within the scope of the course, not through portfolio or examination.		
			Transfer Credit (See <u>bctransferguide.ca</u> .)		
			Transfer credit already exists: No		0
Scheduled Laboratory Hours			Submit	outline for (re)articulation	n: No
Labs to be scheduled independent of lecture	nours: 🖂 No	o □ Yes	(If yes	s, fill in <u>transfer credit for</u>	<u>m</u> .)
Department approval				Date of meeting:	June 2023
Faculty Council approval				Date of meeting:	September 15, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

AGENDA ITEM # 3.3.

Learning Outcomes (7	hese should contribute to students' at	ility to meet program outcomes and thus Institut	ional Learning Outcome
Upon successful comple	etion of this course, students will be ab	le to:	
 Engage in colla Develop a proc Apply participa Implement a hu 	nable challenge. aborative leadership. ess of inquiry and design framework. tory design research methods for a va uman-centred empathetic approach. ased on rethinking, critical reflection, a		
Recommended Evalua	tion Methods and Weighting (Evaluation	ation should align to learning outcomes.)	
Assignments:	20%	%	%
Project:	80%	%	%
Details: 40% Project 1, 40% Pro	ject 2		
		ase see course syllabus available from the in	
		I Indigenous knowledge sources. <u>Open Educatio</u> ed, use the <u>Supplemental Texts and Resource N</u>	
Туре	Author or description	Title and publication/access details	Year
1. Textbook	Tunstall, Elizabeth (Dori)	Decolonizing Design: A Cultural Justice	
2. Textbook	Knapp, Jake	Sprint: How to solve big problems and te just five days. Simon & Schuster.	2016
3. Textbook	den Dekker, Teun	Design Thinking. Routlege. <i>Full access to download,</i> UFV library.	
4. Online resource	Frog	Collective Action Toolkit	
5. Online resource	Government of Canada	Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans TCPS 2	
Adobe CC. and access Course Content and To Introduction to design	to other tools and supplies as required opics thinking models: Design research a	dware, tools, specialized clothing, etc.) on a project basis. s a way of working, thinking, doing and making. ntexts. Creating impact with empathy, innovation	
The process of inquiry facilitator, deci	: Defining an actionable design challe	nge. Mapping a design research process. Creat d user. Valuing positionality, lived experiences,	ing a diverse team —
Secondary research:	dentifying constraints, conditions, and	physical requirements and looking at precedents	5.
Responsible Design: \	Natch: Thinking With Arturo Escobar	Pluriversal Politics	
	n, brainstorming and framing ideas: d learning by doing.	Initiating an iterative process, identifying themes	s, creating insight
Designing transmedia	solutions: Developing systems thinki	ng. Using rapid prototyping. Testing. Valuing iter	ation and analysis.

To: Linda Pardy, Chair CACC

From: Alan Cameron, MOLA Head

Date: May 29, 2023

Subject: Proposal for revision of Japanese 101

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
 - \Box Other Please specify:
- Rationale for change: This course has been updated as part of its regular review. Assignment types
 have been removed from the calendar description and the language has been changed to active
 voice. We have modified the learning outcomes to reflect the course as currently taught. Textbook
 choices and resources have been updated.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: The Learning outcomes have been updated and edited, but have not changed substantially.
- 4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? Can fulfill the UFV language requirement for the BA.
- 5. Which program areas have been consulted about the change(s)? MOLA
- 6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>). This course introduces learners to the Japanese language and culture. Instructors can assign readings or writing tasks which can focus on Indigenous topics and how the situation of Indigenous people in Japan compares with Canadian realities. Moreover, conversations about Japanese society might include,

for example, discussion of how the customs of groups such as the Ainu differ from traditional Japanese practices.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

This course has no prerequisites and is open to students from all backgrounds and language levels. This course also focuses on an awareness of diversity through its study of different cultural norms and attempts to improve students' intercultural awareness.

- 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
- Estimate of the typical costs for this course, including textbooks and other materials (excluding tuition \$100



ORIGINAL COURSE IMPLEMENTATION DATE: REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 28/10/2022 Fall 1997 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: JAPN 101	Number of	Credits:	3 Course credit policy (1	<u>05)</u>	
Course Full Title: Japanese Language I					
Course Short Title: Japanese Language I		Γ			
Faculty: Faculty of Humanities		Departmer	nt (or prog	gram if no department):	Modern Languages
Calendar Description:					
A comprehensive introductory course in the form a solid foundation for further studies. Fo					
Prerequisites (or NONE):	None.				
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for	additional cred	dit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:			 (If yes, the course will be offered under different letter designations representing different topics.) Directed Study course: No (See policy 207 for more information.) 		
Equivalent course(s):					
(If offered in the previous five years, antirequ					
included in the calendar description as a note for the antirequisite course(s) cannot take thi				System: Letter grades	,
		,	Delivery	/ Mode: Face-to-face on	ly
Typical Structure of Instructional Hours				ed frequency: Twice per	-
Lecture/seminar		45		Im enrolment (for informa	-
Supervised laboratory hours (computer lab)		15	Prior Learning Assessment and Recognition (PLAR)		
				s available for this course	• • • •
	Total hours	60			
	Total fieldis	00	Transfer Credit (See <u>bctransferguide.ca</u> .)		
Scheduled Laboratory Hours				r credit already exists: Ye	
Labs to be scheduled independent of lecture	hours: 🗌 No	o 🛛 Yes		outline for (re)articulatior s, fill in <u>transfer credit for</u>	
Department approval				Date of meeting:	May 2023
Faculty Council approval				Date of meeting:	August 31, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

Learning Outcomes (The	ese should contribu	te to students' ab	ility to meet program outcom	es and thus Institutional Learn	ing Outcomes
Upon successful completi	on of this course, s	tudents will be ab	le to:		
	yday expressions a				
			uestions about personal deta oout 50 basic Kanji.	ails.	
				ences in non-past and past ter	ises
Build a basic voc	abulary of about 50	0 words and kno	w numbers up to one million.		
			Japan such as bowing and r	odding.	
Demonstrate sor	ne basic knowledge	e about Japanese	customs and daily lives.		
Recommended Evaluation	on Methods and V	leighting (Evalua	ation should align to learning	outcomes.)	
Holistic assessment:	10%	Lab work:	15%	Quizzes/tests:	18%
Assignments:	37%	Final exam:	20%		%
Details:					
). Lab work: lab seminar (7%	b), oral exam (8%). Assignmen	ts: word lists
and worksheets (27%), in-	class composition	(10%).			
NOTE: The following see	tions may vary b	y instructor. Plea	ase see course syllabus av	ailable from the instructor.	
Typical Instructional Me	thods (Guest lectu	rers presentation	s, online instruction, field trip	is etc.)	
••		•		s, etc.) inicative purposes. Japanese (nrammar and
				n 26 students) and exercises i	
help students develop Jap	anese listening, sp	eaking, reading,	and writing skills. In conversa	tion seminars (maximum of 9	
students are especially en	couraged to use th	e skills they have	learned.		
Texts and Resource Mat should be included whene	erials (Include onli ver possible. If mo	ne resources and re space is requir	Indigenous knowledge sour ed, use the <u>Supplemental Te</u>	ces. <u>Open Educational Resour</u> xts and Resource Materials fo	r <u>ces</u> (OER) rm.)
Туре	Author or des		nd publication/access deta		Year
1. Textbook	Japan Foundat		oto: Japanese Language an etences, Sanshusha	d Culture Starter Language	2013
2. Textbook	Japan Foundat	on Marug Activit	oto: Japanese Language an ies, Sanshusha	d Culture Starter Language	2013
3. Online resource	Japan Foundat	on Marug	oto Web		
4.					
5.					
Required Additional Sur	plies and Materia	Is (Software, hard	lware, tools, specialized cloti	hina etc.)	
Dictionary:				ing, oto.)	
	M. Kodansha's Fu	rigana Japanese	English Dictionary. Kodansh	a, 1995.	
Online Japanese dictionar		0 1	0 7		
Grammar/reading and w	ritina.				
		ic Japanese Grai	nmar. 24th printing. The Japa	an Times, 1996.	
	-				
	vics				
Course Content and Top	ctures, sounds, an	d writing are intro	duced and practiced through	out the course.	
Vocabulary, sentence stru Course topics may include					
Vocabulary, sentence stru Course topics may include • Hiragana, Kataka	ana				
Vocabulary, sentence stru Course topics may include Hiragana, Kataka Greetings and se	ana				
Vocabulary, sentence stru Course topics may include • Hiragana, Kataka	ana				
Vocabulary, sentence stru Course topics may include Hiragana, Kataka Greetings and se Food	ana				
Vocabulary, sentence stru Course topics may include Hiragana, Kataka Greetings and se Food Home Daily life Hobbies	ana				
Vocabulary, sentence stru Course topics may include Hiragana, Kataka Greetings and se Food Home Daily life Hobbies Towns	ana				
Vocabulary, sentence stru Course topics may include Hiragana, Kataka Greetings and se Food Home Daily life Hobbies Towns Shopping	ana If-introduction				
Vocabulary, sentence stru Course topics may include Hiragana, Kataka Greetings and se Food Home Daily life Hobbies Towns	ana If-introduction				

To: Linda Pardy, Chair CACC

From: Alan Cameron, MOLA Head

Date: May 29, 2023

Subject: Proposal for revision of Japanese 102

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
 - \Box Other Please specify:
- Rationale for change: This course has been updated as part of its regular review. Assignment types
 have been removed from the calendar description and the language has been changed to active
 voice. We have modified the learning outcomes to reflect the course as currently taught. Textbook
 choices and resources have been updated.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: The Learning outcomes have been updated and edited, but have not changed substantially.
- 4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? Can fulfill the UFV language requirement for the BA.
- 5. Which program areas have been consulted about the change(s)? MOLA
- 6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>). This course introduces learners to the Japanese language and culture. Instructors can assign readings or writing tasks which can focus on Indigenous topics and how the situation of Indigenous people in Japan compares with Canadian realities. Moreover, conversations about Japanese society might include,

for example, discussion of how the customs of groups such as the Ainu differ from traditional Japanese practices.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

This course has no prerequisites and is open to students from all backgrounds and language levels. This course also focuses on an awareness of diversity through its study of different cultural norms and attempts to improve students' intercultural awareness.

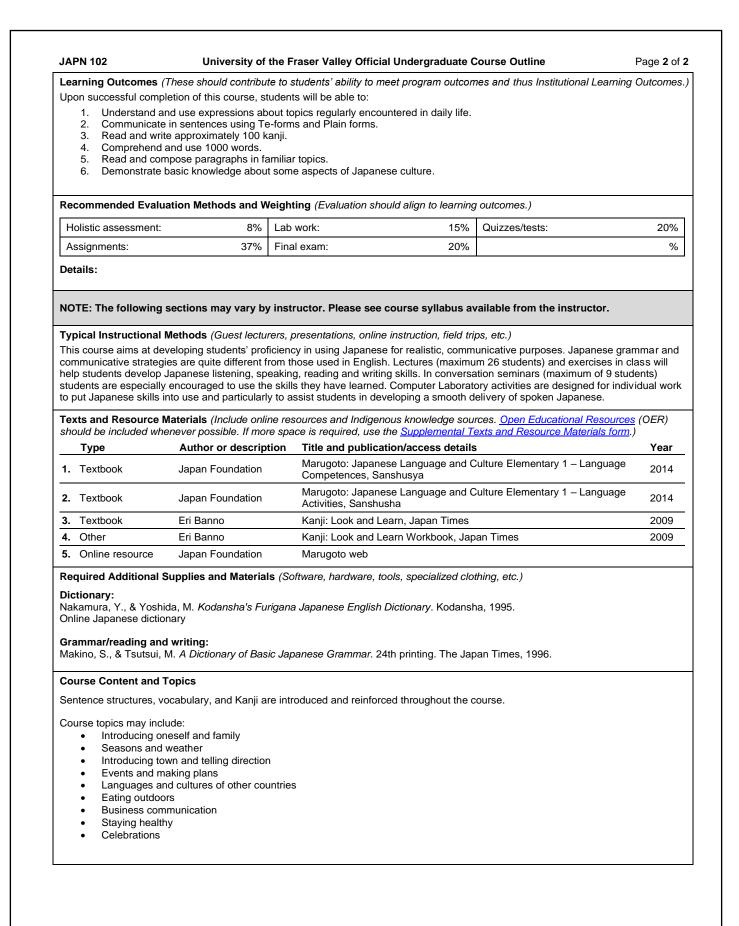
- 8. If applicable, discuss any special considerations for this course (credit value, class size limit, frequency of offering, resources required such as labs or equipment, field trips, etc.) n/a
- Estimate of the typical costs for this course, including textbooks and other materials (excluding tuition \$100



January 1998 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: JAPN 102		Number of	Credits:	3 Course credit policy (10	<u>05)</u>
Course Full Title: Japanese Language II					
Course Short Title: Japanese Language II					
Faculty: Faculty of Humanities		Departmen	nt (or prog	gram if no department):	Modern Languages
Calendar Description:					
Four skills in Japanese (speaking, listening, r knowledge.	eading, and wr	iting) will be p	practiced v	with adequate vocabulary	/, grammar, and cultural
Prerequisites (or NONE):	One of Japar	nese 11, JAPI	N 101, or	assessment of the depar	tment.
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for	additional crea	dit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:				s, the course will be offer nations representing diffe	
Equivalent course(s):			Ũ	d Study course: No	arent topics.)
(If offered in the previous five years, antirequ				policy 207 for more inforr	mation.)
included in the calendar description as a note for the antireguisite course(s) cannot take thi				System: Letter grades	,
		,		/ Mode: Face-to-face on	lv
Typical Structure of Instructional Hours				ed frequency: Annually	- y
Lecture/seminar		45		im enrolment (for informa	ation only): 26
Supervised laboratory hours (computer lab)		15			
				earning Assessment an available for this course	• • • •
			PLAR IS		
	Tatal haven				
	Total hours	60		er Credit (See <u>bctransfe</u>	· · · · · · · · · · · · · · · · · · ·
Scheduled Laboratory Hours				r credit already exists: Ye	
Labs to be scheduled independent of lecture	hours: 🗌 No	o 🛛 Yes		outline for (re)articulation s, fill in <u>transfer credit for</u>	
Department approval				Date of meeting:	May 2023
Faculty Council approval				Date of meeting:	August 31, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023



To: Linda Pardy, Chair CACC

From: Alan Cameron, MOLA Head

Date: May 29, 2023

Subject: Proposal for revision of Japanese 103

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
 - \Box Other Please specify:
- Rationale for change: This course has been updated as part of its regular review. The calendar
 description language now reflects the correct course names and has been changed to active voice.
 We have modified the learning outcomes to reflect the course as currently taught. Textbook choices
 and resources have been updated.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: The Learning outcomes have been updated and edited, but have not changed substantially.
- 4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? Can fulfill the UFV language requirement for the BA.
- 5. Which program areas have been consulted about the change(s)? MOLA
- 6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>). Although in Japan, Indigenous issues are in less of a focus than in modern Canada, this course is a study tour of contemporary Japanese society. Instructors may decide to visit certain areas where discussion of Indigenous topics might play a role in conversations about Japanese society. For example, this study

tour might bring up discussion of how the customs of groups such as the Ainu differ from traditional Japanese practices.

- 7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?
- 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.) Depending on the number of instructors who participate in the tour, the number of students should be between 18 and 22.
- 9. Estimate of the typical costs for this course, including textbooks and other materials (excluding tuition): This estimate is impossible to give accurately at the present time because of the current chaotic nature of international travel and financial markets, but we believe that we could provide a three-week study tour for between \$3000 and \$4000 plus tuition.



Fall 1997 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: JAPN 103		Number of	f Credits: 3 Course credit policy (105)		
Course Full Title: Japanese Study Tour: Lar	nguage and Cu	lture			
Course Short Title: Japanese Study Tour					
Faculty: Faculty of Humanities		Departmen	nt (or program if no department): Modern Languages		
Calendar Description:					
Designed for students who have little or no kr and culture through a study tour of Japan. Inc					ion to Japanese language
Prerequisites (or NONE):	None.				
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for	additional cred	lit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:				s, the course will be offerent nations representing diffe	
Equivalent course(s):			0	, ,	ien lopics.)
(If offered in the previous five years, antirequi			Directed Study course: No (See policy 207 for more information.)		
included in the calendar description as a note for the antireguisite course(s) cannot take this			•	System: Letter grades	,
, , , , , ,		,	0	Mode: Face-to-face on	lv
Typical Structure of Instructional Hours			,	ed frequency: Every sem	,
Lecture/seminar		30	Maximum enrolment (for information only): 26		
Experiential (field trip)		30	Prior Learning Assessment and Recognition (PLAR)		
				annot be awarded for this	
	T ()			irse is a Study Tour of Ja	
	Total hours	60	Transfe	er Credit (See <u>bctransfe</u>	<u>rguide.ca</u> .)
Scheduled Laboratory Hours			Transfe	r credit already exists: No	0
Labs to be scheduled independent of lecture	hours: 🗌 No	o 🛛 Yes		outline for (re)articulation s, fill in <u>transfer credit forr</u>	
Department approval			(")00	Date of meeting:	May 2023
Faculty Council approval				Date of meeting:	August 31, 2023
Undergraduate Education Committee (UEC) approval			Date of meeting:	C
Undergraduate Education Committee (UEC	approval			Date of meeting:	November 24, 2023

-		te to students' ability to meet program outcomes and thus Institutional Learning C)utcome
Upon successful comp	,		
 Use basic cor Demonstrate 	nonverbal communicat	nar and vocabulary. panese in real life situations. tion that is common in Japan such as bowing and nodding. that are common in daily life in Japan.	
Identify Japar	nese geography.		
		anese history, religions, education, and economy. its history and background.	
		d other (primarily western) cultures.	
Recommended Evalu	ation Methods and W	leighting (Evaluation should align to learning outcomes.)	
Quizzes/tests:	60%	Field evaluation: 5%	%
Assignments:	35%	%	9
Details: Quizzes/tests 20%; mi	dterm exams (2) 20%.	Field evaluation: attendance and active participation 5%.	
NOTE: The following	sections may yary by	y instructor. Please see course syllabus available from the instructor.	
NOTE: The following	sections may vary by	instructor. Please see course synabus available from the instructor.	
Typical Instructional	Methods (Guest lectu	rers, presentations, online instruction, field trips, etc.)	
Lectures, conversation	al seminars, field trips,	and class discussions.	
Texts and Resource I should be included wh	Naterials (Include onli enever possible. If mo	ne resources and Indigenous knowledge sources. <u>Open Educational Resources</u> (re space is required, use the <u>Supplemental Texts and Resource Materials form</u> .)	OER)
Туре	Author or desc	cription Title and publication/access details	Year
1. Textbook	Banno, et al (Ja	apan Times) Genki 1: An Integrated Course in Elementary Japanese	2020
2. Textbook	Sugimoto (Cam	bridge) Cambridge Comparison to Modern Japanese Culture	2009
3.			
4.			
5.			
Required Additional	Supplies and Materia	Is (Software, hardware, tools, specialized clothing, etc.)	
Travel Guidebook of Ja	apan.		
Course Content and	lopics		
		spend six days in Canada before the trip completing the first three chapters of Ge ers during their stay in Japan. A possible calendar of events for the trip would be t	
textbook and will comp following:			
textbook and will comp following: • Asking location	n, talking about past, p	phone conversation: existence (imasu/arimasu), location nouns, past tense of nou	IN
textbook and will comp following: Asking locatic sentence and Invitation, talk	on, talking about past, p verb sentence, double ing about past, making	e particle, use of writing paper g comments: i-adjective/na-adjective, use of adjective, adjective sentence	in
textbook and will comp following: Asking locatic sentence and Invitation, talk (affirmative/ne	on, talking about past, p verb sentence, double ing about past, making agative, present/past),	e particle, use of writing paper g comments: i-adjective/na-adjective, use of adjective, adjective sentence likes and dislikes, invitation (~masyoo)	in
textbook and will comp following: Asking locatic sentence and Invitation, talk (affirmative/ne	on, talking about past, p verb sentence, double ing about past, making agative, present/past), d trip, 5-day field trip: I	e particle, use of writing paper g comments: i-adjective/na-adjective, use of adjective, adjective sentence	in
textbook and will comp following: Asking locatic sentence and Invitation, talk (affirmative/ne Meiji-jingu fiel In-class writin Field trip: tea	on, talking about past, p verb sentence, double ing about past, making agative, present/past), d trip, 5-day field trip: I g ceremony	e particle, use of writing paper g comments: i-adjective/na-adjective, use of adjective, adjective sentence likes and dislikes, invitation (~masyoo) Hiroshima – Kyoto field trip	IN
textbook and will comp following: Asking locatic sentence and Invitation, talk (affirmative/ne Meiji-jingu fiel In-class writin Field trip: tea	on, talking about past, p verb sentence, double ing about past, making egative, present/past), d trip, 5-day field trip: I g	e particle, use of writing paper g comments: i-adjective/na-adjective, use of adjective, adjective sentence likes and dislikes, invitation (~masyoo) Hiroshima – Kyoto field trip	IN
textbook and will comp following: Asking locatic sentence and Invitation, talk (affirmative/ne Meiji-jingu fiel In-class writin Field trip: tea	on, talking about past, p verb sentence, double ing about past, making agative, present/past), d trip, 5-day field trip: I g ceremony	e particle, use of writing paper g comments: i-adjective/na-adjective, use of adjective, adjective sentence likes and dislikes, invitation (~masyoo) Hiroshima – Kyoto field trip	IN
textbook and will comp following: Asking locatic sentence and Invitation, talk (affirmative/ne Meiji-jingu fiel In-class writin Field trip: tea	on, talking about past, p verb sentence, double ing about past, making agative, present/past), d trip, 5-day field trip: I g ceremony	e particle, use of writing paper g comments: i-adjective/na-adjective, use of adjective, adjective sentence likes and dislikes, invitation (~masyoo) Hiroshima – Kyoto field trip	in
textbook and will comp following: Asking locatic sentence and Invitation, talk (affirmative/ne Meiji-jingu fiel In-class writin Field trip: tea	on, talking about past, p verb sentence, double ing about past, making agative, present/past), d trip, 5-day field trip: I g ceremony	e particle, use of writing paper g comments: i-adjective/na-adjective, use of adjective, adjective sentence likes and dislikes, invitation (~masyoo) Hiroshima – Kyoto field trip	IN
textbook and will comp following: Asking locatic sentence and Invitation, talk (affirmative/ne Meiji-jingu fiel In-class writin Field trip: tea	on, talking about past, p verb sentence, double ing about past, making agative, present/past), d trip, 5-day field trip: I g ceremony	e particle, use of writing paper g comments: i-adjective/na-adjective, use of adjective, adjective sentence likes and dislikes, invitation (~masyoo) Hiroshima – Kyoto field trip	in
textbook and will comp following: Asking locatic sentence and Invitation, talk (affirmative/ne Meiji-jingu fiel In-class writin Field trip: tea	on, talking about past, p verb sentence, double ing about past, making agative, present/past), d trip, 5-day field trip: I g ceremony	e particle, use of writing paper g comments: i-adjective/na-adjective, use of adjective, adjective sentence likes and dislikes, invitation (~masyoo) Hiroshima – Kyoto field trip	in

To: Linda Pardy, CACC Chair

From: `Alan Cameron, MOLA

Date: May 24, 2023

Subject: Proposal for revision of JAPN 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
 - \Box Other Please specify:
- Rationale for change: This course has been updated as part of its regular review. The calendar description language now reflects the correct course names and has been changed to active voice. The learning outcomes have been updated to reflect the course as currently taught. Textbook choices and resources have been updated.

Japanese 12 has been added as an alternative prerequisite to JAPN 102.

 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>:

The learning outcome changes are not major. The changes reflected here show how this language course represents a progression of students' competencies through acquisition of vocabulary, speaking and listening skills, grammar, and sociocultural knowledge. We recognize that the outcomes for JAPN 201 and 202 may seem similar; this reflects the similarity in the types of activities (acquisition of vocabulary, practice of structures, conversation), but the courses cover different topics, focus on different grammatical structures, and building of different/expanded vocabulary.

- 4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? This course fulfills the BA language requirement. These changes will not affect the BA.
- 5. Which program areas have been consulted about the change(s)? MOLA

6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

While it can be difficult in language acquisition courses to specifically include Indigenous topics, instructors may add discussion into the conversation topics and general sociocultural discussions. For example, this course talks about honorifics in addressing people in Japanese, which is an opportunity to compare with protocols for addressing Indigenous elders. The relationship between language and culture is another opportunity for discussion of topics related to decolonization and reconciliation.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

This course assesses students through a range of competencies, including understanding, listening, speaking, and writing, which allows greater opportunities for success for students of different abilities and backgrounds. Language acquisition which is tied to sociocultural norms, as in this course, improves students' ability to understand and appreciate cultural diversity. Class discussions ask students to compare and contrast cultural elements of diverse cultures.

- 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



September 2000 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: JAPN 201		Number of	Credits:	r of Credits: 3 Course credit policy (105)		
Course Full Title: Intermediate Japanese I						
Course Short Title: Intermediate Japanese		r				
Faculty: Faculty of Humanities		Departmen	t (or prog	gram if no department):	Modern Languages	
Calendar Description:						
Designed for students who have prior knowle Language II, or equivalent courses. The cour comprehension, develop their reading and wr authentic materials.	se will advance	e students' flu	ency and	accuracy in both speech	and listening	
Prerequisites (or NONE):	One of Japar	nese 12, JAPI	N 102, or	assessment of the depar	tment.	
Corequisites (if applicable, or NONE):						
Pre/corequisites (if applicable, or NONE):						
Antirequisite Courses (Cannot be taken for	additional cred	dit.)	Course	Details		
Former course code/number:			Special	Topics course: No		
Cross-listed with:				s, the course will be offer nations representing diffe		
Equivalent course(s):			designations representing different topics.)			
(If offered in the previous five years, antirequ			Directed Study course: No (See policy 207 for more information.)			
included in the calendar description as a note for the antireguisite course(s) cannot take this			· · · · · · · · · · · · · · · · · · ·			
······································				/ Mode: Face-to-face on	lv	
Typical Structure of Instructional Hours				ed frequency: Annually	.,	
Lecture/seminar		45	Maximum enrolment (for information only): 26			
Supervised laboratory hours (computer lab)		15			.,	
				earning Assessment an	• • • •	
			PLAR	s available for this course).	
	Total hours	60	Transfe	er Credit (See <u>bctransfe</u>	rguide.ca.)	
Scheduled Laboratory Hours			Transfe	r credit already exists: Ye	es	
Labs to be scheduled independent of lecture	hours: 🗌 No	o 🛛 Yes		outline for (re)articulation		
			(If yes	s, fill in <u>transfer credit forr</u>	<u>n</u> .)	
Department approval				Date of meeting:	August 2023	
Faculty Council approval				Date of meeting:	August 31, 2023	
Undergraduate Education Committee (UEC	C) approval			Date of meeting:	November 24, 2023	

Learning Outcomes (The	ese should contribu	te to students' abil	ity to meet program outcom	nes and thus Institutional Learning O	utcomes
Upon successful completion				ics and thas institutional Learning O	acomes
	simple routine task le terms aspects of	s requiring a simple his/ her backgrour	e and direct exchange of in nd, immediate environment	formation on familiar and routine ma and matters in areas of immediate r	
 Comprehend and 6. Demonstrate gra 	l use 1500 words. mmatical knowledg	ge to accomplish de	escribed outcomes above ir	ncluding passive forms and potential al events, basic geography, and trad	
present day lives	•	e aspects of Japan		ar events, basic geography, and trad	
Recommended Evaluation	on Methods and V	Veighting (Evaluat	tion should align to learning	outcomes.)	
Holistic assessment:	8%	Lab work:	15%	Quizzes/tests:	20%
Assignments:	37%	Final exam:	20%		%
Details: Holistic assessme word lists and worksheets			on (8%). Lab work: lab sem	inar (7%), oral exam (8%). Assignm	ents:
NOTE: The following see	tions may vary b	y instructor. Pleas	se see course syllabus av	vailable from the instructor.	
	•	•	s, online instruction, field trip		
 Various tasks and Conversation pra 		eloping speaking, l	listening, reading, and writi	ng skills	
 Written and conv Formal presentat 	ersational exercise				
•	ions on aspects of		Jule		
				rces. <u>Open Educational Resources</u> (exts and Resource Materials form.)	OER)
Туре	, Author or des		Title and publication/ac		Year
1. Textbook	Japan Foundat	ion	Marugoto: Japanese Lar Language Competences	nguage and Culture Elementary 2 – , Sanshusya	2014
2. Textbook	Japan Foundat	ion	Marugoto: Japanese Lar Language activities, San	nguage and Culture Elementary 2 – shusya	2014
3. Textbook	Eri Banno		Kanji: Look and Learn, J	1	2009
4. Other	Eri Banno		Kanji: Look and Learn, J	apan Times	2009
5. Online resource	Japan Foundat		Marugoto Web ware, tools, specialized clot		
Online Japanese dictionar Grammar/reading and w	y riting:	0	English Dictionary. Kodansh mar. 24th printing. The Jap		
Course Content and Top	-	•		·	
A continued study of:					
 Vocabulary Sentence structu 	re				
• Kanji					
 Language in soci Communication i 		and informal langu	age and the use of honorif	ic styles (expressing politeness or re	espect)
Course topics may include		teristics			
Describing persoTalking about die					
 Describing perso Talking about die Travels and activ 	ities				
 Describing perso Talking about die Travels and activ Cultural events a Annual events 	ities nd volunteer works	3			
 Describing perso Talking about die Travels and activ Cultural events a Annual events Uses of technolo 	ities nd volunteer works gy	3			
 Describing perso Talking about die Travels and activ Cultural events a Annual events 	ities nd volunteer works gy	3			

To: Linda Pardy

From: Alan Cameron, Department Head, Modern Languages Institute

Date: May 24, 2023

Subject: Proposal for revision of Japanese 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:
- Rationale for change: This course has been updated as part of its regular review. The calendar
 description language now reflects the correct course names and has been changed to active voice.
 We have modified the learning outcomes to reflect the course as currently taught. Textbook choices
 and resources have been updated.
- 3. Only a few changes have been made to the learning outcomes. This course is a continuation of the outcomes from Japanese 201, only more of the same: new topics, new sentence structures, new vocabulary as a progression of students' competencies through development of speaking and listening skills, competency at grammar, and sociocultural knowledge. We recognize that the outcomes for JAPN 201 and 202 may seem similar; this reflects the similarity in the types of activities (acquisition of vocabulary, practice of structures, conversation), but the courses cover different topics, focus on different grammatical structures, and building of different/expanded vocabulary.
- 4. This course fulfills the BA language requirement. These changes will not affect the BA.
- 5. Which program areas have been consulted about the change(s)? MOLA
- In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>,

AGENDA ITEM # 3.4.

and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>). Language courses may not specifically include Indigenous topics, but instructors may add discussion into the conversation topics and general sociocultural discussions. For example, this course talks about the high level of respect given to the elderly in Japanese culture and can afford an opportunity to compare with how we treat the elderly in Indigenous and non-Indigenous groups. The relationship between language and culture is another opportunity for discussion of topics related to decolonization and reconciliation.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

As a language course, Japanese 202 continues assess students through the four linguistic skills of understanding, speaking, reading and writing, which allows greater opportunities for success for students of different abilities and backgrounds. By acquiring another language, which is tied to sociocultural norms, students hone their ability to understand and appreciate cultural diversity. Class discussions ask students to compare and contrast cultural elements of diverse cultures.

- 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): \$100.00



January 2001 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: JAPN 202		Number of	Credits:	3 Course credit policy (10	<u>05)</u>
Course Full Title: Intermediate Japanese II					
Course Short Title: Intermediate Japanese	11				
Faculty: Faculty of Humanities		Departmen	t (or prog	gram if no department):	Modern Languages
Calendar Description:					
Designed for students who have completed lu accuracy in both speech and listening compre Japanese culture through authentic materials	ehension, deve	elop reading a	nd writing	skills, and increase their	understanding of modern
Prerequisites (or NONE):	JAPN 201.				
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for	additional crea	dit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:				s, the course will be offer nations representing diffe	
Equivalent course(s):			Ű	, ,	arent topics.)
(If offered in the previous five years, antirequ			Directed Study course: No (See policy 207 for more information.)		
included in the calendar description as a note for the antirequisite course(s) cannot take thi				System: Letter grades	inducting (
				/ Mode: Face-to-face on	lv.
Typical Structure of Instructional Hours				ed frequency: Annually	.,
Lecture/seminar		45		im enrolment (for informa	ation only): 26
Supervised laboratory hours (computer lab)		15			
				earning Assessment an	• • • •
			PLAR IS	s available for this course).
	Total hours	60	Transfe	er Credit (See <u>bctransfe</u>	erguide.ca.)
Scheduled Laboratory Hours			Transfe	r credit already exists: Ye	es
Labs to be scheduled independent of lecture	hours: 🗌 No	o 🛛 Yes		outline for (re)articulation	
		-	(If yes	s, fill in <u>transfer credit forr</u>	<u>n</u> .)
Department approval				Date of meeting:	May 2023
Faculty Council approval				Date of meeting:	August 31, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

AGENDA ITEM # 3.4.

	202		the Fraser Valley Officia	Undergraduate C		Pa	<u> </u>
Learn	ing Outcomes (T	hese should contribu	te to students' ability to me	et program outcom	nes and thus Institutional Lea	arning Ou	tcomes
Upon 1.	. Demonstrate sp		udents will be able to: skills in Japanese at an in	termediate level for	r various daily life situations,	, including	the
2.	workplace. Write sophistica 300 characters		complex sentences, using	Hiragana, Katakana	a, and Kanji (approximately		
3.	. Demonstrate re	ading skills, including	g ability to read and unders	stand modern Japa	nese prose and to skim and	l scan vari	ous
4.	kinds of reading Discuss socioc	g materials. ultural knowledge in	professional situations.				
Recor	mmended Evalua	tion Methods and W	leighting (Evaluation shou	uld align to learning	outcomes.)		
Assi	gnments:	25%	Final exam:	25%			%
Quiz	zes/tests:	50%		%			%
vocab	ulary and Kanji qu	izzes 10%; oral exam	10%.		(dictation and comprehension		daily
					vailable from the instructor	r.	
•••		•	rers, presentations, online eloping speaking, listening	•	. ,		
2.	. Conversation p	ractice with a native	speaker	U U	y aniia		
3. 4.	. Written and cor	nversational exercise	s to practice grammar and mmar and its structure	its structure			
	. Fullia Diesen						
5.	. Formal present	ations on aspects of					
5. 6.	. Formal present						
6.	. Formal present	ations on aspects of	Japanese culture		e Language and Culture Ele betences, Sanshusya	mentary	2014
6. 1. Te	Formal presentVideos and film	ations on aspects of is of cultural interest	Japanese culture on <u>N</u> on <u>N</u>	 Language Comp larugoto: Japanese Language activit 	betences, Sanshusya e Language and Culture Ele ties, Sanshusya	-	2014 2014
6. 1. Te 2. Te 3. Te	. Formal present . Videos and film extbook extbook extbook	ations on aspects of is of cultural interest Japan Foundati Japan Foundati Eri Banno	Japanese culture on <u>N</u> on <u>2</u> k	 – Language Comp Iarugoto: Japanese – Language activit fanji: Look and Lea 	betences, Sanshusya e Language and Culture Elec ties, Sanshusya rn, Japan Times	-	2014 2009
6. 1. Te 2. Te 3. Te 4. O	. Formal present . Videos and film extbook extbook extbook ther	ations on aspects of is of cultural interest Japan Foundati Japan Foundati Eri Banno Eri Banno	Japanese culture on M on 2 M con k k k	 Language Comp larugoto: Japanese – Language activit (anji: Look and Lea (anji: Look and Lea 	betences, Sanshusya e Language and Culture Elec ties, Sanshusya rn, Japan Times	-	2014
6. 1. Te 2. Te 3. Te 4. O 5. O Requi	. Formal present . Videos and film extbook extbook extbook ther inline resource	ations on aspects of is of cultural interest Japan Foundati Japan Foundati Eri Banno Eri Banno Japan Foundati	Japanese culture on M on 2 M con k k k	 Language Comp larugoto: Japanese – Language activit (anji: Look and Lea (anji: Look and Lea larugoto Web 	betences, Sanshusya e Language and Culture Elec ties, Sanshusya rn, Japan Times rn, Japan Times	-	2014 2009
 Te T	. Formal present Videos and film extbook extbook ther mline resource ired Additional Su onary: da, K. New Japane rusha's Furigana E mura, Y., & Yoshid Akiyasu. Kanji Ga mar/reading and o, S., & Tsutsui, M co Endo Hudson. E eda, Florence (Ed.) 994.	ations on aspects of is of cultural interest Japan Foundati Eri Banno Eri Banno Japan Foundati upplies and Material ese-English Dictionar inglish-Japanese Dic a, M. Kodansha's Fu kushu Jiten. Shogakl writing: I. A Dictionary of Bas English grammar for s	Japanese culture on N on N on N on S (Software, hardware, too y. Kenkyusha, 1993. tionary. Kenkyusha, 1993. tionary. Kenkyusha, 1990. rigana Japanese English E can, 1985. ic Japanese Grammar. 24 students of Japanese. The	 Language Complarugoto: Japanese Language activiti Look and Lea Canji: Look and Lia Canji: Look and L	betences, Sanshusya e Language and Culture Elec- ties, Sanshusya rn, Japan Times rn, Japan Times thing, etc.) ha, 1995.	ementary	2014 2009
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To: Linda Pardy

From: Alan Cameron, Department Head, Modern Languages Institute

Date: May 24, 2023

Subject: Proposal for revision of Japanese 301

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
 - \Box Other Please specify:
- Rationale for change: This course has been updated as part of its regular review. The calendar
 description language now reflects the correct course names and has been changed to active voice.
 We have modified the learning outcomes to reflect the course as currently taught. Textbook choices
 and resources have been updated.
- 3. Japanese 301 continues to build on the outcomes from Japanese 202. It is the first half of the third-year course. 301 tackles new grammatical structures, different discussion topics, and new vocabulary to develop students' skills by honing their speaking and listening competencies to a new level of sophistication, by developing and demonstrating advanced skills in grammar, as well as inculcating a more refined sociocultural knowledge. It has been retitled to Intermediate Japanese 3 to better represent the sequential nature of the course. The number of credit hours is now in line with other MOLA upper-level courses in MOLA, all of which have 60 contact hours. Japanese 301 also has a seminar component for further development of learners' skills at speaking.
- 4. This course fulfills the BA language requirement. These changes will not affect the BA.
- 5. Which program areas have been consulted about the change(s)? MOLA
 - In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated</u>

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). Although Indigenous issues are in less of a focus than in modern Canada, instructors may thread discussion of Indigenous topics into conversations about Japanese society. For example, this course talks about different cultural norms in Japan for activities such as tipping and other social conventions which could stimulate a comparison of Indigenous practices. Discussion of loanwords in Japanese could also focus on the number of borrowings from Indigenous languages in both English and French.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

As a language course, Japanese 301 continues to allow greater opportunities for success for students of different abilities and backgrounds. Students can better understand and appreciate cultural diversity, as they develop their skills in acquiring another language at an advanced level and continue to improve their skills at understanding, speaking, reading and writing. Class discussions ask students to compare and contrast cultural elements of diverse cultures.

- 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): \$100.00



September 2009 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: JAPN 301		Number of	of Credits: 4 Course credit policy (105)		
Course Full Title: Intermediate Japanese III					
Course Short Title: Intermediate Japanese					
Faculty: Faculty of Humanities		Departmen	t (or prog	gram if no department):	Modern Language
Calendar Description:					
As an integrated course, four skills of the Jap level. Authenticity of verbal and written comm					reinforced to an advanced
Prerequisites (or NONE):	JAPN 202.				
Corequisites (if applicable, or NONE):	None				
Pre/corequisites (if applicable, or NONE):	None				
Antirequisite Courses (Cannot be taken for	additional cred	lit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:			(If yes, the course will be offered under different letter		
Equivalent course(s):				nations representing diffe	arent topics.)
(If offered in the previous five years, antirequ			Directed Study course: No (See policy 207 for more information.)		
included in the calendar description as a note for the antireguisite course(s) cannot take thi			Grading System: Letter grades		
				Mode: Face-to-face on	lv
Typical Structure of Instructional Hours			-	ed frequency: Annually	.,
Lecture/seminar		60	Maximum enrolment (for information only): 26		
Supervised laboratory hours (computer lab)		15			
			Prior Learning Assessment and Recognition (PLAR)		• • •
			PLAR is available for this course.		e.
	Total hours	75	Transfe	er Credit (See <u>bctransfe</u>	rguide.ca.)
Scheduled Laboratory Hours			Transfe	r credit already exists: No	D
Labs to be scheduled independent of lecture	hours: 🛛 No	D 🗌 Yes		outline for (re)articulation	
		_	(If yes	s, fill in <u>transfer credit forr</u>	<u>n</u> .)
Department approval				Date of meeting:	May 2023
Faculty Council approval				Date of meeting:	August 31, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

 Demonstrate Speak at an Read using s Write texts w Write 80 and 	pletion of this course, si listening comprehension appropriate level of forr skimming and scanning rith multiple paragraphs read 100 new Kanji (in	-	al speed and on the T situation. ing authentic materials a Japanese word proce s 300 learned at lower	without difficulty. essor. levels).	utcomes
Recommended Eval	uation Methods and W	Veighting (Evaluation s	hould align to learning	outcomes.)	
Assignments:	30%	Final exam:	20%		%
Quizzes/tests:	50%		%		%
	nents 20%, active partic ral exam 10%, midterm	cipation and performand exam 20%.	ce in class 10%.		
 Use of comp Essay writing 	uters and videos	including group work ar			
				ces. <u>Open Educational Resources</u> (exts and Resource Materials form.)	OER)
		re space is required, us		exts and Resource Materials form.)	OER) Year
should be included wi	henever possible. If mo	re space is required, us cription	e the <u>Supplemental Te</u> Title and publication	exts and Resource Materials form.) on/access details ach to Intermediate Japanese (with	,
should be included wi Type	henever possible. If more Author or dese	re space is required, us cription iloin	e the <u>Supplemental Te</u> Title and publicatio An Integrated Appro workbook), Japan T Kodansha's Furigan	exts and Resource Materials form.) on/access details ach to Intermediate Japanese (with mes a Dictionary	Year
should be included wi Type 1. Textbook	henever possible. If mon Author or des Miura and McG	re space is required, us cription iloin	e the <u>Supplemental Te</u> Title and publication An Integrated Approvide workbook), Japan T	exts and Resource Materials form.) on/access details ach to Intermediate Japanese (with mes a Dictionary	Year 2008 2013 2009
 should be included with Type Textbook Other Other Other Other 	Author or dese Author or dese Miura and McG Nakamura and Banno Makino and Tsu	re space is required, us cription iloin Yoshida utsui	e the <u>Supplemental Te</u> Title and publicatio An Integrated Appro workbook), Japan T Kodansha's Furigan Kanji Look and Lear A Dictionary of Basi	exts and Resource Materials form.) on/access details ach to Intermediate Japanese (with mes a Dictionary n Workbook c Japanese Grammar	Year 2008 2013 2009 1989
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To: Linda Pardy

From: Alan Cameron, Department Head, Modern Languages Institute

Date: May 24, 2023

Subject: Proposal for revision of Japanese 302

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
 - \Box Other Please specify:
- Rationale for change: This course has been updated as part of its regular review. The calendar
 description language now reflects the correct course names and has been changed to active voice.
 We have modified the learning outcomes to reflect the course as currently taught. Textbook choices
 and resources have been updated.
- 3. Japanese 302 builds on the outcomes from Japanese 301 It is the second half of the third-year course. 302 adds different syntactical structures, new discussion topics, and new vocabulary to develop students' skills by perfecting their speaking and listening competencies, their abilities to develop and use advanced skills in grammar, as well as their sociocultural knowledge. It has been retitled to Intermediate Japanese 4 to better represent the sequential nature of the course. The number of credit hours is now in line with other MOLA upper-level courses in MOLA, all of which have 60 contact hours. Japanese 302 also has a seminar component for further development of learners' skills at speaking.
- 4. This course fulfills the BA language requirement. These changes will not affect the BA.
- 5. Which program areas have been consulted about the change(s)? MOLA

In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our</u> <u>Commitment to Aboriginal Peoples policy (BRP-200.05</u>), the <u>TRC Calls to Action</u>, and/or the <u>United</u> <u>Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>). Modern Japan does not have a similar situation concerning indigenous issues as modern Canada, but instructors may thread discussion of Indigenous topics into conversations about Japanese society. For example, this course talks about different cultural norms in Japan for linguistics topics such as the use of onomatopoeia and psychomimes which may also be reflected in Indigenous practices. Discussion of loanwords in Japanese could also focus on the number of borrowings from Indigenous languages in both English and French.

6. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

As a language course, Japanese 302 continues to allow greater opportunities for success for students of different abilities and backgrounds. As they develop their skills in acquiring another language at an advanced level and continue to improve their skills at understanding, speaking, reading and writing, they can better understand and appreciate cultural diversity. Class discussions ask students to compare and contrast cultural elements of diverse cultures.

- 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 (excluding tuition): \$100.00



January 2010 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: JAPN 302		Number of	Credits:	4 Course credit policy (10	<u>)5)</u>
Course Full Title: Intermediate Japanese IV					
Course Short Title: Intermediate Japanese	IV				
Faculty: Faculty of Humanities		Departmen	nt (or program if no department): Modern Languages		
Calendar Description:					
The second of a two-semester sequence of 3 the Japanese language (listening, speaking, and written communications in particular cult	reading, and w				
Prerequisites (or NONE):	JAPN 301.				
Corequisites (if applicable, or NONE):	None				
Pre/corequisites (if applicable, or NONE):	None				
Antirequisite Courses (Cannot be taken for	additional cred	dit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:			(If yes, the course will be offered under different letter designations representing different topics.)		
Equivalent course(s):				d Study course: No	ren topics.)
(If offered in the previous five years, antirequ				policy 207 for more inform	nation)
included in the calendar description as a note for the antirequisite course(s) cannot take thi	e that students s course for fur	with credit ther credit)		System: Letter grades	
			Delivery Mode: Face-to-face only		
Typical Structure of Instructional Hours			Expected frequency: Annually		
Lecture/seminar		60	Maximum enrolment (for information only): 26		
Supervised laboratory hours (computer lab)		15			
			Prior Learning Assessment and Recognition (PLAR)		• • •
			PLAR is available for this course.		
	Total hours	75	Transfer Credit (See <u>bctransferguide.ca</u> .)		
Scheduled Laboratory Hours			Transfe	r credit already exists: No	0
Labs to be scheduled independent of lecture	hours: 🕅 No	D 🗌 Yes	Submit	outline for (re)articulation	: No
			(If yes	s, fill in <u>transfer credit forn</u>	<u>n</u> .)
Department approval			·	Date of meeting:	May 2023
Faculty Council approval				Date of meeting:	August 31, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

 Listen to and uno Speak at an app Read written tex Explain thoughts Write coherent p 	on of this course, s derstand speech at ropriate level of forr ts with specific cont and opinions in Ja	tudents will be able a natural speed and nality depending on ent concerning ever panese in written an	to: I on the TV/radio. situations. yday topics including exce	es and thus Institutional Learning prots from authentic materials.	Outcomes
Recommended Evaluati	on Methods and V	leighting (Evaluatio	on should align to learning	outcomes.)	
Holistic assessment:	5%	Lab work:	10%	Assignments:	25%
Quizzes/tests:	40%	Final exam:	20%		%
Holistic assessment: class assignments 5%, word lis				nments: oral presentation 10%, w anji etc.) 40%.	riting
 Conversation for 4. Use of computer 5. Essay writing. Texts and Resource Mathematical Statement of Conversion of Co	cused lab activities s, and videos. terials (Include onli	ncluding group worl		ative speakers. ces. <u>Open Educational Resources</u>	
should be included whene Type	ever possible. If mo Author or des		, use the <u>Supplemental Te</u> tle and publication/acce	ex <u>ts and Resource Materials form.</u> se details) Year
1. Textbook	Japan Foundat	OD Ma	•	age and Culture Intermediate 2,	2017
2. Textbook	Eri Banno	Ka	anji: Look and Learn, Japa	n Times	2009
3. Other	Eri Banno	Ka	anji Look and Learn Workt	ook, Japan Times	2009
4. Online resources	Japan Foundat		arugoto Web		
	Japan Foundat			orkbook Edition 2, Bonjinsha	2012
	Nakamura and		odansha's Furigana Diction Dictionary of Basic Japan	,	2013
 Other Other Other 	Makina and Ta	JISUI A	Dictionary of Basic Japan		1989
 Other Other 	Makino and Tsi		, ,		1005
 6. Other 7. Other 8. Other 	Makino and Tsi	utsui A	Dictionary of Intermediate	Japanese Grammar	1995
 6. Other 7. Other 8. Other Required Additional Support Additional Suppor	Makino and Tsi pplies and Materia pics abulary, and Kanji a e: pnalities	utsui A Is (Software, hardw	Dictionary of Intermediate are, tools, specialized clos	Japanese Grammar hing, etc.)	1995

Memo for New Course

To: CACC

From: Alan Cameron, MOLA Department head

Date: February 25, 2022

Subject: Proposal for new course -- Japanese 251

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 new course, including how this course fits into the program(s):

Note: This course will further develop students' skills in understanding Japanese culture.

Explain how the course learning outcomes align with the learning outcomes of the program(s) and contribute to students' ability to meet the <u>Institutional Learning Outcomes (ILOs)</u>:

In an environment of high context culture such as that of Japan, much knowledge regarding the society, customs, and values are shared by many speakers. This mutual understanding forms a foundation that communication is layered on top of. Language learners will not communicate well in the target language without a background in this type of knowledge. The progression of regular integrated Japanese language courses, from JAPN 101 to JAPN 302, do not have much time to dedicate to study of Japanese society and culture.

This new course will complement existing courses well. The main audience for this course will be the students aiming at the intermediate and the advanced certificate of Japanese. This course will definitely help them to perform better in required 200 and 300 level courses for the certificates. Also since the course is available with only one pre/corequisite, students who just have a casual interest in Japanese language and culture may enroll. If the study of Japanese culture sparks their interest in Japan they may be motivated to pursue further Japanese language studies.

The anticipation is that this course may substitute for one of the four JAPN 101 sections currently offered each year. We would probably offer the new course in the winter semester.

Japanese 251 will help develop students' abilities in information competency and their skills at analyzing information critically. They will be able to demonstrate their knowledge by communicating effectively in both Japanese and English and develop solutions to complex cultural and linguistic problems. This cultural study will help them reflect on the differences between Canadian and Japanese cultures.

- 2. Will this course be required by any program beyond the discipline? If so, how will this course affect that program or programs? no
- Which program areas have been consulted about the course? The course has been approved by members of MOLA.

- 4. If a new discipline designation is required, explain why: N/A
- 5. In what ways does this course contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan, Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>). Comparisons will be drawn between Japanese culture and Indigenous cultures. This comparison is emphasized in the course outcomes and a selected reading from the Truth and Reconciliation Commission's final report.
- 6. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods? Students will focus on Japanese culture through discussions of language, history, and social norms. These areas will also be contrasted with other diverse cultures to allow students to develop a better intercultural competence. Learning the language will improve the students' ability to understand and appreciate cultural diversity. The topic of personal pronouns provides an interesting basis for comparison between cultures and languages, and an opening to discuss issues related to personal and gender identity through language.
- 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.: none
- 8. Estimate of the typical costs for this course, including textbooks and other materials: \$150.00



MEMO

То:	LINDA PARDY
From:	SYLVIE MURREY
Cc:	TARA KASZONYI, MARK FISCHER
Subject:	NEW COURSE BUDGET APPROVAL: JAPN 251, MODERN LANGUAGES, COLLEGE OF ARTS
Date:	JUNE 21, 2023

Dear Linda,

Please accept this memo as confirmation that my office has conducted a budget analysis of the proposed implication of the new course JAPN 251, and I approve its submission to CACC and UEC for curriculum review.

Thank you,

Sylin Monay

Dr. Sylvie Murray (she/her) Dean, College of Arts Faculty of Humanities Faculty of Social Sciences <u>Sylvie.murray@ufv.ca</u> 604-854-4515

Memo – Renewal-Program Suspension | Page 1 of 1



OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: JAPN 251 Nu			Number of Credits: 3 Course credit policy (105)			
Course Full Title: Introduction to Japanese Society and Cu		Iture				
Course Short Title: Japanese Society & Cul	ture					
Faculty: Faculty of Humanities Department (or program			ogram if no department): Modern Languages			
Calendar Description:						
Overview of Japan's geography, history, cust Japanese society with Canadian society. Thr of Japanese culture. The course will be taugh	ough reading, o	discussion, a	nd writing			
Prerequisites (or NONE):	None.					
Corequisites (if applicable, or NONE):	None.					
Pre/corequisites (if applicable, or NONE):	JAPN 101 or	Japanese 11				
Antirequisite Courses (Cannot be taken for	additional crea	dit.)	Course	Details		
Former course code/number:			Special	Topics course: No		
Cross-listed with:				s, the course will be offer nations representing diffe		
Equivalent course(s):			_	d Study course: No	erent topics.)	
(If offered in the previous five years, antirequ	• • •			policy 207 for more infor	mation.)	
included in the calendar description as a note for the antirequisite course(s) cannot take this				System: Letter grades		
		,			in multiple delivery modes	
Typical Structure of Instructional Hours				ed frequency: Annually		
Lecture/seminar		45	Maximum enrolment (for information only): 26			
				,	.,	
			Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.			
					.	
	Total hours	45	.			
Total hours 45			Transfer Credit (See <u>bctransferguide.ca</u> .)			
Scheduled Laboratory Hours				r credit already exists: N		
Labs to be scheduled independent of lecture	hours: 🛛 No	D 🗌 Yes		outline for (re)articulatior s, fill in <u>transfer credit for</u>		
Department approval				Date of meeting:	February 2023	
Faculty Council approval				Date of meeting:	August 31, 2023	
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023	

Lea	arning Outc	omes (These should contribut	te to students' ability to meet program outcom	es and thus Institutional Learning O	utcome
	•	ul completion of this course, st	, , ,	0	
	 Identif Discust Evaluation Composition 	y the fundamental ideas about ss the unique mix of modernity ate the influence of Japan and are aspects of Japanese cultu ciliation, decolonization, and In	e geography, historical events, economy, envi t culture and religion that are valued in Japan. and tradition in the Japanese society. Japanese culture on other societies around the re and society to their Canadian counterparts andigenization. mmunication in a Japanese speaking environn	ne world. , including attitudes and approaches	
Red	commende	d Evaluation Methods and W	leighting (Evaluation should align to learning	outcomes.)	
Fi	nal exam:	25%	Quizzes/tests: 35%	Assignments:	20%
Pr	oject:	20%	%		%
		ctional Methods (Guest lecture ent presentations, Discussions	rers, presentations, online instruction, field trip	os, etc.)	
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shc 1.	ould be inclu Type Textbook	ded whenever possible. If mor Author or description Sugimoto, Yoshio Truth and Reconciliation	ne resources and Indigenous knowledge sour re space is required, use the <u>Supplemental Te</u> Title and publication/access details An Introduction to Japanese Society Honoring the Truth, Reconciling for the Futu the Truth and Reconciliation Commission of Retrieved from https://publications.gc.ca/coll	re: Summary of the Final Report of Canada.	Year 2021
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To: Chair, Undergraduate Education Committee

From: Dr. Karun Karki, Human Services Chair, School of Social Work and Human Services

Date: August 30, 2023

Subject: HSER 130 Social Service Worker Practicum I

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
 - \Box Other Please specify:

2. Rationale for change:

According to the Official Course Outline, HSER 130 was due to be reviewed in February 2023. The revised name of the course now reflects the name of the revised Social Service Worker diploma program. When *HSER 140: Introduction to Indigenous-Centred Human Services* was introduced in 2020, HSER 230 was revised with the intention that HSER 140 would be a pre-requisite to the second-year practicum; however, in the official course outline that was published, it appears as a co-requisite.

Indigenous-Centred Human Services must be taught in the first year of the program, not during or after the second practicum, because it is foundational knowledge, we require all program students to have before completing their final practicum. PSYC 101 or 102 are also added as pre/corequisites for the same reason.

The calendar description has been updated to reflect an increased emphasis on social justice, equity, diversity, and inclusion.

While the total number of hours remains unchanged, they have been reallocated to better reflect how the course is delivered.

 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>:

The learning outcomes were revised to mirror the <u>Field Education Practice Guidelines</u> of the School of Social Work and Human Services. New learning outcomes place emphasis on critical reflection skills, professionalism, social justice, and decolonization. ILOS 1, 2, 3, 4, 5, 6, 8, and 9 are reflected in the revised learning 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)?

HSER Committee, Field Education Committee, School of Social Work and Human Services Committee.

6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP).

This course embraces decolonizing ways of working with Indigenous service recipients. It contributes to indigenizing our Academy through teaching practices that reflect Indigenous ways of knowing and learning. Students reflect on and learn about the impact of colonialism and the need for reconciliation. For example, one week's theme is the *Truth and Reconciliation Commission of Canada's Calls to Action* related to social services. This theme aims to achieve course learning outcome number eight.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

The course better prepares students for the human services workforce where they will work with people from diverse backgrounds and cultures. The outline incorporates diverse perspectives into course materials, including critical self-reflection, cultural humility, social justice, Truth and Reconciliation, and Equity, Diversity, and Inclusion. The principles of EDI are reflected through topic selection, assignment design, and curriculum delivery.

- 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. Not applicable.
- 9. Estimate of the typical costs for this course, including textbooks and other materials: Not applicable.



May 1991 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Full Title: Social Service Worker Practicum 1 Course Short Title: Social Service Worker Pract 1 Facuty: Faculty of Education, Community, & Human Dev. Department: School of Social Work and Human Services Calendar Description: Supervised file experience in a community-based social service setting. Students must also attend field education workshops and seminars that are grounded in social justice, equity, diversity, and inclusion. Prerequisites (or NONE): Admission to the Social Service Worker diploma, HSER 120, and (CMNS 125 or ENGL 105). Corequisites (if applicable, or NONE): SOWK 110. Note: As of January 2025, pre/corequisites will change to HSER 140, (PSYC 101 or 102), and SOWK 110. Preferequisite Courses (Cannot be taken for additional credit.) Course Details Special Topics course(s): (If offered in the previous file years, antirequisite course(s) will be included in the calendar description as a note that students with credit. Special Topics course: No ((See golicy.227 for more information.)) Grade a mainequisite course(s): Course for unore information.) Grading System: Credit/NO Credit Practicum 210 Delivery Mode: May be offered in multiple delivery modes Expected frequency: Annually Maximum enrolment (for information only): 16 Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course. Total hours Z30 Sc						
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Faculty Council approval Date of meeting: October 6, 2023	Department approval			•	Date of meeting:	June 9, 2023
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Undergraduate Education Committee (UEC) approval Date of meeting: November 24, 2023	Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

Learning	g Outcomes (Th	ese should contribute to student	s' ability to meet program outcomes and thus Institution	nal Learning Outcome
Upon su	ccessful complet	ion of this course, students will b	e able to:	-
2. 3. 4. 5. 6. 7.	Differentiate bet Identify conflicts Critically reflect service work. Demonstrate the goals. Examine team d Explore social ju	ween personal values, boundari between practicum setting polic on the BC College of Social Wor e expectations outlined in the Sc lynamics and demonstrate effect	sion issues as they relate to the practicum setting's ser	stablishing learning
Recomm	nended Evaluati	ion Methods and Weighting (E	valuation should align to learning outcomes.)	
Assignr	ments:	15%	%	%
Practicu	um:	85%	%	%
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To: Chair, Undergraduate Education Committee

From: Dr. Karun Karki, Human Services Chair, School of Social Work and Human Services

Date: August 30, 2023

Subject: HSER 131: Education Assistant/Community Support Worker Practicum

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
 - \Box Other Please specify:

2. Rationale for change:

The revised name of the course reflects the two areas of practice possible for the certificate program's practicum. Prerequisites have been updated to include *HSER 192: Supporting Students in Schools* and removing *SOWK 110: Introduction to Social Work and Social Services*, which will be removed as a requirement of the certificate program when a replacement course is developed and implemented. Pre/corequisites have been updated to include the new course, *HSER 194: Education Assistants and Inclusive Schools*, and remove the now discontinued course, *HSER 196: Personal Care for Persons with Disabilities*.

The calendar description has been updated to specify that practicum must be completed in a school or community inclusion setting and to emphasize the importance of required field education workshops.

While the total number of hours remains unchanged, they have been reallocated to better reflect how the course is delivered.

 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>:

The learning outcomes were revised to mirror the <u>Field Education Practice Guidelines</u> of the School of Social Work and Human Services. New learning outcomes place emphasis on critical reflection

skills, professionalism, social justice, EDI, and the impact of colonization. ILOS 1, 2, 3, 4, 5, 6, 8, and 9 are reflected in the revised learning outcomes.

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

No

- Which program areas have been consulted about the change(s)?
 HSER Committee, Field Education Committee, School of Social Work and Human Services Committee.
- 6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan, Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

This course embraces decolonizing ways of working with Indigenous service recipients. It contributes to indigenizing the curriculum through teaching practices that reflect Indigenous ways of knowing and learning. Students reflect on and learn about the impact of colonialism and the need for reconciliation. For example, week five's theme is Indigenous ways of knowing, cultural humility, diversity, and social justice, which aims to achieve course learning outcome number eight.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

The course better prepares students for the human services workforce where they will work with people from diverse backgrounds and cultures. Learning outcome number seven addresses social justice, equity, diversity, and inclusion issues in the practicum setting. The outline incorporates diverse perspectives into course materials, including critical self-reflection, cultural humility, social justice, Truth and Reconciliation, and Equity, Diversity, and Inclusion. The principles of EDI are reflected through topic selection, assignment design, and curriculum delivery.

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.

The maximum class size was lowered from 24 to 16 to match the maximum class size of practicum courses in the other undergraduate programs offered by the School (BSW and Social Service Worker diploma). In consultation with the Dean's office, BSW practicum class sizes were raised from 14 to 16 in Winter 2018 and diploma practicum class sizes were lowered from 24 to 16 in Winter 2020. HSER 131 has been timetabled with 16 class size maximums since Winter 2020 and the change to HSER 131 reflects that practice.

9. Estimate of the typical costs for this course, including textbooks and other materials: Not applicable.

Dean has confirmed full support of reduction in class size from 24 to 16.



March 1990 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

			1		
Course Code and Number: HSER 131			Number of Credits: 7 Course credit policy (105)		
Course Full Title: Education Assistant/Com Course Short Title: EA/CSW Practicum	munity Support	Worker Prac	ticum		
Faculty: Faculty of Education, Community, 8	k Human Dev.		Depart	ment: School of Social V	Vork and Human Services
Calendar Description:					
Supervised field experience in a school or co seminars that are grounded in social justice,				nust also attend field edu	cation workshops and
Note: A valid First Aid certificate (Red Cross Aid) is required prior to practicum placement.		oort, Occupat	ional First	Aid Level 1, or St. John	Ambulance Standard First
Prerequisites (or NONE): Admission to the School and C 190, and one of (CMNS 125 or change to include HSER 192.					
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):	HSER 195. N	lote: As of Ja	nuary 202	25, pre/corequisites will c	hange to include HSER 194.
Antirequisite Courses (Cannot be taken for additional credit.)			Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:				s, the course will be offer nations representing diffe	
Equivalent course(s):			0	d Study course: No	erent topics.)
(If offered in the previous five years, antirequ				policy 207 for more infor	mation.)
included in the calendar description as a note for the antirequisite course(s) cannot take thi			Grading	g System: Credit/No Cre	dit
· · · · · ·			Deliver	/ Mode: May be offered	in multiple delivery modes
Typical Structure of Instructional Hours			Expecte	ed frequency: Annually	
Lecture/seminar		20	Maximum enrolment (for information only): 16		
Practicum 210			Prior Learning Assessment and Recognition (PLAR)		
l				annot be awarded for th	• • • •
				ts must complete a pract	
	Total hours	230	program		
			Transfer Credit (See <u>bctransferguide.ca</u> .)		
Scheduled Laboratory Hours			Transfe	r credit already exists: N	0
Labs to be scheduled independent of lecture	hours: 🛛 No	> 🗌 Yes		outline for (re)articulation s, fill in <u>transfer credit for</u>	
Department approval			•	Date of meeting:	June 9, 2023
Faculty Council approval				Date of meeting:	October 6, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

se, students will be able to: while working within the pract , societal, and professional v setting's policies and procedu ressional boundaries, self-cal	icum setting's mission alues and obligations. ires and professional o re, and work-life balan	obligations.	-
, societal, and professional v setting's policies and procedu ressional boundaries, self-car tcomes as they relate to the s	alues and obligations. Ires and professional o re, and work-life balan	obligations.	
diversity, and inclusion issues is of colonization.	ics of the team.	ce delivery, and professional pract	ice.
and Weighting (Evaluation s	hould align to learning	outcomes.)	
15%	%		%
85%	%		%
n journals, classroom discuss	ion, small group activi	ties, guest speakers, videos	(OER)
If more space is required, us	e the <u>Supplemental Te</u>	exts and Resource Materials form.))`´´
description			Year
	Field education prac		current
tterials (Software, hardware,	tools, specialized clot	hing, etc.)	
	valuation methods.		
ultural humility, diversity, and al practice, and self-care.	social justice.		
	and Weighting (Evaluation s 15% 85% articipation) tion, workshops, practicum se ary by instructor. Please se t lecturers, presentations, onli n journals, classroom discuss le online resources and Indigu f more space is required, us r description atterials (Software, hardware,	and Weighting (Evaluation should align to learning 15% % 85% % articipation) % tion, workshops, practicum seminars, and complete ary by instructor. Please see course syllabus av t lecturers, presentations, online instruction, field trip n journals, classroom discussion, small group activite le online resources and Indigenous knowledge sour If more space is required, use the Supplemental Tect r description Title and publication Field education praction atterials (Software, hardware, tools, specialized clote nal learning outcomes, and evaluation methods.	and Weighting (Evaluation should align to learning outcomes.) 15% % 85% % articipation) % tition, workshops, practicum seminars, and complete all assignments. ary by instructor. Please see course syllabus available from the instructor. t lecturers, presentations, online instruction, field trips, etc.) n journals, classroom discussion, small group activities, guest speakers, videos le online resources and Indigenous knowledge sources. Open Educational Resources If more space is required, use the Supplemental Texts and Resource Materials form., r description Title and publication/access details Field education practice guidelines Arterials (Software, hardware, tools, specialized clothing, etc.) nal learning outcomes, and evaluation methods.

To: Chair, Undergraduate Education Committee

From: Dr. Karun Karki, Human Services Chair, School of Social Work and Human Services

Date: August 30, 2023

Subject: HSER 230 Social Service Worker Practicum 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
 - \boxtimes 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
 - $\hfill\square$ Discontinuation of course
 - \Box Other Please specify:
- 2. Rationale for change:

According to the Official Course Outline, HSER 230 was due to be reviewed in February 2023. The revised name of the course now reflects the name of the revised Social Service Worker diploma program.

The calendar description has been updated to reflect an increased emphasis on social justice, equity, diversity, and inclusion. The focus has been shifted to emphasize community-based social service organizations. School-based practica are primarily intended for certificate students and those interested in becoming Indigenous Student Support Workers.

When *HSER 140: Introduction to Indigenous-Centred Human Services* was introduced in 2020, HSER 230 was revised with the intention that HSER 140 would be a pre-requisite to the second-year practicum; however, in the official course outline that was published, it appears as a co-requisite.

Indigenous-Centred Human Services must be taught in the first year of the program, not during or after the second practicum, because it is foundational knowledge we require all program students to have before completing their final practicum.

SOWK 210 was added as a pre/corequisite for the same reason as HSER 140 was made a prerequisite to HSER 230. Students must take SOWK 110 before or during the same semester as their first year practicum (HSER 130). SOWK 210 must be taken before or during the same semester as their second year practicum, which they should take during their last semester in the program. The School believes that an introductory course on social welfare is knowledge required before or during theirs second year practicum.

While the total number of hours remains unchanged, they have been reallocated to better reflect how the course is delivered.

 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>:

The learning outcomes were revised to mirror the <u>Field Education Practice Guidelines</u> of the School of Social Work and Human Services. New learning outcomes place emphasis on critical reflection skills, professionalism, social justice, and decolonization. ILOS 1, 2, 3, 4, 5, 6, 8, and 9 are reflected in the revised learning 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)?

HSER Committee, Field Education Committee, School of Social Work and Human Services Committee.

6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

This course embraces the decolonizing ways of working with Indigenous service recipients. It contributes to indigenizing our Academy through teaching practices that reflect Indigenous ways of knowing and learning. Students reflect on and learn about the impact of colonialism and the need for reconciliation. For example, one week's theme is the Truth and Reconciliation Commission of Canada's Calls to Action related to social services. This theme aims to achieve course learning outcome number eight.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

The course better prepares students for the human services workforce where they will work with people from diverse backgrounds and cultures. The outline incorporates diverse perspectives into course materials, including critical self-reflection, cultural humility, social justice, Truth and Reconciliation, and Equity, Diversity, and Inclusion. The principles of EDI are reflected through topic selection, assignment design, and curriculum delivery.

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.

Not applicable.

9. Estimate of the typical costs for this course, including textbooks and other materials: Not applicable.



ORIGINAL COURSE IMPLEMENTATION DATE: REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 28/10/2022 May 1991 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: HSER 230 Number			per of Credits: 7 Course credit policy (105)			
Course Full Title: Social Service Worker Pra Course Short Title: Social Service Worker P		·				
Faculty: Faculty of Education, Community, & Human Dev. Depart			rtment: School of Social Work and Human Services			
Calendar Description: Building on HSER 130, this is a supervised fi field education workshops and seminars that						
Prerequisites (or NONE):				ker diploma and HSER clude HSER 140.	130. Note: As of January	
Corequisites (if applicable, or NONE):						
Pre/corequisites (if applicable, or NONE):				297. Note: As of Januar	y 2025, pre/corequisites will	
Antirequisite Courses (Cannot be taken for	additional cred	lit.)	Course	Details		
Former course code/number:			Special Topics course: No			
Cross-listed with:	s-listed with:			(If yes, the course will be offered under different letter designations representing different topics.)		
Equivalent course(s):			0	Study course: No	erent topics.)	
(If offered in the previous five years, antirequ			(See <u>policy 207</u> for more information.)			
included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)			Grading System: Credit/No Credit			
			Delivery	Mode: May be offered	in multiple delivery mode	
Typical Structure of Instructional Hours			Expecte	d frequency: Annually		
Tutorials/workshops		20	Maximu	m enrolment (for inform	ation only) : 16	
Practicum		210	Prior Le	arning Assessment a	nd Recognition (PLAR)	
				annot be awarded for th	• • • •	
					icum at the end of their	
	Total hours	230	program		-	
			Transfe	r Credit (See <u>bctransf</u>	erguide.ca.)	
Scheduled Laboratory Hours			Transfe	r credit already exists: N	lo	
Labs to be scheduled independent of lecture	hours: 🕅 No	Yes	Submit	outline for (re)articulatio	n: No	
			(If yes	, fill in <u>transfer credit for</u>	<u>m</u> .)	
Department approval				Date of meeting:	June 9, 2023	
Faculty Council approval				Date of meeting:	October 6, 2023	

AGENDA ITEM # 3.5.

HSER 2	230	University of	the Fraser Valley Official Undergraduate Course Outline	Page 2 c
Learnir	ng Outcomes (Th	ese should contribut	te to students' ability to meet program outcomes and thus Institutional Learning	g Outcome
Upon s	uccessful completi	ion of this course, st	tudents will be able to:	
3. 4.	Actively participa Demonstrate eff Apply profession of Practice.	ate in supervision as ective verbal, non-ven nal values and ethics	es as they relate to the setting's mission, service delivery, and professional pra s a collaborative learning opportunity. erbal, and written communications. s outlined in the British Columbia College of Social Workers Code of Ethics and	
5. 6. 7. 8.	Demonstrate sel Incorporate Indig	f-awareness, self-re genous approaches	Itlined in the SWHS Field Education Practice Guidelines. If flection, cultural humility, and respect for diversity. as a means of decolonizing social service delivery. Social policy and the impact of social change on social services.	
Recom	mended Evaluati	on Methods and W	leighting (Evaluation should align to learning outcomes.)	
Assigr	nments:	15%	Practicum: 85%	c
		%		0
Assignr Student NOTE: Typical	ments (e.g., Journa ts must participate The following se I Instructional Me	ctions may vary by ethods (Guest lecture	vorkshops, practicum seminars, and complete all assignments. y instructor. Please see course syllabus available from the instructor. rers, presentations, online instruction, field trips, etc.)	
Assignr Student NOTE: Typical Semina Texts a	ments (e.g., Journa ts must participate The following se I Instructional Me ars, practicum expe and Resource Ma	in field education w ctions may vary by ethods (Guest lectur erience, written journ terials (Include onlin	vorkshops, practicum seminars, and complete all assignments. y instructor. Please see course syllabus available from the instructor. rers, presentations, online instruction, field trips, etc.) nals, classroom discuss ion, small group activities, guest speakers, videos ine resources and Indigenous knowledge sources. <u>Open Educational Resource</u>	
Assignr Student NOTE: Typical Semina Texts a	ments (e.g., Journa ts must participate The following se I Instructional Me ars, practicum expe and Resource Ma be included where	in field education w ctions may vary by ethods (Guest lectur erience, written journ terials (Include onlin	vorkshops, practicum seminars, and complete all assignments. y instructor. Please see course syllabus available from the instructor. rers, presentations, online instruction, field trips, etc.) nals, classroom discuss ion, small group activities, guest speakers, videos ine resources and Indigenous knowledge sources. <u>Open Educational Resource</u> re space is required, use the <u>Supplemental Texts and Resource Materials form</u>	
Assignr Student NOTE: Typical Semina Semina Semina Texts a should Ty	ments (e.g., Journa ts must participate The following se I Instructional Me ars, practicum expe and Resource Ma be included whene pe	in field education w ctions may vary by ethods (Guest lectur erience, written journ terials (Include onlin ever possible. If mor	vorkshops, practicum seminars, and complete all assignments. y instructor. Please see course syllabus available from the instructor. rers, presentations, online instruction, field trips, etc.) nals, classroom discuss ion, small group activities, guest speakers, videos ine resources and Indigenous knowledge sources. <u>Open Educational Resource</u> re space is required, use the <u>Supplemental Texts and Resource Materials form</u>	.) Year
Assignr Student NOTE: Typical Semina Texts a should Ty 1. Oth	ments (e.g., Journa ts must participate The following se I Instructional Me ars, practicum expe and Resource Ma be included whene pe	in field education w ctions may vary by ethods (Guest lecture erience, written journ terials (Include online ever possible. If mor Author or desc	vorkshops, practicum seminars, and complete all assignments. y instructor. Please see course syllabus available from the instructor. rers, presentations, online instruction, field trips, etc.) nals, classroom discuss ion, small group activities, guest speakers, videos ine resources and Indigenous knowledge sources. <u>Open Educational Resource</u> re space is required, use the <u>Supplemental Texts and Resource Materials form</u> cription Title and publication/access details	<u>Year</u> Current
Assignr Student NOTE: Typical Semina Texts a should Ty 1. Oth 2. On	ments (e.g., Journa ts must participate The following se I Instructional Me ars, practicum expe and Resource Ma be included whene pe ner	in field education w ctions may vary by ethods (Guest lecture erience, written journ terials (Include online ever possible. If mor Author or desc UFV	vorkshops, practicum seminars, and complete all assignments. y instructor. Please see course syllabus available from the instructor. rers, presentations, online instruction, field trips, etc.) nals, classroom discuss ion, small group activities, guest speakers, videos ine resources and Indigenous knowledge sources. Open Educational Resource re space is required, use the Supplemental Texts and Resource Materials form cription Title and publication/access details Field education practice guidelines	Year Current
Assignr Student NOTE: Typical Semina Semina Semina Should Ty 1. Oth 2. On 3.	ments (e.g., Journa ts must participate The following se I Instructional Me ars, practicum expe and Resource Ma be included whene pe ner	in field education w ctions may vary by ethods (Guest lecture erience, written journ terials (Include online ever possible. If mor Author or desc UFV	vorkshops, practicum seminars, and complete all assignments. y instructor. Please see course syllabus available from the instructor. rers, presentations, online instruction, field trips, etc.) nals, classroom discuss ion, small group activities, guest speakers, videos ine resources and Indigenous knowledge sources. Open Educational Resource re space is required, use the Supplemental Texts and Resource Materials form cription Title and publication/access details Field education practice guidelines	Year Current
Assignr Student NOTE: Typical Semina Semina Texts a should Ty 1. Oth 2. On 3. 4.	ments (e.g., Journa ts must participate The following se I Instructional Me ars, practicum expe and Resource Ma be included whene pe ner	in field education w ctions may vary by ethods (Guest lecture erience, written journ terials (Include online ever possible. If mor Author or desc UFV	vorkshops, practicum seminars, and complete all assignments. y instructor. Please see course syllabus available from the instructor. rers, presentations, online instruction, field trips, etc.) nals, classroom discuss ion, small group activities, guest speakers, videos ine resources and Indigenous knowledge sources. Open Educational Resource re space is required, use the Supplemental Texts and Resource Materials form cription Title and publication/access details Field education practice guidelines	<u>Year</u> Current
Student NOTE: Typical Semina Texts a sshould Ty 1. Oth 2. On 3. 4. 5.	ments (e.g., Journa ts must participate The following se I Instructional Me ars, practicum expe and Resource Ma be included whene pe ner line resource	in field education w ctions may vary by ethods (Guest lecture erience, written journ terials (Include online ever possible. If mor Author or desc UFV BCCSW	vorkshops, practicum seminars, and complete all assignments. y instructor. Please see course syllabus available from the instructor. rers, presentations, online instruction, field trips, etc.) nals, classroom discuss ion, small group activities, guest speakers, videos ine resources and Indigenous knowledge sources. Open Educational Resource re space is required, use the Supplemental Texts and Resource Materials form cription Title and publication/access details Field education practice guidelines	.) Year current
Assignr Student NOTE: Typical Semina Semina Texts a should Ty 1. Oth 2. On 3. 4. 5. Require	ments (e.g., Journa ts must participate The following se I Instructional Me ars, practicum expe and Resource Ma be included whene pe ner line resource	in field education w ctions may vary by ethods (Guest lecture erience, written journ terials (Include online ever possible. If mor Author or desc UFV BCCSW	virkshops, practicum seminars, and complete all assignments. y instructor. Please see course syllabus available from the instructor. rers, presentations, online instruction, field trips, etc.) nals, classroom discuss ion, small group activities, guest speakers, videos ne resources and Indigenous knowledge sources. Open Educational Resource re space is required, use the Supplemental Texts and Resource Materials form cription Title and publication/access details Field education practice guidelines Social work code of ethics and standards of practice, BCCSW	.)



MEMO

То:	LINDA PARDY
From:	SYLVIE MURRAY
Cc:	TARA KASZONYI, MARK FISCHER
Subject:	NEW COURSE BUDGET APPROVAL: SOCA 100, 105, 201, AND 402, SCHOOL OF CREATIVE ARTS, COLLEGE OF ARTS
Date:	SEPTEMBER 7, 2023

Dear Linda,

Please accept this memo as confirmation that my office has conducted a budget analysis of the proposed implication of the new Courses SoCA 100, 105, 201, and 402, and I approve their submission to CACC and UEC for curriculum review.

All curricular changes proposed by SoCA (including these new courses) have been submitted by the Dean's office to the Budget Office as part of the 2024-25 Course & Enrolment Planning process and are pending review by the Budget Office. We are anticipating an efficiency savings with an overall reduction in the number of sections, while enrollment remains consistent with prior years and/or SEM growth projection.

Thank you,

Sylin Muna

Dr. Sylvie Murray (she/her) Dean, College of Arts Faculty of Humanities Faculty of Social Sciences <u>Sylvie.murray@ufv.ca</u> 604-854-4515

 ${\sf Memo-Renewal-Program\ Suspension\ |\ \ Page\ 1\ of\ 1}$

Memo for New Course

To: CACC, UEC

From: Heather Davis-Fisch, Director, School of Creative Arts

Date: May 18, 2023

Subject: Proposal for new course SOCA 100: Ways of Seeing Art, Digital Media, and Visual Culture

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 new course, including how this course fits into the program(s):

This course has been developed in response to program review recommendations in the Visual Arts Program review and to items in the unit response and action plan, namely to integrate theory and practice more effectively, incorporating visual studies earlier in the program and to be more financially sustainable. It will be a required course for Visual Arts Majors, Minors, Extended Minors, Diploma, and in the Indigenous Arts Certificate. The course specifically responds to feedback from students and faculty gathered through the program review process, asking that students be exposed to more examples of current art, digital media, and visual culture practices earlier in their programs, and in ways that integrated experiential learning, supplementing the critical and historical frame that is provided in Art History requirements. In addition, the course is expected to improve the overall financial picture for Visual Arts, as it is capped at 36 students and is likely to attract students from many programs across UFV. The course is coded as SOCA, rather than VA or AH in recognition that the pedagogical approach and methodological/theoretical framing of the course in visual studies spans both disciplines and is not contained by either.

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. VA Major Indigenous Arts Certificate ILO Ask critically informed Articulate formal and Use artistic creation to Analyze critically and questions about examples conceptual links between visual express their identity as imaginatively of art, digital media, and art theory and practice. Indigenous people and visual culture, situating their relationship to land, examples of Indigenous place, and their cultural artistic practices in relation and political views to Indigenous ways of knowing and being Explain contexts for Employ self-reflection, Create art that is critically Demonstrate information understanding examples contextual analysis, and engaged with Indigenous competency constructive feedback to rights, histories, politics, evaluate creative works. resurgence, and cultural reclamation Pursue self-reflective Critically analyze visual art and Self-reflect on their Pursue self-motivated and learning by situating their visual culture from inclusive, creative process in ways self-reflective learning equitable, and diverse that can enhance their own responses to examples of art, digital perspectives abilities media, and visual culture in relation to their own world views, to the communities

This course serves several programs, but we expect the main programs it will serve are the VA Major and the Indigenous Arts Certificate:

they are part of, to their relationships to place and land, and to their understandings of Indigenous cultural and artistic practices			
Discuss exhibitions, field trips, and examples of artistic work with peers and with curators, artists and/or culture sector professionals, including considerations of how works by Indigenous artists participate in decolonization and/or Indigenous resurgence	Engage with contemporary practices in visual art exhibition development and installation	Contribute to a collaborative learning environment	Communicate effectively
Reflect on experiential learning through oral, narrative, written, and/or creative outputs	Articulate why art matters – to themselves and to communities, throughout the past, present, and future.	Communicate, orally and in writing, about their own and others' artistic practices	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? Visual arts, art history, theatre, media arts, graphic design, communications, media and communication studies. Consultation also included discussion with Lorna Andrews, the teaching and learning Indigenization specialist.
- 5. If a new discipline designation is required, explain why: NA
- In what ways does this course contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our Commitment to</u> <u>Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations</u> <u>Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

Learning outcomes 1, 3, and 4 explicitly address Indigenous ways of knowing and being and the specificities of Indigenous cultural and artistic practices. An instructor may address these LOs at the level of course content first through selection of field trips, speakers, and guest artists (these will vary every semester, depending on exhibitions and events taking place), then through emphasizing the ways that selected artists'/speakers' artistic practices reflect their cultures' ways of knowing and being; this may be done in introductory lectures and class discussions. An instructor may also address these LOs through class discussions that allow students to position themselves, whether they are Indigenous or non-Indigenous, in relation to culture and place, and by emphasizing the relationships to land and place that inform artistic works. Assessment methods emphasize self-reflexivity, allowing space for students to engage in reflection and self-positioning, and allow students choice in how to demonstrate their learning, allowing students to use oral, narrative, and creative outputs to demonstrate their understanding of course material: multi-modal assessments can provide students with space to use their own strengths to demonstrate their learning.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

Course content will vary with each iteration of the course, and provides space for instructors to select examples of artistic practices that reflect diversity and social justice agendas. The course is centered on experiential learning, with course content that does not presuppose any knowledge of art history, visual studies, or experience with art, making the course accessible to students with a wide range of academic preparation. Assessment is multi-modal and instructors can select assessment methods that serve students with learning disabilities, students who are neurodivergent, and students who prefer to be assessed without heavy reliance on written outputs; instructors are encouraged to provide students with choices about how 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.: NA
- 9. Estimate of the typical costs for this course, including textbooks and other materials: Field trip costs will vary, but estimated between \$120-\$250.

CWC comment and response:

• Experiential hours assigned to field trips are not typically given the same weight towards credit as other instructional hours. How will this work in this course? What type of activities will the students be engaged in? Should the contact hours be reconsidered?

The students will be actively engaging in critical assessment and peer-discussion during field trips to contemporary art spaces, guided throughout by the instructor.



ORIGINAL COURSE IMPLEMENTATION DATE:September 2024REVISED COURSE IMPLEMENTATION DATE:COURSE TO BE REVIEWED (six years after UEC approval):November 2029Course outline form version: 28/10/2022November 2024

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: SOCA 100		Number of	Credits: 3 Course credit policy (105)				
Course Full Title: Ways of Seeing Art, Digital Media, and Visual Culture							
Course Short Title: Art, Dig Media, Visual Culture							
Faculty: Faculty of Humanities Department				gram if no department):	School of Creative Arts		
Calendar Description:							
In this experiential course, students learn how visual art, digital media, and culture inform and express diverse worldviews. S participate in field trips and attend artist talks and exhibitions to gain exposure to contemporary examples of art, digital media visual culture practices. Applied learning is enhanced with discussions, reflection, and projects. Examples of Indigenous art, media, and visual culture are core content in all iterations of this course; when the course is offered as part of the Indigenous certificate, all examples will be drawn from Indigenous cultural practices.							
Note: Field trips outside of class time will be r	•						
Prerequisites (or NONE):	None.						
Corequisites (if applicable, or NONE):	None.						
Pre/corequisites (if applicable, or NONE):	None.		1				
Antirequisite Courses (Cannot be taken for	additional cred	dit.)	Course Details				
Former course code/number:			Special Topics course: No				
Cross-listed with:			 (If yes, the course will be offered under different letter designations representing different topics.) Directed Study course: No 				
Equivalent course(s):							
(If offered in the previous five years, antirequisite course(s) will be				policy 207 for more infor	mation.)		
included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)			Grading	System: Letter grades			
······································				•	in multiple delivery modes		
Typical Structure of Instructional Hours			-	ed frequency: Every sem			
Experiential (field trip)	Experiential (field trip) 15		Maximum enrolment (for information only): 36				
Lecture/seminar	Lecture/seminar 30		Prior Learning Assessment and Recognition (PLAR)				
			Phor Learning Assessment and Recognition (PLAR) PLAR is available for this course.				
	Tatalkauna	45	Transfe	er Credit (See <u>bctransfe</u>	erguide.ca.)		
	Total hours	45	Transfe	r credit already exists: N	0		
Scheduled Laboratory Hours Labs to be scheduled independent of lecture	hours: 🛛 No	o 🗌 Yes		outline for (re)articulatior s, fill in <u>transfer credit for</u>			
Department approval				Date of meeting:	May 9, 2023		
Faculty Council approval				Date of meeting:	June 2, 2023		
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023		

AGENDA ITEM # 3.6.

SOCA 100	,,	he Fraser Valley Official Undergraduate Course Outl	
Learning Outcomes	(These should contribute	e to students' ability to meet program outcomes and thus	s Institutional Learning Outcomes
Jpon successful comp	pletion of this course, stu	idents will be able to:	
artistic praction 2. Explain conte	ces in relation to Indigen exts for understanding ex	ut examples of art, digital media, and visual culture, situa ous ways of knowing and being. kamples. ating their own responses to examples of art, digital med	
to their own v understandin 4. Discuss exhil professionals	vorld views, to the comm gs of Indigenous cultural pitions, field trips, and ex	nunities they are part of, to their relationships to place ar	nd land, and to their ists and/or culture sector
resurgence. 5. Reflect on ex	periential learning throug	gh oral, narrative, written, and/or creative outputs.	
Recommended Evalu	uation Methods and We	eighting (Evaluation should align to learning outcomes.))
Assignments:	100%	%	%
		%	%
projects.		tive journals, narrative self-assessment, presentations/s	
		ers, presentations, online instruction, field trips, etc.)	
		lings, digital media, place-based learning activities	
		e resources and Indigenous knowledge sources. Open I	
should be included wh	enever possible. If more	e space is required, use the <u>Supplemental Texts and Re</u>	source Materials form.)
should be included wh Type	enever possible. If more Author or descripti	e space is required, use the <u>Supplemental Texts and Re</u> ion Title and publication/access details	source Materials form.) Year
should be included wh Type	enever possible. If more	e space is required, use the <u>Supplemental Texts and Re</u> ion <u>Title and publication/access details</u> Slow looking: The art and practice of learning t Routledge.	Source Materials form.) Year through observation. 2017
should be included wh	enever possible. If more Author or descripti	ion Title and publication/access details Slow looking: The art and practice of learning t Routledge. "Soundings: An Exhibition in Five Parts " Morri	through observation. 2017 s and Helen Belkin Art 2022
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Memo for New Course

To: CACC, UEC

From: Heather Davis-Fisch, Director, School of Creative Arts

Date: May 18, 2023

Subject: Proposal for new course SOCA 105: Ways of Writing About Art, Design, Digital Media, and Visual Culture

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 new course, including how this course fits into the program(s):

This course will be required for students in the BFA program and in the Indigenous Arts Certificate. It is designed to introduce students to the types of writing tasks they will encounter in university-level creative arts and design programs, and to provide them with skills and strategies for success in their programs. During the VA program review, students expressed a desire to build discipline-specific writing skills earlier in their programs. The VA program review action plan included the recommendation that the VA program scaffold academic skills more effectively across the four years of the Major. Consultation with GDD revealed that GDD faculty had similar concerns for students in the GDD Major. The course is coded as SOCA to reflect that the course addresses the needs of multiple creative arts disciplines.

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):

The course will serve students in all programs of the BFA degree and the Indigenous Arts Certificate; rather than mapping the course against all program LOs, we map here to ILOs directly.

Course Outcome	ILO
Identify appropriate resources to research questions arising from art, design, digital media, and visual culture studies	Demonstrate information competency
Cite sources following a recognized method	
Apply inclusive, equitable, and diverse frameworks in written analysis of art and visual culture, including Indigenous critical approaches and the analysis of works of Indigenous art and visual culture	Analyze critically and imaginatively
Use clear and precise language to write for creative, self-reflexive, and critical purposes	Use knowledge and skills proficiently
Use clear and precise language to write for creative, self-reflexive, and critical purposes	Communicate effectively
Assess how a range of approaches to writingincluding oral/verbal, visual, and dialogic strategies—allow them to meet their own needs and emphasize their individual strengths	Pursue self-motivated and self-reflective learning
Contribute with intention to a peer learning community	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? This is an interdisciplinary course, required in the BFA and Indigenous Arts Certificate.

- 4. Which program areas have been consulted about the course? Indigenous studies, visual arts, art history, theatre, media arts, graphic design, communications, media and communication studies, and English. Consultation also included discussion with Lorna Andrews, the teaching and learning Indigenization specialist. The course was designed by a team of SOCA faculty that included Indigenous faculty members in art history and visual arts and the calendar description was discussed with Indigenous Studies as part of the proposed revisions to the Indigenous Arts Certificate.
- 5. If a new discipline designation is required, explain why: NA
- In what ways does this course contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our Commitment to</u> <u>Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations</u> <u>Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

This course, via learning outcome 1, recognizes writing as a colonial/western practice and provides space for students to consider how the writing practice might be decolonized (course content point 2). Course learning outcome 2 allows students to foreground the ways that less colonial forms of expressive practice, e.g. oral, visual, and dialogic practices, can operate alongside writing of and inform the writing process. Learning outcome 3 explicitly addresses the tension around writing as colonial practice and centres how Indigenous approaches to communication can be part of writing practices. Assessments include some non-written options (e.g. vlog posts) and for students to explore their own interests through selection of topics (artists, designers); instructors teaching this course outside of the Indigenous Arts Certificate will be encouraged to include examples of Indigenous artists and designers for all assignments. Course content points 10 and 11 (using narrative and storytelling in academic writing, writing strategies that emphasize strengths) provide spaces where instructors can introduce Indigenous examples and value Indigenous ways of knowing and being.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

Many students in creative arts programs struggle with writing. This course explicitly introduces a range of strategies for students to explore so that they can determine how to approach writing in a way that emphasizes their strengths and helps students overcome barriers to writing. Its emphasis on low stakes and in-class writing (calendar description) and collaboration and iterative writing (LO4) are explicit attempts to reduce student anxiety around writing, to make expectations for creative arts writing clear to students, and to emphasize writing as a process and practice. Instructors are encouraged (via course content point 11) to introduce technologies and strategies that will help the students in their course succeed, e.g. talk-to-text, apps to assist students with learning disabilities, resources, time management and writing planning.

- 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: \$50

CWC comment and response:

• How is this course different from ENGL 105? Has English been specifically consulted? Proposed changes to the BFA will require both this and an ENGL or CMNS course, but it appears that this will replace the current writing requirement courses in the Visual Arts diploma. UEC will need to know that English is fully aware of this course and any potential implications.

Yes, ENGL has been consulted, and the Dean's office has taken this into consideration in their review of the 2024 course plans for both English and SoCA.



ORIGINAL COURSE IMPLEMENTATION DATE:September 2024REVISED COURSE IMPLEMENTATION DATE:September 2024COURSE TO BE REVIEWED (six years after UEC approval):November 2029Course outline form version: 28/10/2022September 2024

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: SOCA 105		Number of	Credits:	3 Course credit policy (1	<u>05)</u>
Course Full Title: Ways of Writing About Ar Course Short Title: Writing About Visual Cu		al Media, and	Visual Cu	lture	
Faculty: Faculty of Humanities	t (or prog	(or program if no department): School of Creative Arts			
Calendar Description:					
Students learn about different ways of writing low stakes explorations of developing ideas, their voices as writers. Emphasis is on devel development, including how oral and dialogic visual culture are core content in this course; drawn from Indigenous cultural practice.	understanding oping strategies practices can	genres and w s for writing an contribute to	vriting task nd on writi writing. Ex	s, and rhetorical strategi ng for both critical reflec amples of Indigenous ar	es allow students to develop tion and creative t, design, digital media, and
Prerequisites (or NONE):	English 12 or score or cour proficiency st	English Liter se grade liste andards in th	ature 12), ed under th e UFV aca	English Studies 12, Eng CPT score of 48 or bette ne Degree/diploma-level ademic calendar at al/EnglishProficiency.htm	er, or evidence of any test English language
Corequisites (if applicable, or NONE):	None.				
Pre/corequisites (if applicable, or NONE):	None.				
Antirequisite Courses (Cannot be taken for	additional crea	lit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:				, the course will be offer nations representing diffe	
Equivalent course(s):			Ű	Study course: No	
(If offered in the previous five years, antirequincluded in the calendar description as a not			(See	<u>policy 207</u> for more infor	mation.)
for the antirequisite course(s) cannot take the			Grading	System: Letter grades	
			Delivery	Mode: May be offered	in multiple delivery modes
Typical Structure of Instructional Hours			Expecte	d frequency: Every sem	lester
Lecture/seminar		25		m enrolment (for informa	
Tutorials/workshops		20		,	
				arning Assessment ar	nd Recognition (PLAR)
	Tetal have	45		r Credit (See <u>bctransfe</u>	
	Total hours	45	Transfe	r credit already exists: N	0
Scheduled Laboratory Hours	_	_		outline for (re)articulation	
Labs to be scheduled independent of lecture	hours: 🛛 No	> 🗌 Yes	(If yes	, fill in <u>transfer credit for</u>	<u>m</u> .)
Department approval				Date of meeting:	May 9, 2023
Faculty Council approval				Date of meeting:	June 2, 2023

AGENDA ITEM # 3.6.

Learning Outcomes (These should contribute to students Upon successful completion of this course, students will be an accessful completion of this course, students will be an and historically situated. 1. Describe the characteristics of different genres of review, catalogue essay, blog post, response para and historically situated. 2. Assess how a range of approaches to writingin own needs and emphasize their individual streng. 3. Explain how Indigenous approaches to commundisciplines. 4. Participate in iterative writing processes, includir 5. Use clear and precise language to write for creates. 6. Apply inclusive, equitable, and diverse frameword approaches and the analysis of works of Indiger 7. Position themselves in their writing practice, through a perception themselves in their writing practice, through a recognized method. Recommended Evaluation Methods and Weighting (E Assignments: 100% Details: 100% Assignments include reflective journals, response papers proposal, collaborative text summary, bibliography. NOTE: The following sections may vary by instructor Typical Instructional Methods (Guest lecturers, present Guest speakers, lectures, readings, collaborative work, set should be included whenever possible. If more space is responded w	be able to: of writing used in creative context aper, website copy), recognizing to including oral/verbal, visual, and d gths. incation and expression can be in ng co-creating, revising, editing, p tive, self-reflexive, and critical pur- rks in written analysis of art and y hous art and visual culture. Dough meaningful content, languag icons arising from art, design, digi Evaluation should align to learning % 4, blog/vlog post, artist biography, . Please see course syllabus ar tations, online instruction, field the elf-directed work, oral presentations s and Indigenous knowledge sour equired, use the Supplemental T Title and publication/access of	is (e.g. artist statement, project ration these genres—and writing itself—as of ialogic strategies—allow them to meet tegrated into writing processes in cre- beer review, and proofreading work. Irposes. Visual culture, including Indigenous cr ge diversity, and stylistic choices. Ital media, and visual culture studies, gr outcomes.) artist statement, research or project vailable from the instructor.	ale, culturall et their ative ritical citing %
 Describe the characteristics of different genres of review, catalogue essay, blog post, response parand historically situated. Assess how a range of approaches to writingin own needs and emphasize their individual streng. Explain how Indigenous approaches to commundisciplines. Participate in iterative writing processes, includint of the second approaches and the analysis of works of Indiger 7. Position themselves in their writing practice, through approaches and the analysis of works of Indiger 7. Position themselves in their writing practice, through approaches and the analysis of works of Indiger 7. Position themselves in their writing practice, through approaches and the analysis of works of Indiger 7. Position themselves in their writing practice, through approaches and the analysis of works of Indiger 7. Position themselves in their writing practice, through approaches and the analysis of works of Indiger 7. Position themselves in their writing practice, through approaches and the analysis of works of Indiger 7. Position themselves in their writing practice, through approaches and the analysis of works of Indiger 7. Position themselves in their writing practice, through approaches and the analysis of works of Indiger 7. Position themselves in their writing practice, through approaches and the analysis of works of Indiger 7. Position themselves in their writing practice, through a recognized method. Recommended Evaluation Methods and Weighting (E Assignments: Include reflective journals, response papers proposal, collaborative text summary, bibliography. NOTE: The following sections may vary by instructor Typical Instructional Methods (Guest lecturers, presen Guest speakers, lectures, readings, collaborative work, sectored should be included whenever possible. If more space is reflexible included whenever possible. If more space is reflexible included whenever possible. If more space is reflexible included whenever possible. If more	of writing used in creative context apper, website copy), recognizing to including oral/verbal, visual, and digths. incation and expression can be in ing co-creating, revising, editing, p tive, self-reflexive, and critical pur- rks in written analysis of art and v ious art and visual culture. Dough meaningful content, languag ions arising from art, design, digit Evaluation should align to learning % % c, blog/vlog post, artist biography, . Please see course syllabus a tations, online instruction, field tri elf-directed work, oral presentations s and Indigenous knowledge sour equired, use the <u>Supplemental T</u> Title and publication/access of	these genres—and writing itself—as of ialogic strategies—allow them to meet tegrated into writing processes in crepeer review, and proofreading work. Irposes. visual culture, including Indigenous crept diversity, and stylistic choices. Ital media, and visual culture studies, or <i>outcomes.</i>)	culturall et their ative ritical citing
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Type Author or description I. Article León, Ana María D. Textbook Guttorm, Hanna, Lea Kantonen,	Title and publication/access d		
g Textbook Guttorm, Hanna, Lea Kantonen,	"Crowdsourcing Knowledge: Co		Year
		owriting, Coteaching, and Open. Art Journal Open, July 24, ollegeart.org/?p=10593.	2020
Bhitt Klannvig, and Ani Fynaia.	"Decolonized research-storying: care into the practices of resear methodologies in Sámi and glob	Bringing indigenous ontologies and ch writing." In Indigenous research al contexts, pp. 113-143. Brill.	2021
3. Textbook Younging, Greg	Elements of Indigenous Style: A Indigenous Peoples	Guide for Writing By and About	2018
Required Additional Supplies and Materials (Software	, hardware, tools, specialized clo	thing, etc.)	
Additional texts and resources on writing strategies will be needs.	e responsively provided to studer	nts by the instructor according to stud	lent
Course Content and Topics			
 Determining structure, argument, tone, style, and Demystifying and decolonizing the writing process Writing on an iterative process thicking through 	ss through critique, collaborative	tasks, and co-writing	culture
 Writing as an iterative process: thinking through Issues concerning figures, images, citation style Inclusive language selection, engaging the reade Locating oneself and others inside and outside contents 	, clarity, concision, communicatiner, and writing for diverse audien	ng purposefully, grammar, and word c	choice

- Academic writing expectations: description vs. analysis, types of argument, argumentative and rhetorical "moves" Using narrative and storytelling in academic writing, examples of this in writing by Indigenous authors
- •
- ٠
- Strategies, resources, and technologies to emphasize strengths and address personal challenges with writing processes Self-reflection and self-directed growth (reflective journaling, introspective self-evaluation, interest-based assignments)

Memo for New Course

To: CACC, UEC

From: Heather Davis-Fisch, Director, School of Creative Arts

Date: May 18, 2023

Subject: Proposal for new course SOCA 201: Introduction to Visual Studies

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 new course, including how this course fits into the program(s):

This course has been developed in response to program review recommendations in the Visual Arts Program review and to items in the unit response and action plan, namely to integrate theory and practice more effectively, incorporating visual studies, creative research methodologies, and critical theory earlier in the program; and, to emphasize thematic approaches, inter/transdisciplinarity, and experimentation. It will be a required course for Visual Arts Majors, Extended Minors and Diploma students. The course specifically responds to feedback from students and faculty gathered through the program review process, requesting that students have earlier and more opportunities to integrate theoretical/historical knowledge in their creative practice: this course introduces students to how to integrate theory and practice. The course is coded as SOCA, rather than VA or AH in recognition that the pedagogical approach and methodological/theoretical framing of the course in visual studies spans both disciplines and is not contained by either.

2. Explain how the course learning outcomes align with the learning outcomes of the program(s) and contribute to students' ability to meet the <u>Institutional Learning Outcomes (ILOs)</u>:

Course LO	VA Major LO	ILO
Articulate the argument in critical texts in the field of visual studies, explaining texts' significance to the field	Articulate formal and conceptual links between visual art theory and practice.	Demonstrate information competency
Explore formal and conceptual relationships between art theory and practice through participation in praxis- based exercises	Articulate formal and conceptual links between visual art theory and practice. Create artworks that investigate themes, ideas and/or theories.	Use knowledge and skills proficiently
Communicate with intention, explaining connections between theory, artistic precedents, and personal practice orally and in writing	Communicate knowledgably and with humility for a range of creative contexts and audiences.	Communicate effectively
Use theoretical frameworks to critically and imaginatively analyze the practices of diverse contemporary artists	Critically analyze visual art and visual culture from inclusive, equitable, and diverse perspectives	Analyze critically and imaginatively
Demonstrate self-reflexivity and an awareness of positionality by situating themselves in their writing, research and making practices through meaningful connections with texts, situated knowledge, relationships to land, and personal histories	Employ self-reflection, contextual analysis, and constructive feedback to evaluate creative works.	Pursue self-motivated and self- reflective learning

Describe the contributions of Indigenous scholars and artists to the	Critically analyze visual art and visual culture from inclusive, equitable, and
field of visual studies, with reference to	diverse perspectives
the relationship between visual	
practices and Indigenous resurgence	

- 3. Will this course be required by any program beyond the discipline? If so, how will this course affect that program or programs? NA
- 4. Which program areas have been consulted about the course? Visual arts, art history, theatre, media arts, graphic design, communications, media and communication studies. Consultation also included discussion with Lorna Andrews, the teaching and learning Indigenization specialist.
- 5. If a new discipline designation is required, explain why: NA
- In what ways does this course contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our Commitment to</u> <u>Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations</u> <u>Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

Learning outcome 6 engages with UNDRIP Article 11; students will address how Indigenous artists and scholars are revitalizing cultural practices in relation to visual culture. The first bullet point of themes, in course content, provides an example of Indigenous scholars and artists whose work engages with the theme of Indigenous futurism, indicating one way that the specific component of the LO related to Indigenous resurgence can be addressed in content. Assessment through creative projects that demonstrate students' understanding of course ideas and themes provides space for students to choose and explore creative approaches based on their strengths and skills, allowing students to showcase their own gifts and experiences.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

The course introduces theory in an accessible manner by introducing and foregrounding reading and interpretive strategies. It emphasizes peer learning and collective knowledge making, allowing students to support each other and create a learning community. The assignments will provide ways for students to demonstrate their knowledge in both formal/written and creative/applied ways. Students have choices about how to approach creative response assignments and can use artistic/creative approaches to demonstrate their learning. Course content can address equity and diversity in relation to visual representation and art practices, see final content bullet point.

- 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: \$50

CWC comment and response:

• The proposed prerequisite of 15 university-level credits does not give students any specific skills for entering into this second-year course. Pre-Check recommends including SOCA 105 as a simpler option for students that will also ensure they are prepared for this level of

coursework. (Learning outcomes #1 and #3 also suggest that students should complete SOCA 105 prior to this course.)

Prerequisites have been updated as suggested.



ORIGINAL COURSE IMPLEMENTATION DATE:September 2024REVISED COURSE IMPLEMENTATION DATE:September 2024COURSE TO BE REVIEWED (six years after UEC approval):November 2029Course outline form version: 28/10/2022September 2024

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: SOCA 201 Number of C			Credits: 3 Course credit policy (105)			
Course Full Title: Introduction to Visual Studies						
Course Short Title: Intro to Visual Studies						
Faculty: Faculty of Humanities		Departmen	t (or prog	gram if no department):	School of Creative Arts	
Calendar Description:						
Students gain familiarity with the field of visua then experimenting with these ideas and ther through making practices and thematic appro Content will emphasize Indigenous subject m	nes in their cre aches, focusin	, through terial and	the lens of their own expe	erience. Content is explored		
Prerequisites (or NONE):	SOCA 105.					
Corequisites (if applicable, or NONE):	None.					
Pre/corequisites (if applicable, or NONE):	None.					
Antirequisite Courses (Cannot be taken for	additional cred	dit.)	Course Details			
Former course code/number: NONE			Special Topics course: No			
Cross-listed with: NONE				s, the course will be offere nations representing diffe		
Equivalent course(s): NONE			Directed Study course: No			
(If offered in the previous five years, antirequ				policy 207 for more inform	nation.)	
included in the calendar description as a note for the antireguisite course(s) cannot take thi				System: Letter grades	,	
				•	in multiple delivery modes	
Typical Structure of Instructional Hours				ed frequency: Annually		
Lecture/seminar		25		im enrolment (for informa	tion only): 36	
Tutorials/workshops	utorials/workshops 20		Prior Learning Assessment and Recognition (PLAR)			
			Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.			
			PLAR	s available for this course		
	Tatal haven	45				
	Total hours	45	Transfer Credit (See <u>bctransferguide.ca</u> .)			
Scheduled Laboratory Hours			Transfer credit already exists: No)	
Labs to be scheduled independent of lecture	hours: 🛛 No	> 🗌 Yes		outline for (re)articulation s, fill in <u>transfer credit forn</u>		
Department approval			I	Date of meeting:	May 9, 2023	
Faculty Council approval				Date of meeting:	June 2, 2023	
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023	

SOCA 201	•	Valley Official Undergraduate Course Outline	Page 2 of
•		nts' ability to meet program outcomes and thus Institutional Le	earning Outcomes
Jpon successful com	pletion of this course, students will	be able to:	
 Explore form Communicat writing. Use theoretic Demonstrate practices three 	al and conceptual relationships be e with intention, explaining connec cal frameworks to critically and ima self-reflexivity and an awareness bugh meaningful connections with	Id of visual studies, explaining texts' significance to the field. tween art theory and practice through participation in praxis- tions between theory, artistic precedents, and personal practi ginatively analyze the practices of diverse contemporary artis of positionality by situating themselves in their writing, research texts, situated knowledge, relationships to land, and personal rs and artists to the field of visual studies, with reference to th	ce orally and in its. ch and making histories.
	al practices and Indigenous resurg		le relationship
Recommended Eval	uation Methods and Weighting (Evaluation should align to learning outcomes.)	
Assignments:	100%	%	%
	%	%	%
oral presentations.		al texts, creative response assignments, participatory and refl r. Please see course syllabus available from the instructor	
		•	
••		ntations, online instruction, field trips, etc.) earning in relationship to the land, personal history and comm	unit.
• •			
		es and Indigenous knowledge sources. <u>Open Educational Re</u> required, use the <u>Supplemental Texts and Resource Material</u>	
Туре	Author or description	Title and publication/access details	Year
1. Textbook	Nicholas Mirzoeff	The Visual Culture Reader	2013
2. Article	Amber Hickey	Rupturing Settler Time: Visual Culture and Geogra Indigenous futurity, World Art, 9:2,163-180	2019 apriles of
3. Article	Munroe, H., & Payne, D.	Creative Research as Story-Telling: An Indigenous culture course from the perspectives of a librarian, professor and students. Art Libraries Journal, 45(4 142.	a 2020
4. Textbook	Robertson, Jean, and Craig McDaniel.	Themes of Contemporary Art: Visual Art after 1980 edition. Oxford: Oxford University Press.). 4th 2016
5.		· · · · · · · · · · · · · · · · · · ·	
Required Additional	Sunnlies and Materials (Software	e, hardware, tools, specialized clothing, etc.)	
Students will be provision contemporary case storecedents -> persona	ded with podcasts, videos, online roudies taken up in each course itera al practice.	esources, exhibition catalogues, and other resources that refl ation. Resources will follow the course trajectory linking theory for the first two entries under "themes" in the following section	/ -> artistic
Course Content and	Topics		
Processes and fram Expectations Key works in Introduction Approaches How to relate Oral, written Unpacking in Locating one Creating an Incorporating	eworks may include: for academic research and writing art theory and visual culture, intro- to contemporary critical practices in to collective knowledge-making, line making strategies with theory and and creative outputs linking theory inclusive language selection, engag self in relation to writing and creation putline and planning argumentative	duced across thematic lines, including key texts by Indigenou in visual art, across thematic lines aking conceptual relationships to artistic precedents d existing creative scholarship to artistic precedents to personal practice ing the reader, and writing for a range of audiences ve practices a moves in written work on, and visual analysis in written work	s scholars

SOCA	201 University of the Fraser Valley Official Undergraduate Course Outline Page 3 of
Theme	s may include:
•	Indigenous Futurism (dystopian now, technological traditions, science fiction, romanticized colonial histories and possible futures). Possible case studies: Lidchi, Henrietta, and Suzanne Newman Fricke. "Future history: Indigenous Futurisms in North American Visual Arts." World Art 9, no. 2 (2019): 99-102; Fragnito, Skawennati. Skawennati. https://www.skawennati.com/. 2023.
•	Truth (The myth of photographic truth, universal truth, positivism, realism with a small "r"). Possible case studies: Barthes, Roland. "From Camera Lucida." In Theatre and Performance Design, pp. 43-50. Routledge, 2012; Farocki, Harun. "I Thought Was Seeing Convicts / Ich Glaubte Gefangene Zu Sehen (2000) Dir. Harun Farocki." YouTube, April 1, 2022. https://youtu.be/HOuUHrDAzlc.
•	Ownership (mechanical reproduction, simulation/AI, politics of appropriation, colonialism)
•	Mass Consumption ((anti)capitalism and the art object, the (a)politics of social awareness, social media and modern consumerism)
•	Representation (visual primacy in everyday life, mad art, situated knowledge vs top-down Western knowledge systems, object vs subject, scientific looking, gender, race, and class in looking practices)

Memo for New Course

To: CACC, UEC

From: Heather Davis-Fisch, Director, School of Creative Arts

Date: May 18, 2023

Subject: Proposal for new course SOCA 402: Seminar in Visual Studies

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 new course, including how this course fits into the program(s):

This course has been developed in response to program review recommendations in the Visual Arts Program review and to items in the unit response and action plan, namely to incorporate visual studies and critical theory more rigorously across the programs offered and to be more financially sustainable. This course will effectively replace AH 403/VA 403, which was previously required for VA Majors but had a prerequisite structure that made it inaccessible for students outside the VA Major. This course can be taken by any upper-level student, allowing SOCA to address concerns around enrolment management and budget sustainability. We expect that students from other humanities disciplines and other creative arts programs will take this course to fulfill upper level elective requirements, particularly if topics for the seminar are of interest outside of visual arts. The course is coded as SOCA to reflect that it integrates approaches and methods from both VA and AH (and potentially other creative disciplines such as theatre (content example 6)).

2. Explain how the course learning outcomes align with the learning outcomes of the program(s) and contribute to students' ability to meet the <u>Institutional Learning Outcomes (ILOs)</u>:

Course Outcome	VA Major	ILO	
Articulate self-generated research questions, integrating theory and practice	Apply methods for generating, investigating, and responding to creative research questions.	Initiate inquiries and develop solutions to problems	
Lead seminar discussions for peers, generating questions and drawing connections between comments	Collaborate effectively, respectfully, and creatively with diverse peers and community members	Engage in collaborative leadership	
Communicate research clearly in writing and oral presentations	Communicate knowledgably and with humility for a range of creative contexts and audiences.	Use knowledge and skills proficiently Communicate effectively	
Question visual art and visual culture from inclusive, equitable, and diverse perspectives, drawing on Indigenous scholarship, methodologies, and/or theories	Critically analyze visual art and visual culture from inclusive, equitable, and diverse perspectives	Contribute regionally and globally	
Interpret texts and ideas critically and imaginatively, embracing interdisciplinarity and multi-modal approaches	Articulate formal and conceptual links between visual art theory and practice.	Analyze critically and imaginatively	
Pursue self-motivated and self- reflective learning by locating themselves and their interests in their writing, research, and creative practices	Employ self-reflection, contextual analysis, and constructive feedback to evaluate creative works.	Pursue self-motivated and self- reflective learning	
Recognize value in diverse knowledge banks, selecting	Collaborate effectively, respectfully, and creatively with diverse peers and community members	Engage in respectful and professional practices	

theoretical sources and frameworks	
with humility and care	

- 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? Visual arts, art history, theatre, media arts, graphic design, communications, media and communication studies. Consultation also included discussion with Lorna Andrews, the teaching and learning Indigenization specialist.
- 5. If a new discipline designation is required, explain why: NA
- In what ways does this course contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our Commitment to</u> <u>Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations</u> <u>Declaration on the Rights of Indigenous Peoples (UNDRIP)</u>.

Course content and topics will vary with each iteration of the course; LO 4 is intended to ensure that all iterations of the course include Indigenous scholarship, methods, or theoretical approaches relevant to the selected topic or focus. The course is a seminar course, which emphasizes peer learning and is a model that decentres the instructor and emphasizes students as co-creators of knowledge, reflecting Indigenous ways of knowing and being that emphasize the gifts each learner brings to a learning experience. Assessment is based on participatory activities, such as seminar discussions, as well as oral presentations and written papers, allowing students to express their knowledge in ways that play to their strengths as learners.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

Course content will vary with each iteration of the course, and provides space for instructors to select examples of artistic practices, theories, and methodologies that reflect diversity and social justice agendas. Students are assessed in both written and oral assignments and there is space for creative projects to be included in the course as either content or assessment, providing opportunities for students to be assessed in ways that reflect their abilities. The written research project is scaffolded, to provide students with supports in developing a significant piece of writing.

- 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: \$50-\$150.

CWC comment and response:

 How does the proposed prerequisite of 60 credits in any subject prepare students for an advanced seminar specifically in Visual Studies? Students in a wide variety of programs outside of Creative Arts would be eligible to take this course without being prepared to synthesize information, lead in-class discussions, or develop research-based writings to articulate links between visual studies theory and practice. Pre-Check recommends including some additional relevant courses in the 60 credits, such as SOCA 201. The course creators considered what would allow a student to be successful in this course, and found the prerequisite sufficient, while also allowing students from across the university to take this advanced course, as it does not require any technical training, but rather upperyear critical engagement.



ORIGINAL COURSE IMPLEMENTATION DATE:September 2024REVISED COURSE IMPLEMENTATION DATE:September 2024COURSE TO BE REVIEWED (six years after UEC approval):November 2029Course outline form version: 28/10/2022September 2024

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: SOCA 402 Number of			Credits:	3 Course credit policy (10	<u>05)</u>
Course Full Title: Seminar in Visual Studies					
Course Short Title: Seminar in Visual Studies					
Faculty: Faculty of Humanities Department			t (or prog	gram if no department):	School of Creative Arts
Calendar Description:					
Students explore a topic or question related to visual studies and/or creative art practices through reading and analysis of relevant theoretical texts. Students will synthesize information, lead in-class discussions, and develop research-based writings to articulate formal and conceptual links between visual studies theory and practice.					
Prerequisites (or NONE):	60 university-	level credits.			
Corequisites (if applicable, or NONE):	None.				
Pre/corequisites (if applicable, or NONE):	None.				
Antirequisite Courses (Cannot be taken for	additional crea	lit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:			(If yes, the course will be offered under different letter designations representing different topics.)		
Equivalent course(s):			Directed Study course: No		
(If offered in the previous five years, antirequ			(See <u>policy 207</u> for more information.)		
included in the calendar description as a note for the antireguisite course(s) cannot take thi			Grading System: Letter grades		
· · · · · ·			Delivery	Delivery Mode: May be offered in multiple delivery modes Expected frequency: Annually	
Typical Structure of Instructional Hours			Expecte		
Lecture/seminar		45	Maximum enrolment (for information only): 25		
			Prior L	earning Assessment an	ad Recognition (PLAR)
			Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.		• • •
	Total hours	45	Transfer Credit (See <u>bctransferguide.ca</u> .) Transfer credit already exists: No		
Scheduled Laboratory Hours				outline for (re)articulation	
Labs to be scheduled independent of lecture	hours: 🛛 No	⊃ □ Yes		s, fill in <u>transfer credit forr</u>	
Department approval			1	Date of meeting:	May 9, 2023
Faculty Council approval				Date of meeting:	June 2, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

	arning Outcom	es (These should contribut	te to students' ability to meet program outcomes and thus Institutional Learning O	utcome			
Upo	on successful co	mpletion of this course, st	udents will be able to:				
	1. Articulate	self-generated research g	uestions, integrating theory and practice.				
	2. Lead seminar discussions for peers, generating questions and drawing connections between comments.						
	 Communicate research clearly in writing and oral presentations. Question visual art and visual culture from inclusive, equitable, and diverse perspectives, drawing on Indigenous scholarship, 						
 Question visual art and visual culture from inclusive, equitable, and diverse perspectives, drawing on Indigenous scholarship, methodologies, and/or theories. 							
			d imaginatively, embracing interdisciplinarity and multi-modal approaches.				
	 Pursue se creative p 		ctive learning by locating themselves and their interests in their writing, research, a	and			
	7. Recognize	e value in diverse knowled	ge banks, selecting theoretical sources and frameworks with humility and care.				
Ree	commended Ev	valuation Methods and W	leighting (Evaluation should align to learning outcomes.)				
As	ssignments:	100%	%	%			
			%	%			
Def	tails:						
			d bibliography, research paper, and oral presentation. y instructor. Please see course syllabus available from the instructor.				
Typ	oical Instruction	nal Methods (Guest lectur	rers, presentations, online instruction, field trips, etc.)				
Stu	dent-led discus	sions, slide lectures, readir	ngs, digital media, learning in relationship to self, oral presentations, symposium				
Tax	uto and Bosour	en Materiale (Include onli	ne resources and Indigenous knowledge sources. Open Educational Resources (
shc	ould be included	whenever possible. If mor	re space is required, use the <u>Supplemental Texts and Resource Materials form</u> .)	UER)			
Type Author or description Title and publication/access details Year							
1.	Textbook	Heather Igloliorte & He Taunton, eds.	United States and Canada, New York: Routledge	2023			
	Textbook Textbook		United States and Canada, New York: Routledge Precarious Visualities: New Perspectives on Identification in	2023 2008			
2.		Taunton, eds.	United States and Canada, New York: Routledge Precarious Visualities: New Perspectives on Identification in Contemporary Art and Visual Culture. Montreal & Kingston: McGill-Queen's University Press Artificial Hells: Participatory Art and the Politics of Spectatorship. London: Verso				
2. 3.	Textbook	Taunton, eds. Asselin, Olivier et. al. e	United States and Canada, New York: Routledge Precarious Visualities: New Perspectives on Identification in Contemporary Art and Visual Culture. Montreal & Kingston: McGill-Queen's University Press Artificial Hells: Participatory Art and the Politics of Spectatorship. London: Verso Photography and the Contemporary Cultural Condition. New York: Routledge	2008			
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MEMO

То:	LINDA PARDY
From:	SYLVIE MURREY
Cc:	TARA KASZONYI, MARK FISCHER
Subject:	NEW COURSE BUDGET APPROVAL: VA 100, 110, 195, 260, 295, 300, 301, 310, 311, 325, 391, 392, 405, AND 490, VISUAL ARTS, SCHOOL OF CREATIVE ARTS, COLLEGE OF ARTS
Date:	SEPTEMBER 7, 2023

Dear Linda,

Please accept this memo as confirmation that my office has conducted a budget analysis of the proposed implication of the new Courses VA 100, 110, 195, 260, 295, 300, 301, 310, 311, 325, 391, 392, 405, and 490, and I approve their submission to CACC and UEC for curriculum review.

All curricular changes proposed by SoCA (including these new courses) have been submitted by the Dean's office to the Budget Office as part of the 2024-25 Course & Enrolment Planning process and are pending review by the Budget Office. We are anticipating an efficiency savings with an overall reduction in the number of sections, while enrollment remains consistent with prior years and/or SEM growth projection.

Thank you,

Sylin Munay

Dr. Sylvie Murray (she/her) Dean, College of Arts Faculty of Humanities Faculty of Social Sciences <u>Sylvie.murray@ufv.ca</u> 604-854-4515

Memo – Renewal-Program Suspension | Page 1 of 1

CWC comments and responses:

VA 100, 110, 260, 295, 300, 301, 310, 311, 325, 391, 392, 405, 490 (new courses)

Comments for multiple courses:

- Several memos indicate that existing courses may be discontinued, but this is somewhat unclear. It would help the committee to understand the larger plan if this can be clarified. Will all of the following courses (and/or any others) be discontinued, and if so, when?
 - VA 115, 116, and 119 (VA 100 and VA 110 memos)
 - o VA 222 (VA 325 memo)
 - o VA 232, 252, 272, 284 (VA 295 and VA 231 memos)
 - VA 402 and 404 (VA 405 memo)
 - o VA 421, 422, 431, 432, 451, 452, 471, 472, 483, 484 (VA 490 memo)

We plan to discontinue these courses over the next three semesters; with all discontinuations occurring by fall 2025. The specific discontinuation plan is still underway, as we want to ensure workload continuity for our faculty and a smooth pathway for existing students.

- The breakdown for typical instructional hours should use only the provided categories in the drop-down boxes:
 - VA 310, 311, 395, and 490 include either "independent studio hours" or independent studio work", which sounds like homework rather than supervised hours.
 - VA 405 includes "student directed learning". This has been a problematic category in the past, as it is unclear whether the hours are independent or instructor-supervised. Would these hours be appropriate as "tutorials/workshops"?

We can revise these all to "supervised studio hours" and request that this be recognized as a necessary category addition. The closest existing category would be the "supervised laboratory hours (design lab)" but an art studio is not a laboratory, so this is confusing/misleading to students.

• Are there no sample texts that can/should be included in any of VA 100, 110, 195, 301, 325, 392, or 490? Many of these courses include a note that texts will vary by instructor, but that is already noted on the course outline form. Sample texts can help give students, sessional instructors, and transfer credit institutions a better picture of the course.

VA faculty opted not to include specific texts. Most course materials shift continually depending on term/instructor; and often in the mode of a slide-lecture as space for how students meet the materials (vs textbooks/ readings).

Memo for New Course

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 10, 2023

Subject: Proposal for new course VA 100: Introduction to Visual Art

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 new course, including how this course fits into the program(s):

This course has been developed as part of revisions to all VA programs as a result of program review recommendations. This course functionally replaces VA 115, VA 116, and VA 119 as part of program requirements, introducing program students and non-program students to the basic vocabulary, expectations, and approaches used in VA studio courses. The course eliminates content duplication across the three above courses in terms of introducing expectations for studio practice. VA 100 will be the prerequisite for most 200-level studio courses or will be one of two prerequisites (in the case of drawing courses).

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 Learning Outcomes	Program Learning Outcome	Institutional Learning Outcome
LO 3, 4, 5	Demonstrate technical proficiency	Demonstrate information
	in visual art techniques, materials,	competency
	and contexts of making.	Use knowledge and skills proficiently
LO 7, 8	Collaborate effectively, respectfully and creatively with diverse peers and community members	Communicate effectively Engage in collaborative leadership Engage in respectful and professional practices Contribute regionally and globally
LO 2, 6, 8	Employ self-reflection, contextual analysis, and constructive feedback to evaluate creative works.	Use knowledge and skills proficiently Pursue self-motivated and self- reflective learning
LO 4	Apply methods for generating, investigating, and responding to creative research questions	Initiate inquiries and develop solutions to problems Pursue self-motivated and self- reflective learning
LO 7, 8	Behave ethically in relation to creative practices	Engage in collaborative leadership Engage in respectful and professional practices Contribute regionally and globally

- 3. Will this course be required by any program beyond the discipline? If so, how will this course affect that program or programs? NA
- 4. Which program areas have been consulted about the course? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA and Indigenous Studies (calendar description, not full outline because this course is

requirement in Indigenous Arts Certificate.) The course was also reviewed by the Teaching and Learning Indigenization Specialist.

- 5. If a new discipline designation is required, explain why: NA
- In what ways does this course contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our Commitment to</u> <u>Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations</u> <u>Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

Learning outcomes 1, 2, and 6 explicitly address Indigenization and decolonization. Examples of Indigenous artists' practices must be included as course content to meet LO 1 and contexts for understanding Indigenous art practices must be included as course content to meet LO2. Topics listed as examples that would allow an instructor to meet these LOs are listed under "Themes Across All Modules" and are the 2 and 6th bullet points. In addition, bullet points 3, 4, 7, and 9 are points where Indigenous ways of knowing and being can be introduced to students e.g. through concepts such as self-positioning and situation of knowledge, and through considerations of space, place and place-based ways of knowing.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

This course has been designed to address what the department has observed as significant gaps in knowledge and experience among 100-level students, which often arise because students have not had access to similar experiences in secondary school. The course is designed to ensure that all students moving from this course into further study of VA share similar vocabulary and understandings of expectations in studio courses. Content introduced to meet LO1 introduces students to diverse approaches to art. LO 6 provides space for students' own life experiences to inform their engagement with course content.

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: \$200 materials.

CWC comment:

• Since this course has no prerequisites but is required for many of the later courses, the department will need to schedule enough sections to meet the needs of Visual Arts students as well as demand from students in other programs who may be interested in this as an elective.



ORIGINAL COURSE IMPLEMENTATION DATE:September 2024REVISED COURSE IMPLEMENTATION DATE:September 2029COURSE TO BE REVIEWED (six years after UEC approval):November 2029Course outline form version: 28/10/2022September 2024

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 100 Number of			Credits:	3 Course credit policy (10	<u>15)</u>
Course Full Title: Introduction to Visual Art					
Course Short Title: Intro to Visual Art					
Faculty: Faculty of Humanities Department			t (or prog	gram if no department):	Visual Arts
Calendar Description:					
Students are introduced to a wide range of visual arts techniques and n visual arts faculty, students make projects and learn how to show, shar visual art studio practice. Examples of Indigenous art are core content i Indigenous Arts certificate, all workshops, modules, and examples will			and refleo this cours	ct upon their work in the c e; when the course is offe	ontext of contemporary ered as part of the
Prerequisites (or NONE):	None.				
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for	additional cred	dit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:			 (If yes, the course will be offered under different letter designations representing different topics.) Directed Study course: No (See policy 207 for more information.) 		
Equivalent course(s):					
(If offered in the previous five years, antirequi					
included in the calendar description as a note for the antirequisite course(s) cannot take this			Grading System: Letter grades		
					n multiple delivery modes
Typical Structure of Instructional Hours				ed frequency: Every sem	
Lecture/seminar		10		m enrolment (for informa	
Tutorials/workshops		15		Υ.	
Supervised studio hours		20	Prior Learning Assessment and Recognition (PLAR)		• • •
			PLAR is	available for this course.	
	Total hours	45	Transfer Credit (See <u>bctransferguide.ca</u> .)		
Scheduled Laboratory Hours			Transfe	r credit already exists: Nc	
Labs to be scheduled independent of lecture	hours [.] 🕅 No	o∏Yes	Submit	outline for (re)articulation	Yes
			(If yes	s, fill in <u>transfer credit forn</u>	<u>n</u> .)
Department approval				Date of meeting:	May 9, 2023
Faculty Council approval				Date of meeting:	June 2, 2023
Undergraduate Education Committee (UEC	C) approval			Date of meeting:	November 24, 2023

VA 100

University of the Fraser Valley Official Undergraduate Course Outline

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Year

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 a range of visual art mediums, with reference to diverse examples of art practice, including Indigenous art.
- 2. Discuss contexts for art-making, including the role of arts practices in Indigenous cultures.
- 3. Apply introductory visual art techniques in projects.
- 4. Explore how conceptual frameworks can be integrated into art projects.
- 5. Identify a range of visual art materials, including their properties and how to select them for specific projects.
- 6. Develop a personalized approach to introductory visual art processes, informed by their own positionality, cultural background, and lived experiences.
- 7. Collaborate respectfully and creatively with diverse peers and community members in shared studio environments.
- 8. Respond thoughtfully to the ideas and feedback of others.

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

Assignments: 100%	%	%
%	%	%

Details:

Assignments will include in-class projects x4, in class exercises, critiques, written and verbal reflective assignments, and self-evaluation.

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

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

Lectures, in-class exercises, group projects, critiques, image presentations, sketchbook assignments, demonstrations, readings, discussions.

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

Type Author or description Title and publication/access details

- 1.
- 2.

3.

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

Supplies vary by instructor and by module; list will be given to students through email or on the first day of class.

Course Content and Topics

Modules will vary with instructors' availability and area of expertise.

- Painting module (3 weeks)
- Sculpture/3D module (3 weeks)
- Print media module (3 weeks)
- Photography module (3 weeks)

Themes across all modules:

- Strategies for making visual art
- Local and regional arts and culture practitioners and their artworks, including examples from Stó:lō artists and Indigenous
 artists based in the Pacific Northwest
- Locating yourself inside and outside of artistic practice
- The role of perspective and situated knowledge in contemporary visual art studio practice
- Making in response to what you see, feel, and think
- The role of the art object, artist, viewer, and histories of making, including discussion of Indigenous approaches to creative
 processes
- The role of space and place in art practices
- How to engage in studio strategies (creative visual research, material experimentations, maquettes and models, reflective journaling,
- collaborative learning)
- Fostering openness to community-rooted knowledge (group-led discussions, guest lectures, attention to place, Indigenous perspectives on land- and place-based ways of knowing, critical reflections, and guided critiques)

Memo for New Course

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 10 2023

Subject: Proposal for new course VA 110: Creating on a Theme

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 new course, including how this course fits into the program(s):

This course has been developed as part of revisions to all VA programs as a result of program review recommendations. This course addresses recommendations to create opportunities for inter/transdisciplinary study and experimentation and to improve the critical rigour of the program by explicitly introducing conceptual (rather than strictly technical) and theoretical approaches to the creative process at the beginning of the program. With VA 100, this course functionally replaces VA 115, VA 116, and VA 119. See VA calendar changes for indication of where it fits.

2. Explain how the course learning outcomes align with the learning outcomes of the program(s) and contribute to students' ability to meet the <u>Institutional Learning Outcomes (ILOs)</u>:

Course Learning Outcomes	Program Learning Outcome	Institutional Learning Outcome
LO 1, 2, 3, 4	Create artworks that investigate	Use knowledge and skills
	themes, ideas and/or theories.	proficiently
		Initiate inquiries and develop solutions to problems
LO 6, 7	Collaborate effectively, respectfully	Communicate effectively
	and creatively with diverse peers	Engage in collaborative leadership
	and community members	Engage in respectful and
		professional practices
		Contribute regionally and globally
LO 1, 2, 4, 5, 7	Employ self-reflection, contextual	Use knowledge and skills
	analysis, and constructive feedback	proficiently
	to evaluate creative works.	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? NA
- Which program areas have been consulted about the course? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA.
- 5. If a new discipline designation is required, explain why: NA
- In what ways does this course contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our Commitment to</u>

<u>Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations</u> <u>Declaration on the Rights of Indigenous Peoples (UNDRIP)</u>.

Learning outcomes 1 and 2, and 6 explicitly address Indigenization. In order to meet these LOs, an instructor must include examples of Indigenous artists' practices and consider how thematic elements of Indigenous art function on their own and as part of broader social/political contexts. Because this course has a thematic focus, content and topics will vary, however, the final bullet point of course content indicates how Indigenization will be included in content of the course. In addition, bullet points 3, 6, and 7 indicate places where Indigenous ways of knowing and being can be introduced to students e.g. through concepts such as self-positioning and through considerations of space, place and place-based ways of knowing.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

Assignments provide a number of opportunities for strength-based assessment and for students to demonstrate knowledge in ways that reflect their lived experiences and learning styles. Content will vary based on theme, but in order to meet LO 1, instructors must include examples of diverse art practices.

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: \$200 materials.



ORIGINAL COURSE IMPLEMENTATION DATE:September 2024REVISED COURSE IMPLEMENTATION DATE:September 2029COURSE TO BE REVIEWED (six years after UEC approval):November 2029Course outline form version: 28/10/2022September 2024

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 110		Number of Credits: 3 Course credit policy (105)			
Course Full Title: Creating on a Theme					
Course Short Title: Creating on a Theme					
Faculty: Faculty of Humanities Department		Departmen	t (or prog	gram if no department):	Visual Arts
Calendar Description:					
Students are introduced to how themes and concepts inform materia the course will focus on a theme determined by the instructor. Stude that align with the course theme. A praxis-based course, students d theme.			ill engage	with texts, ideas, artistic	works, and studio projects
Prerequisites (or NONE):	NONE				
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for	additional cred	dit.)	Course	Details	
Former course code/number:			Special	Special Topics course: No	
Cross-listed with:			(If yes, the course will be offered under different letter		
Equivalent course(s):			designations representing different topics.)		
(If offered in the previous five years, antirequ			vith credit		
included in the calendar description as a note for the antireguisite course(s) cannot take this					
Typical Structure of Instructional Hours			Expected frequency: Annually		
Lecture/seminar		15	Maximum enrolment (for information only): 25		
Tutorials/workshops		15			
Supervised studio hours		15	Prior Learning Assessment and Recognition (PLAR)		• • •
			PLAR is	s available for this course	
	Total hours	45	Transfer Credit (See <u>bctransferguide.ca</u> .)		
Scheduled Laboratory Hours			Transfe	r credit already exists: No	
Labs to be scheduled independent of lecture	hours [.] 🖂 No	o∏Yes	Submit	outline for (re)articulation	: Yes
			(If yes	s, fill in <u>transfer credit forn</u>	<u>n</u> .)
Department approval				Date of meeting:	May 9, 2023
Faculty Council approval				Date of meeting:	June 2, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

AGENDA ITEM # 3.7.

Learning Outcomes	These should contribu	e to students' ability to mee	t program outcomes	s and thus Institutional Learning Outco
Ū į	letion of this course, st	-	., .,	5
			ference to diverse e	examples of art practice, including
Indigenous a	rt.			
		themes within artworks to co ceptual visual art strategies		nce and de/anti-colonialism.
4. Show an und	erstanding of how form	, material and concept are u	used to address ther	
		creative research on a then		in shared studio environments.
	ughtfully to the ideas ar			
Recommended Evalu	ation Methods and W	eighting (Evaluation should	d align to learning o	utcomes.)
Assignments:	50%	Holistic assessment:	20%	
Project:	30%		%	
Details:				
Assignments include in in response to course		es, short analysis and respo	nse assignments, cr	itiques, and iterative creative assignme
NOTE: The following	sections may vary by	instructor. Please see co	urse syllabus avai	lable from the instructor.
Typical Instructional	Methods (Guest lectu	rers, presentations, online in	struction, field trips,	etc.)
<i>.</i>	,	· · · · ·		ations, sketchbook assignments,
demonstrations, readir	ngs, discussions.			
Texts and Resource should be included wh	Materials (Include onli enever possible. If mor	ne resources and Indigenou e space is required, use the	s knowledge source <u>Supplemental Text</u>	es. <u>Open Educational Resources</u> (OER s and Resource Materials form.)
Туре	Author or desc	ription Tit	le and publication	access details Yea
1.	· · ·	and visual resources reflect or and year to year.	contemporary artis	ts and practices; resources will
2.	vary by monoto			
3.				
	Supplies and Material	s (Software hardware tool	s specialized clothi	na etc.)
Required Additional		3 (00/10/10/10/10/10/10/10/10/10/10/10/10/1		ig, cic.)
Required Additional	••	برائه مغرما النبر مغرمه مما الأبر	بطغ محمد مالمحمد ماحد	a first day, of alass
•	••	will be given to students thr	ough email or on the	e first day of class.
•	ictor and by theme; list	will be given to students thr	ough email or on the	e first day of class.
Supplies vary by instru Course Content and	ictor and by theme; list		ough email or on the	e first day of class.
Supplies vary by instru Course Content and Content and topics wil	ictor and by theme; list		ough email or on th	e first day of class.
Supplies vary by instru Course Content and Content and topics wil Thematic examples:	ictor and by theme; list	e.	ough email or on th	e first day of class.
Supplies vary by instru Course Content and Content and topics wil Thematic examples: • Anti/De-Color • Memory and	Topics Vary with course them nialism in Contemporar Recollection	e.	ough email or on th	e first day of class.
Supplies vary by instru Course Content and Content and topics wil Thematic examples: • Anti/De-Color • Memory and • "Nature" in An	Topics Vary with course them nialism in Contemporar Recollection	e.	ough email or on th	e first day of class.
Supplies vary by instru Course Content and Content and topics wil Thematic examples: • Anti/De-Color • Memory and	Topics Vary with course them nialism in Contemporar Recollection	e.	ough email or on th	e first day of class.
Supplies vary by instru Course Content and Content and topics wil Thematic examples: Anti/De-Color Memory and "Nature" in An Science Fictor	Topics Topics	e.	ough email or on th	e first day of class.
Supplies vary by instru Course Content and Content and topics wil Thematic examples: Anti/De-Color Memory and "Nature" in Au Science Fiction The Archive	Topics Vary with course them nialism in Contemporar Recollection t on deas of Work	e.	ough email or on the	e first day of class.
Supplies vary by instru Course Content and Content and topics wil Thematic examples: Anti/De-Color Memory and "Nature" in Ar Science Fiction The Archive Labour and lo Content addressed ac Strategies for	Topics Topics Vary with course them nialism in Contemporar Recollection t deas of Work ross all themes:	e. y Art studio practice	ough email or on th	e first day of class.
Supplies vary by instru Course Content and Content and topics wil Thematic examples: Anti/De-Color Memory and "Nature" in Ar Science Fiction The Archive Labour and lo Content addressed ac Strategies for Theme-based	Topics Topics Vary with course them nialism in Contemporar Recollection t deas of Work ross all themes: approaching thematic d arts and culture practi	e. y Art studio practice tioners and their artworks	ough email or on th	e first day of class.
Supplies vary by instru Course Content and Content and topics wil Thematic examples: Anti/De-Color Memory and "Nature" in Ar Science Fiction The Archive Labour and lo Content addressed ac Strategies for Theme-based Locating your	Topics Topics I vary with course them hialism in Contemporar Recollection t deas of Work ross all themes: approaching thematic d arts and culture practi rself inside and outside	e. y Art studio practice		e first day of class.
Supplies vary by instru Course Content and Content and topics wil Thematic examples: Anti/De-Color Memory and "Nature" in Ar Science Fiction The Archive Labour and lo Content addressed ac Strategies for Theme-based Locating your The role of th Making in res	Topics Topics Vary with course them hialism in Contemporar Recollection t bass of Work ross all themes: approaching thematic d arts and culture practi self inside and outside emes and creative rese ponse to ideas and spe	e. y Art studio practice tioners and their artworks of themes in visual art earch in contemporary visua ecific subject matter	l art studio practice	
Supplies vary by instru Course Content and Content and topics wil Thematic examples: Anti/De-Color Memory and "Nature" in Ar Science Fiction The Archive Labour and lo Content addressed ac Strategies for Theme-based Locating your The role of th Making in ress How to engage	Topics Topics Vary with course them hialism in Contemporar Recollection t bon deas of Work ross all themes: approaching thematic d arts and culture practi rself inside and outside emes and creative rese ponse to ideas and spe ge in thematic studio st	e. y Art studio practice tioners and their artworks of themes in visual art earch in contemporary visua ecific subject matter	l art studio practice	e first day of class.
Supplies vary by instru Course Content and Content and topics wil Thematic examples: • Anti/De-Color • Memory and • "Nature" in An • Science Fiction • The Archive • Labour and lo Content addressed ac • Strategies for • Theme-based • Locating youn • The role of th • Making in ress • How to engage • journaling, co • Fostering optic	Topics Topics Vary with course them hialism in Contemporar Recollection t bon deas of Work ross all themes: approaching thematic d arts and culture practi reself inside and outside emes and creative reset ponse to ideas and spe ge in thematic studio sti llaborative learning) enness to community-ro	e. y Art studio practice tioners and their artworks of themes in visual art sarch in contemporary visua scific subject matter ategies (creative research,	l art studio practice material experiment	
Supplies vary by instru Course Content and Content and topics wil Thematic examples: Anti/De-Color Memory and "Nature" in Ar Science Fiction The Archive Labour and lo Content addressed ac Strategies for Theme-based Locating your The role of th Making in ress How to engage journaling, co Fostering oper	Topics Topics Vary with course them hialism in Contemporar Recollection t bon deas of Work ross all themes: approaching thematic d arts and culture practi reself inside and outside emes and creative rese ponse to ideas and sy ge in thematic studio stillaborative learning) enness to community-ro d guided critiques)	e. y Art studio practice tioners and their artworks of themes in visual art sarch in contemporary visua scific subject matter ategies (creative research,	I art studio practice material experiment discussions, guest	tations, maquettes and models, reflectively lectures, attention to place, critical

AGENDA ITEM # 3.7.

Memo for New Course

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 10, 2023

Subject: Proposal for new course VA 260: Professional Skills for Visual Artists

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 new course, including how this course fits into the program(s):

This course has been developed as part of revisions to all VA programs as a result of program review recommendations, specifically a recommendation to introduce professional practices earlier in programs – previously, professional practices were only explicitly introduced at the 300-level and students gained hands on experience with exhibition practices at the 400-level in VA 402/VA 404. This course also provides VA Diploma students with an introduction to professional practices as part of their program and the opportunity to exhibit their work before completing the Diploma.

 Explain how the course learning outcomes align with the learning outcomes of the program(s) and contribute to students' ability to meet the <u>Institutional Learning Outcomes (ILOs)</u>:

Course Learning Outcomes	Program Learning Outcome	Institutional Learning Outcome
LO 7	Collaborate effectively, respectfully	Communicate effectively
	and creatively with diverse peers	Engage in collaborative leadership
	and community members	Engage in respectful and
		professional practices
		Contribute regionally and globally
LO 1, 2, 6, 8	Communicate knowledgably and	Use knowledge and skills
	with humility for a range of	proficiently
	creative contexts and audiences	Communicate effectively
LO 3, 4, 5	Engage with contemporary	Engage in collaborative
	practices in visual art exhibition	leadership
	development and installation	Engage in respectful and
		professional practices
		Contribute regionally
		and globally

- 3. Will this course be required by any program beyond the discipline? If so, how will this course affect that program or programs? NA
- Which program areas have been consulted about the course? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA
- 5. If a new discipline designation is required, explain why: NA
- In what ways does this course contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our Commitment to</u>

<u>Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations</u> <u>Declaration on the Rights of Indigenous Peoples (UNDRIP)</u>.

Learning outcomes 4 and 5 explicitly address contemporary Indigenous art exhibition practices and the need to decolonize and Indigenize exhibition practices across the GLAM sector. Text #3 and course content bullet points 1, 2, and 3 explicitly address Indigenization in relation to LOs 4 and 5. Course content related to responding to place/space, considering viewership/inclusion/access, and contextualizing artworks in space provide additional places where Indigenous and decolonial approaches can be foregrounded.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

LOs 3 and 4 require instructors to address EDI as it is part of contemporary exhibition practices and a key component of best practices in exhibition practice. Course content on "considering viewership, inclusion and accessibility when planning exhibitions" explicitly addresses these LOs.

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: \$50.

CWC comments and responses:

It seems like these professional practices may be happening a little too early in the program. Can
more context be provided, and/or additional detail about what students will be doing in this
course?

As noted in the course memo, this course has been developed in response to the external program review recommendation to introduce professional practices earlier in the program in order to meet the standards of professional development of comparable programs. This course becomes the pre-requisite for VA360: Professional Development & Practices; and a required course for VA majors and for the VA diploma (providing diploma students an opportunity to publicly exhibit their work).

• Can more information about the project (40%) be provided? Project details will be determined by individual instructors in their syllabi. A typical project culminating in a public showcase of the student's art work--will include a proposal statement, studio production of the work (distinct phases and incorporation of feedback), final written statement about the created work, documentation of final work and its installation. This allows students to gain experience with all of the phases of generating a public-facing project, and so enter the capstone VA405A/B Senior Studio Project with greater ability to complete capstonelevel work for a BFA.



OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 260 Number of 0		of Credits: 3 Course credit policy (105)			
Course Full Title: Professional Skills for Visu	ual Artists				
Course Short Title: Prof Skills for Visual Arti	sts				
Faculty: Faculty of Humanities Department			t (or prog	gram if no department):	Visual Arts
Calendar Description:					
Students learn key professional skills necessary for establishing a cohes an artist's curriculum vitae, guided by contemporary best practices in the variety of creative research and hands-on activities centered around the exhibition on campus.			visual arts	s. Students demonstrate p	professional skills through a
Prerequisites (or NONE):	VA 100.				
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for	additional cred	lit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:			(If yes, the course will be offered under different letter		
Equivalent course(s):			designations representing different topics.) Directed Study course: No		rent topics.)
(If offered in the previous five years, antirequi				policy 207 for more inform	nation.)
included in the calendar description as a note for the antirequisite course(s) cannot take this		Idents with credit			
		· · · · · ,	Delivery Mode: May be offered in multiple delivery modes		
Typical Structure of Instructional Hours			Expected frequency: Annually		
Lecture/seminar		10		im enrolment (for information	tion only): 25
Tutorials/workshops		20			
Supervised studio hours		15	Prior Learning Assessment and Recognition (PLAR)		• • •
			PLAR is	s available for this course.	
	Total hours	45	Transfer Credit (See <u>bctransferguide.ca</u> .)		r <mark>guide.ca</mark> .)
Scheduled Laboratory Hours			Transfe	r credit already exists: No	
Labs to be scheduled independent of lecture	hours [.] 🖂 No	o∏Yes	Submit	outline for (re)articulation	Yes
			(If yes	s, fill in <u>transfer credit forn</u>	<u>ı</u> .)
Department approval				Date of meeting:	May 9, 2023
Faculty Council approval				Date of meeting:	June 2, 2023
Undergraduate Education Committee (UEC	C) approval			Date of meeting:	November 24, 2023

Lea	arning Outcomes	(These should contribu	te to students' ability to	meet program outcon	nes and thus Institutional Learning (Jutcome
	•	pletion of this course, st	-		ioo ana anao monananana Eoaming C	
Sh	•			in relation to their pers	onal professional goale	
 Articulate the goals and values of visual arts programming in relation to their personal professional goals. Demonstrate creative research, installation, display, and documentation skills specific to contemporary visual art exhibition 						
	practices. 3. Analyze how	visual arts exhibitions	core ideas and method	lologies inform contem	porary visual arts practices.	
4. Explain how contemporary exhibition practices are informed by historical contexts, techniques, and approaches, including non-						
		Indigenous practices.		anto and aubibitions		
		in visual arts programm		ents and exhibitions, a	and how to support Indigenous voice	es anu
		kills and knowledge of c	reative research, plann	ing, installation, and d	locumentation for a public visual art	S
	exhibition. 7. Collaborate r	espectfully and creative	ly with diverse peers a	nd community membe	ers.	
	8. Articulate the	personal, social, and p			ng a professional CV and participati	ng in
	public visual	arts exhibitions.				
Re	commended Evalu	uation Methods and W	leighting (Evaluation s	should align to learning	g outcomes.)	
A	ssignments:	40%	Holistic assessment:	20%		%
	roject:	40%		%		%
	•			/0	1	/0
	tails:					
Hol	listic assessment is	designed as a reflectiv	e participation self-ass	essment.		
	TT. The fellowing	continuo may yany h			vailable from the instructor	
			instructor Plassa se			
	TE: The following	sections may vary by	/ instructor. Please se	e course syllabus av	valiable from the instructor.	
				-		
Тур	pical Instructional	Methods (Guest lectu	rers, presentations, onl	ine instruction, field tri	ps, etc.)	nd tutorial
Typ Rea	pical Instructional adings, lectures, gu	Methods (Guest lectures, individual	rers, presentations, onl and group in-class wo	ine instruction, field tri k, written assignments	os, etc.) s, field work, field trip, workshops ar	
Typ Rea Tex	pical Instructional adings, lectures, gu xts and Resource	Methods (Guest lectur lest lectures, individual Materials (Include onli	rers, presentations, oni and group in-class wo ne resources and Indig	ine instruction, field tri k, written assignments enous knowledge sou	ps, etc.)	
Typ Rea Tex	pical Instructional adings, lectures, gu xts and Resource build be included wh	Methods (Guest lectur lest lectures, individual Materials (Include onli lenever possible. If mo	rers, presentations, onl and group in-class wo ne resources and Indig re space is required, us	ine instruction, field tri, k, written assignments enous knowledge sou te the <u>Supplemental T</u>	ps, etc.) s, field work, field trip, workshops ar rces. <u>Open Educational Resources</u> exts and Resource Materials form.)	
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Memo for New Course

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 10, 2023

Subject: Proposal for new course VA 295: Special Topics in Studio Fundamentals

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 new course, including how this course fits into the program(s):

This course has been developed as part of revisions to all VA programs as a result of program review recommendations. We are no longer going to offer the second part of studio streams (VA 232, VA 252, VA 272, VA 284) as part of program requirements, so the 200-level special topics provides VA with space to respond to student interests in curriculum no longer covered as part of the 200-level studio curriculum (e.g. a course in a specific area of print media or sculpture techniques not included in VA 251 or VA 231). It also provides a space for faculty to share their own areas of technical expertise and for the Visual Arts program to explore new areas of studio practice.

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 Learning Outcomes	Program Learning Outcome	Institutional Learning Outcome
LO 1	Demonstrate technical proficiency in visual art techniques, materials, and contexts of making.	Demonstrate information competency Use knowledge and skills proficiently
LO 4, LO 6	Articulate formal and conceptual links between visual art theory and practice.	Analyze critically and imaginatively Communicate effectively
LO 2, LO 6	Create artworks that investigate themes, ideas and/or theories.	Use knowledge and skills proficiently Initiate inquiries and develop solutions to problems
LO 3	Collaborate effectively, respectfully and creatively with diverse peers and community members	Communicate effectively Engage in collaborative leadership Engage in respectful and professional practices Contribute regionally and globally
LO 5	Employ self-reflection, contextual analysis, and constructive feedback to evaluate creative works.	Use knowledge and skills proficiently 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? NA
- Which program areas have been consulted about the course? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA

- 5. If a new discipline designation is required, explain why: NA
- In what ways does this course contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our Commitment to</u>
 <u>Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations</u>
 <u>Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

In order to meet LO 4, instructors must include examples of Indigenous art practice relevant to the course topic and must situate those art practices in the specific cultural context in which they arise. In the sample course content (for a course on zines), text 3 and specific examples of Indigenous artists using zines as a way of promoting Indigenous resurgence demonstrates one way this LO could be met by an instructor.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

This will depend on the special topic and the instructional approach. In order to meet LO 3, students must demonstrate the ability to collaborate with diverse peers.

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: \$0-200, depending on topic.

CWC comments and responses:

There appears to be a lack of cohesion between the learning outcomes, evaluation, and course content. Learning outcomes #2 and #3 and the portfolio assessment (30%) do not seem to be reflected in the general course content, which appears to be all analysis rather than creation. The course content does not currently reiterate the hands-on project and portfolio assignments. The general course content does include elements to do with creation/ creative practice: "studio practices introduction; technical demonstrations; in-class student critiques [where students receive in-person feedback on their creative work].

In the specific topic example sample course content, the creative aspects of the course are more clearly laid out.

• The sample topic (zines) does not seem to be an ideal choice to represent studio arts. A more traditional topic, such as sculpture or drawing, may be a more effective example for this course.

As this is a special topics course, the zine was chosen as a topic of interest. Zines have resurfaced as a popular art practice for Generation Z, and are a common special topic across comparable institutions.

• Should prerequisites include the relevant previous fundamentals course?

This course is not being envisioned as a laddering from the previous fundamentals courses, but rather as a course to offer alongside, for additional breadth. Each fundamentals course introduces students to the techniques of the distinct studio art being covered.



OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 295 Number of			Credits:	3 Course credit policy (1	<u>05)</u>
Course Full Title: Special Topics in Studio F	undamentals				
Course Short Title: Sp Topics: Studio Funda	amentals				
Faculty: Faculty of HumanitiesDepartment			t (or prog	gram if no department):	School of Creative Arts
Calendar Description:					
Students gain knowledge of a specific area of studio arts practice, focused on techniques, mater the topic.				niques, materials, and re	levant concepts related to
Note: This course will be offered under different letter designations (e.g. C-Z) representing different topics. This course may be repeated for credit provided the letter designation differs.				This course may be	
Prerequisites (or NONE):	VA 100.				
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for	additional cred	dit.)	Course	Details	
Former course code/number:			Special	Topics course: Yes	
Cross-listed with:				s, the course will be offere	
Equivalent course(s):			designations representing different topics.) Directed Study course: No		
(If offered in the previous five years, antirequ			(See policy 207 for more information.)		
included in the calendar description as a note for the antirequisite course(s) cannot take this			Grading	System: Letter grades	,
		,	Delivery Mode: May be offered in multiple delivery modes		
Typical Structure of Instructional Hours			Expecte	ed frequency: Annually	
Lecture/seminar		10	Maximu	Im enrolment (for informa	tion only): 25
Tutorials/workshops		15		,	.,
Supervised studio hours		20	Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.		
	Total hours	45			
	Total nours	4J	Transfer Credit (See <u>bctransferguide.ca</u> .)		
Scheduled Laboratory Hours			Transfer credit already exists: No		
Labs to be scheduled independent of lecture hours: No Yes				outline for (re)articulation s, fill in <u>transfer credit forr</u>	
Department approval				Date of meeting:	May 9, 2023
Faculty Council approval				Date of meeting:	June 2, 2023
Undergraduate Education Committee (UE)	C) approval			Date of meeting:	November 24, 2023

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University of the Fraser Valley Official Undergraduate Course Outline

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. Employ techniques and materials relevant to special topic area.
- 2. Create artworks that investigate themes, ideas and/or theories related to special topic.
- 3. Collaborate effectively, respectfully, and creatively with diverse peers and community members.
- 4. Discuss examples of Indigenous art in the context of the course topic, demonstrating a recognition of the cultural specificity of diverse Indigenous practices.
- 4. Employ self-reflection, contextual analysis, and constructive feedback to evaluate creative works.
- 6. Formulate methods for generating creative research questions related to the special topic.

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

			,
Assignments: 40%	Portfolio:	30%	%
Project: 30%		%	%

Details:

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

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

Slide lectures, class discussions, studio demonstrations, in-class studio work time, field trips, guest artists.

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

	Туре	Author or description	Title and publication/access details	Year		
1.		Texts, journals, and visual resources reflect contemporary artists and practices; resources will vary by instructor and year to year. Below are sample texts for Zines: Democratic Multiples				
2.	Textbook	Watson, Esther	Whatcha Mean, What's A Zine?, Clarion Books	2006		
3.	Other	Wrekk, Alex	Stolen Sharpie Revolution: A DIY Zine Resource, Silver Sprocket	2020		
4.	Other	Nixon, Lindsay and Molly Swain	Decolonization 101, a zine	2015		
5.	Other	Students of "Beyond 2020: Queer and Trans of Color Visions" at University of Colorado Boulder	Queer & Trans Futurisms: A BIPOC Visions Zine	2021		
5						

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

Supplies and materials vary by instructor and by special topic offering. A list of required materials and equipment will be provided in class.

Course Content and Topics

Course content will vary by special topic.

- Special topic and studio practices introduction
- Special topic technical demonstrations
- Creative research strategies in relation to special topic
- Guest artist lecture
- Examples of Indigenous artists whose work relates to the topic
- · Discussion of cultural specificities and contexts of Indigenous artists' work in the area of practice/in the topic of the course
- Special topic lectures on form, material, and concept
- In-class student presentations
- In-class student critiques

Example for Zines: Democratic Multiples:

Students engage with artists' books that, for ideological reasons of accessibility, are printed mechanically and priced affordably. The history and contemporary environment of artists' publications will be central, as well as hands-on experience in the preparation and production of one or more artist books/publications.

Demonstrations, assignments, and self-directed projects allow students to develop skills and personal approaches. Readings, lectures, creative research, tutorials, and critiques will provide a forum to critically examine the role of printed multiples in contemporary visual culture.

University of the Fraser Valley Official Undergraduate Course Outline

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Content and topics:

- Self-publishing techniques and approaches
- How to situate work within contemporary self-publishing
- Skills necessary to conceptualize, edit, layout, print, assemble, and distribute self-published material
- History and cultural context of the development and current contemporary practice of printed matter, artist books/publications, zines, and multiples as a de/anti-colonial artistic medium
- How Indigenous artists use zines and self-publishing to contribute to resurgence and de/anti-colonialism
- Establishing project planning and time management skills for self-directed and group publications
- Building a strong relationship between content, concept, form, and materials
- Weekly, student-led presentations on a zine, a skill share or quick workshop, a performance, a blog, a mixed tape/cd, a broadside or poster, a classified ad... the form is up to the student group. The content must relate to the notion of "the democratic", "the multiple" or a combination of both terms
- Self Directed Project 1 and 2: submitted at mid-term and end-of term critiques respectively, projects must be completed in editions or multiples matching class size, as both project 1 and 2 will be exchanged with class-mates, giving each student a collection of projects at year-end
- Class Publication Project: A lot of zines, multiples and self-publishing projects involve a great collaboration between 2 or
 more artists/publishers/writers/illustrators/editors/binders, sometimes a few people perform many or all of these tasks. It is in
 this spirit that our class publication project will be pursued. On the first day of class, each student will submit an idea for the
 overall theme of the group publication, and a vote on the theme will take place. Each student will then be responsible for a
 contribution (be it illustrative, narrative, word and image, photographic, etc.) Students will choose one of 6 tasks to participate
 in: models, production, editing, printing, assembly, distribution, and will meet with the class and instructor at various stages of
 the publication process.

Memo for New Course

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 10, 2023

Subject: Proposal for new course VA 300: Creative Research Methods

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 new course, including how this course fits into the program(s):

This course has been developed as part of revisions to all VA programs as a result of program review recommendations, specifically to emphasize opportunities for inter/transdisciplinary study and experimentation and to create a "spine" of core classes focused on issues and competencies. VA 300 provides students with a toolbox of methods and strategies that can be applied to creative projects, strengthening connections between criticality/theory and artistic practice and providing students with tools to improve the critical rigour of their studio practice.

2. Explain how the course learning outcomes align with the learning outcomes of the program(s) and contribute to students' ability to meet the <u>Institutional Learning Outcomes (ILOs)</u>:

Course Learning Outcomes	Program Learning Outcome	Institutional Learning Outcome
LO 7	Collaborate effectively, respectfully	Communicate effectively
	and creatively with diverse peers	Engage in collaborative leadership
	and community members	Engage in respectful and
		professional practices
		Contribute regionally and globally
LO 1, 3, 4, 5	Employ self-reflection, contextual	Use knowledge and skills
	analysis, and constructive feedback	proficiently
	to evaluate creative works.	Pursue self-motivated and self-
		reflective learning
LO 5, 6	Communicate knowledgably and	Use knowledge and skills
	with humility for a range of	proficiently
	creative contexts and audiences	Communicate effectively
LO 1, 2, 3, 6	Apply methods for generating,	Initiate inquiries and develop
	investigating, and responding to	solutions to problems
	creative research questions	Pursue self-motivated and self-
		reflective learning
LO 6, 8	Behave ethically in relation to	Engage in collaborative leadership
	creative practices	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? NA

 Which program areas have been consulted about the course? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA

5. If a new discipline designation is required, explain why: NA

 In what ways does this course contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our Commitment to</u> <u>Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations</u> <u>Declaration on the Rights of Indigenous Peoples (UNDRIP)</u>.

Text #3 and course content bullet points 3, 4, 6, 8, 10 provide examples of how LOs 5 and 6 can be taught in the course.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

This course provides space for students to recognize their own interests and skills/strengths and to develop a research practice that aligns with those (LO 3). A range of research methods are introduced, providing students with strategies to employ in their own projects. Course content addresses de/anti colonial approaches and ethics around research practices, as well as diverse approaches to documenting and communicating research.

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: \$0-200, depending on student projects/fields of practice.

CWC comment and response:

• Are the prerequisites sufficient for an upper-level research methods course?

The course creators considered what would allow a student to be successful in this course, and found the prerequisites sufficient. As the course introduces creative research methods, and hopes to be a pathway for students from many distinct studio areas and creative arts areas more broadly, as well as a good course for transfer students from the Vancouver Film School, requiring any 200-level technique-based VA course would be an unnecessary obstacle.



OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 300		Number of	of Credits: 3 Course credit policy (105)		
Course Full Title: Creative Research Metho	ds				
Course Short Title: Creative Research Meth	nods				
Faculty: Faculty of Humanities Department		t (or prog	gram if no department):	Visual Arts	
Calendar Description:					
Students engage with a range of creative research methods, tactics, and Students learn how to apply creative research methodologies to their artis theories in their own art practice. Topics include de/anti-colonial methodo artistic research.			stic work b	by incorporating, practicin	ig, and enacting ideas and
Prerequisites (or NONE):	One of VA 10	00, VA 110, oi	r (12 cred	its in AH, FILM, GD, MED	DA, SOCA, THEA, or VA).
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for	additional crea	dit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:				s, the course will be offere	
Equivalent course(s):			Ű	nations representing diffe	erent topics.)
(If offered in the previous five years, antirequ	isite course(s)	will be	Directed Study course: No (See policy 207 for more information.)		nation)
included in the calendar description as a note for the antireguisite course(s) cannot take thi					
			Grading System: Letter grades Delivery Mode: May be offered in multiple delivery modes		
Typical Structure of Instructional Hours				ed frequency: Annually	in multiple derivery modes
Lecture/seminar		25		im enrolment (for informa	tion only): 25
Tutorials/workshops		5			
Supervised studio hours		15	Prior Learning Assessment and Recognition (PLAR)		
			PLAR is	s available for this course	
	Total hours	45	Transfer Credit (See <u>bctransferguide.ca</u> .)		
Scheduled Laboratory Hours			Transfer credit already exists: No		
Labs to be scheduled independent of lecture	hours: 🕅 No	o∏Yes	Submit	outline for (re)articulation	: Yes
			(If yes	s, fill in <u>transfer credit forr</u>	<u>n</u> .)
Department approval			·	Date of meeting:	May 9, 2023
Faculty Council approval				Date of meeting:	June 2, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

VA 300 University of the Fraser Valley Official Undergraduate Course Outline Page 2 of 2 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: Explore formal and conceptual relationships between art theory and material practice. Apply methods for generating, investigating, and responding to creative research questions. 2. Formulate a personal creative research framework, specific to self-directed studio practices. 3. Demonstrate self-reflexivity and an awareness of positionality by situating themselves in their creative research and making 4. practices through meaningful connections with texts, situated knowledge, relationships to land, and personal histories. 5 Describe the contributions of Indigenous artists to the field of contemporary visual art, with reference to the relationship between visual practices and Indigenous resurgence. 6. Discuss ways that Indigenous research methodologies and epistemologies can be applied to creative research questions. 7. Collaborate effectively, respectfully, and creatively with diverse peers and community members in a shared studio environment. Describe how ethical research strategies can be applied in creative contexts. 8. Recommended Evaluation Methods and Weighting (Evaluation should align to learning outcomes.) Assignments: 40% Quizzes/tests: 20% % 40% % % Project: Details: NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor. Typical Instructional Methods (Guest lecturers, presentations, online instruction, field trips, etc.) Guest speakers, slide lectures, readings, digital media, learning in relationship to the land, personal history and community, individual studio meetings, studio critiques 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 IN/Search RE/Search: Imagining Scenarios Through 1. Textbook Kennedy, Gabrielle (editor) Art and Design, Valiz Press 2021 The Studio, MIT Whitechapel Documents in 2. Textbook Hoffman, Jens (editor) 2012 Contemporary Art Biin, Dianne et al OER book Pulling Together: A Guide for Researchers Hiłkala n.d. 3. Additional resources, specific to students' creative research pathways, will be offered on case-4. by-case basis. 5. Required Additional Supplies and Materials (Software, hardware, tools, specialized clothing, etc.) Students will be provided with podcasts, videos, online resources, exhibition catalogues, and other resources that reflect creative research practices. Contemporary texts, resources and case studies related to each student's creative research pathway will be discussed. Resources will follow the course trajectory linking research strategy -> related themes -> personal practice. **Course Content and Topics** Demystifying creative research tactics Identifying core themes and interests in artistic practice Overview of Indigenous research methods and examples of application in visual art contexts Kinship in artistic practice: who are our elders? **Creative Annotated Bibliographies** Challenging research methodologies with de/anti-colonial approaches Embodied practice and intuitive decision-making Decolonizing archives Material investigation, models, and maquettes Why ethics matter in creative practice Collaboration between research and making

Encapsulating, recording, and documenting research and practice

Memo for New Course

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 10, 2023

Subject: Proposal for new course VA 301: Creative Praxis

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 new course, including how this course fits into the program(s):

This course has been developed as part of revisions to all VA programs as a result of program review recommendations, specifically to emphasize opportunities for inter/transdisciplinary study and experimentation and to create a "spine" of core classes focused on issues and competencies. VA 300 builds on the skills and competencies that students in the Major are introduced to in VA 110 and provides an intermediate-advanced engagement with practice- and praxis-oriented approaches to inter/transdisciplinary study. In addition, the course emphasizes the integration of practice and theory, providing students with a studio-focused opportunity to explore big themes and concepts.

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 Learning Outcomes	Program Learning Outcome	Institutional Learning Outcome
LO 1	Demonstrate technical proficiency in visual art techniques, materials, and contexts of making.	Demonstrate information competency Use knowledge and skills proficiently
LO 7 LO 8	Articulate formal and conceptual links between visual art theory and practice.	Analyze critically and imaginatively Communicate effectively
LO 5, LO 6	Create artworks that investigate themes, ideas and/or theories.	Use knowledge and skills proficiently Initiate inquiries and develop solutions to problems
LO 2	Collaborate effectively, respectfully and creatively with diverse peers and community members	Communicate effectively Engage in collaborative leadership Engage in respectful and professional practices Contribute regionally and globally
LO 3	Employ self-reflection, contextual analysis, and constructive feedback to evaluate creative works.	Use knowledge and skills proficiently Pursue self-motivated and self- reflective learning
LO 4	Critically analyze visual art and visual culture from inclusive, equitable and diverse perspectives	Analyze critically and imaginatively Pursue self-motivated and self- reflective learning
LO 5	Apply methods for generating, investigating, and responding to creative research questions	Initiate inquiries and develop solutions to problems 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? NA
- Which program areas have been consulted about the course? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA
- 5. If a new discipline designation is required, explain why: NA
- In what ways does this course contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our Commitment to</u> <u>Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations</u> <u>Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

In order to deliver LOs 7 and 8, instructors must include analysis of examples of contemporary Indigenous artistic practices, specifically the thematic and conceptual concerns addressed in these examples. The course is thematic in its focus, so texts/content will be included in response to the course theme. In the sample topic, an instructor could include a consideration of Indigenous ways of knowing and transmitting knowledge (bullet point 3) and addressing the potentials for Indigenous resurgence arising from engagement with archives, broadly defined, in the work of Indigenous artists.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

The course is thematic, so topics and assignments will vary with different iterations. In order to deliver LO 4, an instructor would need to provide examples of inclusive and equitable analysis of art practices and include examples of the practice representative of diverse subjectivities.

- 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: \$0-200, depending on topic.

CWC comment and response:

• It is unclear how the chosen example of course content matches with the learning outcomes, structure of hours, and assessments.

In keeping with contemporary art theory and creative practice, this sample topic of Archives & Art demonstrates how students would engage with the archive conceptually and generate their own related creative research project. The sample topic lays out critical engagement, research questions, and presenting work. The assignment section clarifies the expectations of the major project—driven by a student's own proposal.



OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 301 Number of Co		Number of	Credits: 3 Course credit policy (105)		
Course Full Title: Creative Praxis					
Course Short Title: Creative Praxis					
Faculty: Faculty of Humanities Department			t (or prog	gram if no department):	Visual Arts
Calendar Description:					
Students focus on how to integrate themes, theory, and studio practice. Th drive artistic research and studio practice. Each course offering will addres about how to incorporate thematic concepts and ideas into material and fo contemporary studio arts practices.			ess a them	ne determined by the inst	ructor and center learning
Prerequisites (or NONE):	One of VA 10	00, VA 110, o	r (12 cred	its in AH, FILM, GD, MED	DA, SOCA, THEA, or VA).
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for	additional crea	dit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:				s, the course will be offere	
Equivalent course(s):			designations representing different topics.)		erent topics.)
(If offered in the previous five years, antirequ				d Study course: No policy 207 for more inform	nation)
included in the calendar description as a note for the antireguisite course(s) cannot take thi				System: Letter grades	
			Delivery Mode: May be offered in multiple delivery modes		
Typical Structure of Instructional Hours			-	ed frequency: Annually	
Lecture/seminar		15	Maximum enrolment (for information only): 25		tion only): 25
Tutorials/workshops		10			
Supervised studio hours		20		earning Assessment an	
			PLAR is	s available for this course	
	Total hours	45	Transfer Credit (See <u>bctransferguide.ca</u> .)		
Scheduled Laboratory Hours			Transfer credit already exists: No		0
Labs to be scheduled independent of lecture	hours: 🖾 No	D 🗌 Yes	Submit	outline for (re)articulation	: No
			(If yes	s, fill in <u>transfer credit forn</u>	<u>n</u> .)
Department approval				Date of meeting:	May 9, 2023
Faculty Council approval				Date of meeting:	June 2, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

VA 301

University of the Fraser Valley Official Undergraduate Course Outline

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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. Demonstrate technical proficiency in visual art techniques and materials, in relation to the course theme or focus.
- 2. Collaborate effectively, respectfully, and creatively with diverse peers and community members.
- 3. Employ self-reflection, contextual analysis, and constructive feedback to evaluate creative works.
- 4. Critically analyze visual art and visual culture related to the theme from inclusive, equitable, and diverse perspectives.
- 5. Formulate methods for generating thematic creative research questions.
- 6. Research a theme through creative practice strategies.
- 7. Explain how contemporary practices, including those of Indigenous and non-western artists, related to the theme are informed by historical contexts, techniques, and approaches.
- 8. Describe ways that Indigenous artists and cultural practitioners integrate conceptual frames in their artistic practices.

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

Assignments: 50%	%	%
Project: 50%	%	%

Details:

Assignments include self-directed work-path proposals, journal reflections of theoretical and critical texts, creative response assignments, and oral presentations. One major project (proposed by student in work-path assignment) will be completed in response to assignments/in-class exercises, resource materials, and the theme of course offering.

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

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

Lectures, in-class exercises, independent projects, critiques, slide presentations, sketchbook assignments, demonstrations, readings, discussions.

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

Type Author or description Title and publication/access details

Year

Texts, journals, and visual resources reflect contemporary artists and practices; resources will vary by instructor and year to year.

1. 2.

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

Supplies and materials vary by instructor. A list of required materials and equipment will be provided in class.

Course Content and Topics

Content and topics will vary by theme and by instructor. The following is a sample for the theme Archives and Art.

Students explore how archives, collections, and printed matter can inform their studio practice both in form and function. Archives and collections are authoritative repositories of printed matter, but on whose authority? Concepts of identity, narrative, anti/de-colonialism, technology and nostalgia will be examined alongside examples of contemporary and historical use of archiving, collecting, and printed material in art. Primary research, re-enactment, publishing and preservation skills will be introduced as tactics for art-making and art-related research.

- Introduction to archives and the archival lexicon
- Primary source research methods
- Indigenous archives and reference systems
- Virtual holdings: online archives and collections
- Materiality, form and meaning in the archive
- Multiplicity, gathering, storage and decay: archival aesthetics
- Shaping creative practice and research questions
- Past place: contemporary artists activating and challenging archival holdings
- Indigenous resurgence in and through archival engagement
- Defining a collection in context with archives
- Document and object
- Archival and collections vernacular
- Presenting creative research and studio works

AGENDA ITEM # 3.7.

Memo for New Course

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 10, 2023

Subject: Proposal for new course VA 310: Art, Gender, and the Body

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 new course, including how this course fits into the program(s):

This course has been developed as part of revisions to all VA programs as a result of program review recommendations, specifically to emphasize opportunities for inter/transdisciplinary study and experimentation and to increase opportunities for the integration of practice and theory, providing students with a studio-focused opportunity to explore theories and concepts of gender and embodiment.

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 Learning Outcomes	Program Learning Outcome	Institutional Learning Outcome
LO 1, LO2, LO 6	Articulate formal and conceptual links between visual art theory and practice.	Analyze critically and imaginatively Communicate effectively
LO 1	Create artworks that investigate themes, ideas and/or theories.	Use knowledge and skills proficiently Initiate inquiries and develop solutions to problems
LO 7	Collaborate effectively, respectfully and creatively with diverse peers and community members	Communicate effectively Engage in collaborative leadership Engage in respectful and professional practices Contribute regionally and globally
LO 4, LO 5	Employ self-reflection, contextual analysis, and constructive feedback to evaluate creative works.	Use knowledge and skills proficiently Pursue self-motivated and self- reflective learning
LO 1, LO 2, LO 6	Critically analyze visual art and visual culture from inclusive, equitable and diverse perspectives	Analyze critically and imaginatively Pursue self-motivated and self- reflective learning
LO 3	Apply methods for generating, investigating, and responding to creative research questions	Initiate inquiries and develop solutions to problems Pursue self-motivated and self- reflective learning
LO 8	Behave ethically in relation to creative practices	Engage in collaborative leadership 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? NA
- Which program areas have been consulted about the course? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA
- 5. If a new discipline designation is required, explain why: NA
- In what ways does this course contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our Commitment to</u> <u>Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations</u> <u>Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

In order to deliver LOs 2 and 6, instructors must incorporate examples of Indigenous ways of knowing and being (through the concept of two-spiritedness) and explicitly and critically address elements of Indigenous art practice in relation to course themes. In the course outline, Kent Monkman's work is included as one course resource that would allow for an exploration of both these elements. Course content examples through which these outcomes could be addressed are around Indigenous ways of knowing and being in art, queer art and LGBTQIA2S+ representation.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

The course explicitly engages with diverse bodies, different modes of intersectionality, and diverse experiences of embodiment, both through content presented to students and through creative prompts and in-class exercises. Of particular note are examples of course content related to gender identities, queer art, intersectionality, disability and body art, body positivity/neutrality/fat representation.

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: \$0-200, depending on areas of artistic practice students explore.

CWC comments and responses:

- The last sentence of the calendar description appears to be a statement rather than a description of what is happening in the course. This should be removed or revised. *Will be revised.*
- As noted above, the 20 hours of "independent studio hours" should be included in one of the provided categories. However, there also seems to be a mismatch between this structure of

hours and the learning outcomes/assessments, which do not appear to include significant creative time.

We can revise this to "supervised studio hours", and request that this be recognized as a necessary category addition. The closest existing category would be the "supervised laboratory hours (design lab)" but an art studio is not a laboratory, so this is confusing/misleading to students.

This course is a creative praxis course. As noted in the calendar description, the work of critical engagement takes place through studio projects, hence 30 of the 45 instructional hours are focusing on applied practice, and many of the LOs are met through creative praxis. This is especially highlighted in LOs # 1,3,4,5, 7.



OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 310		Number of	Credits:	3 Course credit policy (10	<u>5)</u>
Course Full Title: Art, Gender, and the Body					
Course Short Title: Art, Gender & the Body					
Faculty: Faculty of Humanities Departmen		t (or prog	gram if no department):	Visual Arts	
Calendar Description:					
Through studio projects, students challenge gender stereotypes and bias empowerment, and healing. Students engage in a critical examination of gender and the body are represented and experienced in various forms of be a powerful tool for expressing identity, reclaiming cultural heritage, an			the social f art. Indig	, cultural, and historical co genous and global perspe	ontexts that shape how ctives inform how art can
Prerequisites (or NONE):	VA 100 or VA	A 110			
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for	additional cred	lit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:				s, the course will be offere nations representing diffe	
Equivalent course(s):			_		ent topics.)
(If offered in the previous five years, antirequ				d Study course: No policy 207 for more inform	nation.)
included in the calendar description as a note for the antirequisite course(s) cannot take thi			Grading System: Letter grades		
			Delivery Mode: May be offered in multiple delivery modes		
Typical Structure of Instructional Hours				ed frequency: Annually	
Lecture/seminar		15	Maximum enrolment (for information only): 25		tion only): 25
Tutorials/workshops		10		``	
Supervised studio hours		20		earning Assessment and	• • • •
			PLAR is	available for this course.	
	Total hours	45	Transfer Credit (See <u>bctransferguide.ca</u> .)		
Scheduled Laboratory Hours			Transfe	r credit already exists: No)
Labs to be scheduled independent of lecture	hours: 🖂 No	o ∏Yes		outline for (re)articulation:	
			(If yes	s, fill in <u>transfer credit form</u>	<u>ı</u> .)
Department approval				Date of meeting:	May 9, 2023
Faculty Council approval				Date of meeting:	June 2, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

1 ! .	University of	the Fraser Valley Office	cial Undergraduate C	Course Outline	Page 2 o
Learning Outcomes (These should contribut	te to students' ability to	meet program outcon	nes and thus Institutional Learning	Outcome
Upon successful comp	letion of this course, st	udents will be able to:			
 Identify how g addressed in a 	ender, two-spiritednes examples of visual art	practices.	ct with other social ide	rial artistic practice. entities and lived experiences and a questions about gender and the b	
 Demonstrates practices through Describe the optimized 	self-reflexivity and an a ugh meaningful connec contributions of Indiger	wareness of positional ctions with texts, situate	ity by situating themse ed knowledge, intercor of contemporary visua	er-based studio practices. Nes in their creative research and nectedness, and personal historie I art, with reference to the relations	es.
7. Collaborate ef	ffectively, respectfully,		erse peers and commu	inity members in a shared studio e eative practices.	environme
Recommended Evalu	ation Methods and W	leighting (Evaluation s	hould align to learning	outcomes.)	
Assignments:	40%	Holistic assessment:	20%		%
Project:	40%		%		%
Details: Holistic assessment is	designed as a reflectiv	e participation self-ass	essment.		
	sections may yary by	instructor Please se		vailable from the instructor.	
should be included whe	enever possible. If mor	e space is required, us	e the <u>Supplemental T</u>	rces. <u>Open Educational Resources</u> exts and Resource Materials form,)
should be included whe Type	enever possible. If mor Author or desc	e space is required, us cription	e the <u>Supplemental To</u> Title and publication	exts and Resource Materials form.) Year
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AGENDA ITEM # 3.7.

Memo for New Course

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 10, 2023

Subject: Proposal for new course VA 311: Place and Art-Making

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 new course, including how this course fits into the program(s):

This course has been developed as part of revisions to all VA programs as a result of program review recommendations, specifically to emphasize opportunities for inter/transdisciplinary study and experimentation and to increase opportunities for the integration of practice and theory, providing students with a studio-focused opportunity to explore theories and concepts of place and space. The course also contributes to Indigenization of the curriculum by explicitly foregrounding Indigenous ways of thinking about and being in relation to place.

2. Explain how the course learning outcomes align with the learning outcomes of the program(s) and contribute to students' ability to meet the <u>Institutional Learning Outcomes (ILOs)</u>:

Course Learning Outcomes	Program Learning Outcome	Institutional Learning Outcome
LO 1, LO 6	Articulate formal and conceptual links between visual art theory and practice.	Analyze critically and imaginatively Communicate effectively
LO 1, LO 4	Create artworks that investigate themes, ideas and/or theories.	Use knowledge and skills proficiently Initiate inquiries and develop solutions to problems
LO 7	Collaborate effectively, respectfully and creatively with diverse peers and community members	Communicate effectively Engage in collaborative leadership Engage in respectful and professional practices Contribute regionally and globally
LO 3, LO 4	Employ self-reflection, contextual analysis, and constructive feedback to evaluate creative works.	Use knowledge and skills proficiently Pursue self-motivated and self- reflective learning
LO 1, LO 5, LO 6	Critically analyze visual art and visual culture from inclusive, equitable and diverse perspectives	Analyze critically and imaginatively Pursue self-motivated and self- reflective learning
LO 2, LO 3	Apply methods for generating, investigating, and responding to creative research questions	Initiate inquiries and develop solutions to problems Pursue self-motivated and self- reflective learning
LO 8	Behave ethically in relation to creative practices	Engage in collaborative leadership 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? NA
- Which program areas have been consulted about the course? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA
- 5. If a new discipline designation is required, explain why: NA
- In what ways does this course contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our Commitment to</u> <u>Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations</u> <u>Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

This course explicitly foregrounds Indigenous ways of thinking about and being in place, and the role that territory and land-based knowledge play in Indigenous art-making practices. Texts 1 and 4 introduce theoretical frames for understanding Indigenous place-based knowledge. Almost all examples of course content provide space for Indigenous perspectives to be introduced to students, but bullet points 1, 2, 9, and 1 explicitly address Indigenous perspectives on land, Indigenous epistemologies around place, and the relationship between place and Indigenous sovereignty.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

This course explicitly frames self-positioning in relation to place and space, providing opportunities for students to connect meaningfully and from their own lived experiences to course content and creative practices. The course emphasizes the development of a personal creative research practice, allowing students to explore their strengths and address challenges they face in their creative/academic practices.

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.:

This course will generally include opportunities for experiential learning, so field trips may be included in the course. Students would be notified of any scheduling or cost issues arising from field trips in the published timetable ahead of registering in the course.

9. Estimate of the typical costs for this course, including textbooks and other materials: \$0-200, depending on areas of artistic practice students explore.

CWC comment and response:

• In the current studio courses, lab hours are significantly higher to account for the fact that students are not receiving direct explicit instruction. That model is more congruent with Policy 105 than what is proposed here. This is likely to be a concern at UEC.

As previously noted, independent studio practice has been revised to "supervised studio hours", with the request that this be recognized as a necessary category addition. [Again, the closest existing category would be the "supervised laboratory hours (design lab)" but an art studio is not a laboratory, so this is confusing/misleading to students.] These hours are receiving supervision, with a focused task and supervised feedback, while the student is tasked to demonstrate selfdirection. With 20 hours of supervised studio, the student is receiving a focused and rigorous applied learning experience; meeting Policy 105's requirement for student content mastery.



OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 311		Number of	Credits:	3 Course credit policy (1	<u>05)</u>
Course Full Title: Place and Art-Making					
Course Short Title: Place & Art-Making		1			
Faculty: Faculty of Humanities Department (or			t (or prog	gram if no department):	Visual Arts
Calendar Description:					
In this studio-based course, students explore methods and the ways in which Indigenous w Creative projects, guests, texts, and discussi sovereignty, and colonization. Student art pra	ays of knowing	g and being in itical thinking	form unde	erstanding of site and loc ction on the complex issu	ality in contemporary art. les surrounding land,
Prerequisites (or NONE):	VA 100 or VA	A 110.			
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for	additional cred	lit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:				s, the course will be offer nations representing diffe	
Equivalent course(s):				d Study course: No	frent topics.)
(If offered in the previous five years, antirequ				policy 207 for more infor	mation.)
included in the calendar description as a note for the antireguisite course(s) cannot take thi			Grading System: Letter grades		
		,	Delivery	Mode: May be offered	in multiple delivery modes
Typical Structure of Instructional Hours			Expecte	ed frequency: Annually	
Lecture/seminar		15	Maximu	m enrolment (for informa	ation only): 25
Tutorials/workshops		10		,	
Supervised studio hours		20		earning Assessment ar	• • • •
			PLAR IS	available for this course	2.
	Total hours	45	Transfe	er Credit (See <u>bctransfe</u>	erguide.ca.)
Scheduled Laboratory Hours			Transfe	r credit already exists: N	0
Labs to be scheduled independent of lecture	hours: 🖂 No	⊃ □ Yes		outline for (re)articulatior	
			(If yes	s, fill in <u>transfer credit forr</u>	<u>m</u> .)
Department approval				Date of meeting:	May 9, 2023
Faculty Council approval				Date of meeting:	June 2, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

VA 31	11		the Fraser Valley Offic	iai oniao g. addato e	Course Outline P	-
Learr	ning Outcomes	(These should contribut	te to students' ability to	meet program outcom	nes and thus Institutional Learning O	utcome
Upon	successful com	pletion of this course, st	tudents will be able to:			
2 3 4	 Apply metho Formulate a Demonstrate practices thr Describe the 	ough meaningful conne	tigating, and responding trch framework, specific awareness of positionali ctions with texts, situate hous artists to the field of	to creative research to place-based studic ty by situating themse d knowledge, relation	questions about place.	
7	 Outline Indig Collaborate environment 	enous theories around effectively, respectfully,	place, land-based know and creatively with dive	rse peers and commu	nity members in a shared studio	
-		-				
		uation Methods and W	eignting (Evaluation si	nould align to learning	outcomes.)	0
Assi	ignments:	40%				%
Proj	ect:	40%	Holistic assessment:	20%		%
Гуріс	cal Instructiona	I Methods (Guest lectur	rers, presentations, onli	ne instruction, field trip	. ,	e cours
Typic Exper will al	cal Instructiona riential learning a lso feature guest	I Methods (Guest lectur activities, including land speakers who are expe	rers, presentations, onli -based excursions, stud erts in the field of indige	ne instruction, field trip io tutorials, lectures, o nous knowledge syste	os, etc.) critiques and reflection exercises. Th ms and land-based learning.	
Typic Exper will al Texts shoul	cal Instructiona riential learning a lso feature guest and Resource Id be included w	I Methods (Guest lectur activities, including land speakers who are expe Materials (Include onlin henever possible. If more	rers, presentations, onli -based excursions, stud erts in the field of indige ne resources and Indige re space is required, use	ne instruction, field trip io tutorials, lectures, o nous knowledge syste enous knowledge sour e the <u>Supplemental Te</u>	os, etc.) critiques and reflection exercises. Th rms and land-based learning. rces. <u>Open Educational Resources</u> (<u>exts and Resource Materials form</u> .)	OER)
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AGENDA ITEM # 3.7.

Memo for New Course

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 10, 2023

Subject: Proposal for new course VA 325: Advanced Studio: Figure Painting and Figure Drawing

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 new course, including how this course fits into the program(s):

This course has been developed as part of revisions to all VA programs as a result of program review recommendations, specifically to improve pathways between studio streams and consistency of offerings across studio streams. Previously, VA offered VA 101 (Figure Drawing) and VA 222 (Figure Painting); it is moving VA 101 to the 200-level (VA 225) and discontinuing VA 222 as it introduces this 300-level course which covers both figure drawing and figure painting at a more advanced level. The combination of both painting and drawing in this course led to the new course designation (rather than a revision to VA 222) and the learning outcomes in this course parallel the revisions made to other 300-level advanced studio offerings in VA.

2. Explain how the course learning outcomes align with the learning outcomes of the program(s) and contribute to students' ability to meet the <u>Institutional Learning Outcomes (ILOs)</u>:

Course Learning Outcomes	Program Learning Outcome	Institutional Learning Outcome
LO 1	Demonstrate technical proficiency in visual art techniques, materials, and contexts of making.	Demonstrate information competency Use knowledge and skills proficiently
LO 2	Articulate formal and conceptual links between visual art theory and practice.	Analyze critically and imaginatively Communicate effectively
LO 3	Create artworks that investigate themes, ideas and/or theories.	Use knowledge and skills proficiently Initiate inquiries and develop solutions to problems
LO 5	Employ self-reflection, contextual analysis, and constructive feedback to evaluate creative works.	Use knowledge and skills proficiently Pursue self-motivated and self- reflective learning
LO 6, LO 7	Critically analyze visual art and visual culture from inclusive, equitable and diverse perspectives	Analyze critically and imaginatively Pursue self-motivated and self- reflective learning
LO 4	Apply methods for generating, investigating, and responding to creative research questions	Initiate inquiries and develop solutions to problems Pursue self-motivated and self- reflective learning
LO 8	Behave ethically in relation to creative practices	Engage in collaborative leadership Engage in respectful and professional practices

LO 8	Engage with contemporary	Engage in collaborative leadership
	practices in visual art exhibition	Engage in respectful and
	development and installation	professional practices
		Contribute regionally and globally

- 3. Will this course be required by any program beyond the discipline? If so, how will this course affect that program or programs? NA
- Which program areas have been consulted about the course? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA
- 5. If a new discipline designation is required, explain why: NA
- In what ways does this course contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our Commitment to</u> <u>Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations</u> <u>Declaration on the Rights of Indigenous Peoples (UNDRIP)</u>.

Course content includes examples of Indigenous artists who practice figural drawing and painting. In order to deliver LO 6 and 7, instructors will need to engage with the content as well as the context for examples of Indigenous art shown to students through slide lectures etc.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

The course explicitly engages with diverse bodies and frames its consideration of figurative art (both examples shown to students and work generated by students) through a lens of inclusion and equity (see LO 6). The course situates perspectives on the body transhistorically (LO 7), framing perspectives on gender, sexuality, and embodiment as contingent.

- 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: \$200

CWC comments and responses:

- As previously noted, the memo indicates that VA 222 will be discontinued; when is this expected to occur? If it will be discontinued, should it still be included in the prerequisites for this course? VA 222 will be discontinued by fall 2025. It should not be included in the prerequisites here.
- Who pays for the live models used in this and other courses? Is this included in the \$200 in memo question #9?
 Live models are part of the School of Creative Arts operational budget.

- Learning outcome #4: what does "creative research questions" mean? As in, Creative Research methods.
- As previously noted, some texts would be helpful. Learning outcomes (such as "articulate how key features of figurative art are informed by multiple historical periods and cultures") should be supported by some resources.

VA faculty opted not to include specific texts. Most course materials shift continually depending on term/instructor; and often in the mode of a slide-lecture as space for how students meet the materials (vs textbooks/ readings).



OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 325		Number of	Credits: 3 Course credit policy (105)		
Course Full Title: Advanced Studio: Figure I	0	gure Drawing			
Course Short Title: Adv Figure Painting & Drawing					
Faculty: Faculty of Humanities Department (t (or prog	gram if no department):	Visual Arts	
Calendar Description:	Calendar Description:				
Students elaborate on their study of painting and drawing techniques relate human figure. Formal, conceptual, and technical depth is prioritized as stu- and work independently, in consultation with the instructor.					•
Note: Draped and undraped (nude) models a	re present for i	n-class sessio	ons		
Prerequisites (or NONE):	One of VA 22	21, VA 223, o	[.] VA 225.		
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for	additional crea	dit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:				s, the course will be offer nations representing diffe	
Equivalent course(s):			0	d Study course: No	sreni topics.)
(If offered in the previous five years, antirequ				policy 207 for more infor	mation.)
included in the calendar description as a note for the antireguisite course(s) cannot take thi			Grading System: Letter grades		
			Delivery Mode: May be offered in multiple delivery modes		
Typical Structure of Instructional Hours			Expecte	Expected frequency: Annually	
Lecture/seminar		10	Maximum enrolment (for information only): 25		ation only): 25
Tutorials/workshops		10		`	
Supervised studio hours		25	Prior Learning Assessment and Recognition (PLAR)		• • • •
				s available for this course	÷.
	Total haura	45			
	Total hours	45	Transfer Credit (See <u>bctransferguide.ca</u> .)		· ·
Scheduled Laboratory Hours				r credit already exists: N	
Labs to be scheduled independent of lecture	hours: 🛛 No	⊃ 🗌 Yes		outline for (re)articulatior s, fill in <u>transfer credit for</u>	
Department approval				Date of meeting:	May 9, 2023
Faculty Council approval				Date of meeting:	June 2, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

VA 205	11-1		in in the design design of a contract of the second s	
VA 325	•		icial Undergraduate Course Outline	Page 2 of 2
Upon successful completi		-		alional Loanning Outoomoo.
 Articulate formal Create complete Apply methods fr Employ self-refle Critically analyze sizes, Indigenou Articulate how ke figurative paintin 	and conceptual link ad artworks (timed a or generating, inves ection, contextual ar e figurative art from s bodies, bodies of ey features of figura g, and drawing in In	ks between figure pain nd untimed) that inves- stigating, and respondi- nalysis, and constructiv- inclusive, equitable, and colour, and LGBTQIA tive art are informed b	y multiple historical periods and cultures,	s. ers' figurative works. bodies, genders, and
Recommended Evaluati	on Methods and W	Veighting (Evaluation	should align to learning outcomes.)	
Assignments:	20%	Portfolio:	40%	%
Project:	40%		%	%
NOTE: The following se	ctions may vary by		ee eeuree eullehue eusilehle from the i	instructor
Lectures, media presenta	ethods (Guest lectu	rers, presentations, or	line instruction, field trips, etc.)	
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Lectures, media presenta critiques. Texts and Resource Ma	ethods (Guest lectu tions, in class exerc terials (Include onli ever possible. If mo Author or des	rers, presentations, or cises, independent pro ine resources and Indi re space is required, u cription	nline instruction, field trips, etc.) jects, sketchbook work, demonstrations, r genous knowledge sources. <u>Open Educat</u> se the <u>Supplemental Texts and Resource</u> Title and publication/access details	readings, discussions, and tional Resources (OER) e Materials form.) Year
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Lectures, media presenta critiques. Texts and Resource Mar should be included whene Type 1. 2. 3. 4. 5. Required Additional Sup Supplies and materials va	ethods (Guest lectu tions, in class exerce terials (Include onli ever possible. If mod Author or dese Texts, journals, vary by instruct pplies and Material and instructor.	rers, presentations, or cises, independent pro ine resources and Indi re space is required, u cription and visual resources or and year to year.	aline instruction, field trips, etc.) jects, sketchbook work, demonstrations, r genous knowledge sources. <u>Open Educat</u> se the <u>Supplemental Texts and Resource</u> Title and publication/access details reflect contemporary artists and practices	readings, discussions, and <u>tional Resources</u> (OER) <u>Aterials form.</u>) Year ; resources will

AGENDA ITEM # 3.7.

Memo for New Course

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 10, 2023

Subject: Proposal for new course VA 391: Socially Engaged Art Practices

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 new course, including how this course fits into the program(s):

This course has been developed as part of revisions to all VA programs as a result of program review recommendations, specifically as one option that delivers program learning outcome 10 (articulate why art matters). The area previously offered VA 390 Community Art Practice, which typically was delivered in one of two very distinct ways (with an emphasis on socially engaged art practices or with an emphasis on public art installation). The area has decided to split VA 390 into two courses, with distinct learning outcomes, to clarify two very different approaches to what was previously called community art practice. This course is one option for students in the VA Major to complete list C in program requirements.

2. Explain how the course learning outcomes align with the learning outcomes of the program(s) and contribute to students' ability to meet the <u>Institutional Learning Outcomes (ILOs)</u>:

Course Learning Outcomes	Program Learning Outcome	Institutional Learning Outcome
LO 1	Collaborate effectively, respectfully and creatively with diverse peers and community members	Communicate effectively Engage in collaborative leadership Engage in respectful and professional practices Contribute regionally and globally
LO 2	Employ self-reflection, contextual analysis, and constructive feedback to evaluate creative works	Use knowledge and skills proficiently Pursue self-motivated and self- reflective learning
LO 1	Communicate knowledgably and with humility for a range of creative contexts and audiences	Use knowledge and skills proficiently Communicate effectively
LO 6	Apply methods for generating, investigating, and responding to creative research questions	Initiate inquiries and develop solutions to problems Pursue self-motivated and self- reflective learning
LO 4, LO 7	Behave ethically in relation to creative practices	Engage in collaborative leadership Engage in respectful and professional practices

LO 3, LO 4, LO 5	Articulate why art matters – to themselves and to communities, throughout the past, present and future	Contribute regionally and globally Communicate effectively Contribute regionally and globally
LO 4, LO 5	Engage with contemporary practices in visual art exhibition development and installation	Engage in collaborative leadership Engage in respectful and professional practices Contribute regionally and globally

- 3. Will this course be required by any program beyond the discipline? If so, how will this course affect that program or programs? NA
- Which program areas have been consulted about the course? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA
- 5. If a new discipline designation is required, explain why: NA
- In what ways does this course contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our Commitment to</u> <u>Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations</u> <u>Declaration on the Rights of Indigenous Peoples (UNDRIP)</u>.

The course addresses Indigenous approaches to community collaboration and ways of understanding participation in community art projects/initiatives. The course also addresses ways of being in partnership across difference i.e. considerations for settlers working with Indigenous groups, considerations for Indigenous artists working outside their own community/ies.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

The course is about using art practices as a tool for social change i.e. to improve society and social relationships in relation to increasing social justice. Learning outcomes address considerations for working across differences, particularly in relation to vulnerable and historically marginalized groups (at the level of knowledge and best practices, if not in applied sense).

- 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: \$0

CWC comments and responses:

• Are the prerequisites sufficient for success in this course? The course creators considered what would allow a student to be successful in this course, and found the prerequisites sufficient. As the course introduces creative research methods, and hopes to be a pathway for students from many distinct studio areas and creative arts areas more broadly, as well as a good course for transfer students from the Vancouver Film School, requiring any 200-level technique-based VA course would be an unnecessary obstacle.

 What is the plan to engage the community with this course, and who is involved? (Is the VP Community Engagement aware of this course?) What happens when something doesn't go well?

As noted in the course memo, this course is a revision of an existing course, VA390: Community Arts Practice, which has run since 2007, and has included a variety of community partnerships. The current revision—creating both VA391 and VA392, with the plan to discontinue VA390-addresses distinguishing between two very different approaches to community art practice: namely, socially engaged art practices and public art installation.

- Why is this a lab course? (What does the lab consist of?) As the current categories of instructional hours are limiting and not representative of creative arts pedagogy, supervised laboratory hours seemed the most akin to supervised project-based work across mediums. Suggestions for a better category are welcomed.
- Can more information about the project (40%) be provided? Project details will be determined by individual instructors in their syllabi, and will vary in relation to the community partnership. Project elements have previously included: research questions, project proposal, draft deck/ pitch, final deck/ pitch.



ORIGINAL COURSE IMPLEMENTATION DATE:September 2024REVISED COURSE IMPLEMENTATION DATE:September 2024COURSE TO BE REVIEWED (six years after UEC approval):November 2029Course outline form version: 28/10/2022September 2024

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 391		Number of	Credits: 3 Course credit policy (105)		
Course Full Title: Socially Engaged Art Prac	tices				
Course Short Title: Socially Engaged Art Pr	actices				
Faculty: Faculty of Humanities Departmen			nt (or program if no department): Visual Arts		
Calendar Description:					
Through collaboration with peers and a partner organization, students will develop de/anti-colonial community relationships and awareness of care practices through a creative project. As artist-citizens, students will challenge historical narratives and negotiate meaningful, ethical, cultural contexts for creative work. Using artistic research methodologies, group decision-making and consultative processes, students in the class will develop visual arts projects with the aim of acknowledging and expanding community relationships.					
Note: Field trips outside of class time will be r	equired.				
Note: Students with credit for VA 390 cannot	take this cours	e for further c	redit.		
Prerequisites (or NONE):	One of VA 10	00, VA 110, oi	· (12 credi	its in AH, FILM, GD, MEI	DA, SOCA, THEA, or VA).
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for	additional cred	lit.)	Course Details		
Former course code/number: VA 390			Special Topics course: No		
Cross-listed with:			(If yes, the course will be offered under different letter designations representing different topics.)		
Equivalent course(s):			Directed Study course: No		
(If offered in the previous five years, antirequ			(See <u>policy 207</u> for more information.)		mation.)
included in the calendar description as a note for the antirequisite course(s) cannot take this			Grading System: Letter grades		
			Delivery Mode: May be offered in multiple delivery modes		
Typical Structure of Instructional Hours			Expected frequency: Annually		
NOTE: Values shift with each offering, in resp partner and instructor	onse to comm	unity	Maximu	m enrolment (for informa	tion only): 25
Lecture/seminar		15	Prior Lo	earning Assessment an	d Recognition (PLAR)
Experiential (field trip)		15	PLAR is available for this course.		
Supervised studio hours		15			
			Transfe	er Credit (See <u>bctransfe</u>	rquide.ca.)
	Total hours	45	Transfer credit already exists: No		
Scheduled Laboratory Hours		40		outline for (re)articulation	
Labs to be scheduled independent of lecture	hours: 🕅 N	o∏Yes	(If yes	s, fill in <u>transfer credit forr</u>	<u>n</u> .)
Department approval				Date of meeting:	May 9, 2023
Faculty Council approval				Date of meeting:	June 2, 2023
	C) approval			Date of meeting:	November 24, 2023
Undergraduate Education Committee (UEC) approval				Date of meeting:	110VEIIIDEI 24, 2023

VA 391 University of the Fraser Valley Official Undergraduate Course Outline Page 2 of 2 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: Collaborate effectively, respectfully, and creatively with diverse peers and community members. 1. Employ self-reflection, active listening, and constructive feedback to evaluate collaborative creative works. 2. 3. Explain how socially engaged art practices are informed by historical contexts, techniques, and approaches, including nonwestern and Indigenous practices. Discuss ethical and practical considerations for working with vulnerable populations, Indigenous communities, and historically 4 marginalized communities. Analyze socially engaged arts practices from inclusive, equitable, and diverse perspectives. 5 6. Apply methods for generating, investigating, and responding to creative research questions. 7. Behave ethically in relation to community art practices. Recommended Evaluation Methods and Weighting (Evaluation should align to learning outcomes.) Assignments: 20% 40% Field evaluation: % Project: 40% % % Details: NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor. Typical Instructional Methods (Guest lecturers, presentations, online instruction, field trips, etc.) Creative research methodologies, readings, round-table discussions, lectures, individual and group projects, guest lectures, field trips, community consultations. 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.) Author or description Title and publication/access details Year Туре Textbook Tom Finkelpearl What We Made: conversations on art and social cooperation 2012 1. 2. Textbook Miwon Kwon One Place After Another: site-specific art and locational identity 2002 3. Textbook Dean Spade Mutual Aid 2020 Texts, journals, and visual resources reflect contemporary artists and practices; resources will 4 vary by instructor and year to year. 5. Required Additional Supplies and Materials (Software, hardware, tools, specialized clothing, etc.) Supplies and materials vary by instructor and by community partnership. A list of required materials and equipment will be provided in class. **Course Content and Topics** Course content varies by instructor and community partner. Strategies for engagement and collaboration Indigenous ways of knowing and being and participatory asset mapping Partnership and creative research: anti/de-colonial approaches to site visits, community relationships, primary sources, and recording histories Connecting with community organizations Assessment of community organization needs and desires Communication and active listening Group decision-making: working from proposal to completion of project Integrating feedback loops into process Documentation as a participatory action Launching, celebrating, and legacy in community art projects

AGENDA ITEM # 3.7.

Memo for New Course

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 10, 2023

Subject: Proposal for new course VA 392: Public Art

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 new course, including how this course fits into the program(s):

This course has been developed as part of revisions to all VA programs as a result of program review recommendations, specifically as one option that delivers program learning outcome 10 (articulate why art matters). The area previously offered VA 390 Community Art Practice, which typically was delivered in one of two very distinct ways (with an emphasis on socially engaged art practices or with an emphasis on public art installation). The area has decided to split VA 390 into two courses, with distinct learning outcomes, to clarify two very different approaches to what was previously called community art practice. This course is one option for students in the VA Major to complete list C in program requirements.

2. Explain how the course learning outcomes align with the learning outcomes of the program(s) and contribute to students' ability to meet the <u>Institutional Learning Outcomes (ILOs)</u>:

Course Learning Outcomes	Program Learning Outcome	Institutional Learning Outcome
LO 3, LO 4	Articulate formal and conceptual links between visual art theory and practice.	Analyze critically and imaginatively Communicate effectively
LO 1, LO 7	Collaborate effectively, respectfully and creatively with diverse peers and community members	Communicate effectively Engage in collaborative leadership Engage in respectful and professional practices Contribute regionally and globally
LO 2	Employ self-reflection, contextual analysis, and constructive feedback to evaluate creative works	Use knowledge and skills proficiently Pursue self-motivated and self- reflective learning
LO 1, LO 7	Communicate knowledgably and with humility for a range of creative contexts and audiences	Use knowledge and skills proficiently Communicate effectively
LO 5	Apply methods for generating, investigating, and responding to creative research questions	Initiate inquiries and develop solutions to problems Pursue self-motivated and self- reflective learning
LO 1, LO 3, LO 6	Behave ethically in relation to creative practices	Engage in collaborative leadership Engage in respectful and professional practices

LO 3, LO 4, holistically across course	Articulate why art matters – to themselves and to communities, throughout the past, present and future	Contribute regionally and globally Communicate effectively Contribute regionally and globally
LO 5, LO 7	Engage with contemporary practices in visual art exhibition development and installation	Engage in collaborative leadership Engage in respectful and professional practices Contribute regionally and globally

- 3. Will this course be required by any program beyond the discipline? If so, how will this course affect that program or programs? NA
- Which program areas have been consulted about the course? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA
- 5. If a new discipline designation is required, explain why: NA
- In what ways does this course contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our Commitment to</u> <u>Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations</u> <u>Declaration on the Rights of Indigenous Peoples (UNDRIP)</u>.

The course content covers examples of Indigenous public art, situating these practices in their historical and cultural contexts, and asking students to critically analyze them. The examples of public art included will depend on the type of project students are undertaking (e.g. Indigenous muralists may be featured in a course focusing on murals). Course content also explicitly addresses relationships to space via a consideration of Indigenous spaces and territory and considerations for working as a public art creator on traditional, unceded territories.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

This course includes a consideration of examples of public art from inclusive and diverse perspectives i.e. analysis of examples with a view of cultural and social specificities of artist(s) positionalities and situations from which public art projects can arise. The course also introduces practical skills for working as an artist in community and for navigating differences as a working artists (LO 7). Course content points 3, 4, 5, 8, 9, 10, 13 address frameworks for, examples of, and practices for working with community partners.

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: \$0. Project costs are typically covered by the external partner.

AGENDA ITEM # 3.7.

CWC comments and responses:

- All comments for VA 391 also apply to this course.
- Is the 45 hours for field trip accurate, or should this be listed as something else? Within available categories, this is the closest to explaining that work is done on-site.
- There appears to be a mismatch between the course description and the learning outcomes. It is unclear whether students will be making a public installation or analyzing one (or both). *Creative practice is situated within an understanding of existing art practice, so students are both analyzing existing public art and collaborating to create a new public art piece. The applied creative work is linked to the following LO's: 1,5,6,7.*
- There appears to be no progression in learning outcomes from VA 391 to VA 392; is this correct? These courses are not meant to be progressive. Each course covers a distinct community art practice. As noted in the course memos, the current revision—creating both VA391 and VA392, with the plan to discontinue VA390--addresses distinguishing between two very different approaches to community art practice: namely, socially engaged art practices and public art installation.



ORIGINAL COURSE IMPLEMENTATION DATE:September 2024REVISED COURSE IMPLEMENTATION DATE:September 2029COURSE TO BE REVIEWED (six years after UEC approval):November 2029Course outline form version: 28/10/2022September 2024

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 392 Number of C			Credits: 3 Course credit policy (105)			
Course Full Title: Public Art						
Course Short Title: Public Art						
Faculty: Faculty of Humanities	Faculty: Faculty of Humanities Department (e)			t (or program if no department): Visual Arts		
Calendar Description:						
Students work as a group on a collaborative public-facing arts project, such as a mural or installation. In partnership with an organization, students propose and develop a project intended for placement in an accessible, regional community setting. Working as an artistic team, the group negotiates concepts, develops a timeline, and completes their on-site project within a budget. Students engage with principles of positionality and place, Indigenous ways of knowing and being, and community goals.						
Note: Field trips outside of class time will be i	required.					
Note: Students with credit for VA 390 cannot	take this cours	e for further c	redit.			
Prerequisites (or NONE):	One of VA 10	00, VA 110, oi	r (12 credi	its in AH, FILM, GD, MEE	DA, SOCA, THEA, or VA).	
Corequisites (if applicable, or NONE):						
Pre/corequisites (if applicable, or NONE):						
Antirequisite Courses (Cannot be taken for	additional crea	dit.)	Course Details			
Former course code/number: VA 390			Special Topics course: No			
Cross-listed with:				s, the course will be offere nations representing diffe		
Equivalent course(s):			designations representing different topics.) Directed Study course: No			
(If offered in the previous five years, antirequ				policy 207 for more inforr	mation.)	
included in the calendar description as a note for the antirequisite course(s) cannot take this			Grading System: Letter grades			
			Delivery Mode: Face-to-face only			
Typical Structure of Instructional Hours			Expecte	ed frequency: Annually		
		15	Maximum enrolment (for information only): 25			
Experiential (field trip)		45	Prior Lo	earning Assessment an	d Recognition (PLAR)	
			PLAR is	available for this course		
	Total hours	60	Transfe	er Credit (See bctransfe	rquide.ca.)	
Scheduled Laboratory Hours			Transfe	r credit already exists: No	D	
Labs to be scheduled independent of lecture	hours: 🕅 Ma	o∏Yes	Submit	outline for (re)articulation	: No	
			(If yes	s, fill in <u>transfer credit forr</u>	<u>n</u> .)	
Department approval				Date of meeting:	May 9, 2023	
Faculty Council approval				Date of meeting:	June 2, 2023	
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023	

Leannin	ng Outcomes (Th	ese should contribu	te to students' ability to me	eet program outcon	nes and thus Institutional L	earning Outcome
Upon su	uccessful complet	ion of this course, st	udents will be able to:			
1. C	ollaborate effectiv	/elv. respectfullv. an	d creatively with diverse p	eers and communit	v members.	
			vsis, and constructive feed			
					ding Indigenous public art	
	•	U 1		gnition of the cultur	al specificity of diverse his	storical and
		genous public art pra	ating, and responding to c	reative research qu	estions	
		relation to public ar		outro roccuron qu		
7. N	legotiate design d	evelopment and pro	ject delivery in consultatio	n and alignment wit	th community goals.	
Recom	mended Evaluat	ion Methods and W	leighting (Evaluation sho	uld align to learning	outcomes.)	
Assign	nments:	40%	Field evaluation:	20%		%
Projec	t:	40%		%		%
Details:						
Details						
NOTE:	The following se	ections may vary by	instructor. Please see o	ourse syllabus av	vailable from the instruct	tor.
Typical	Instructional M	thode (Guast lastu	rers, presentations, online	instruction field tri		
		,	eld trips, meetings with or	, ,	. ,	
maiviau	ai and group lese		eiu ilips, meetiligs with ol	ganization, and neit		
					rces. <u>Open Educational Re</u>	
					exts and Resource Materia	
Тур	be	Author or deso	•	itle and publication		Year
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				ct contemporary ar	tists and practices; resour	ces will
2.			or and year to year.	ct contemporary ar	tists and practices; resour	ces will
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Memo for New Course

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 10, 2023

Subject: Proposal for new course VA 405: Senior Studio Project

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 new course, including how this course fits into the program(s):

This new course combines VA 402 and VA 404 into a 6 credit, two-semester capstone experience. Learning outcomes and content have been revised as part of overall curriculum mapping and the rearticulation of program learning outcomes. The primary motivation for the new course, however, is to reflect the process-oriented nature of the senior studio capstone, to allow students to be evaluated in ways more reflective of the ongoing learning that occurs across the two semesters, and to ensure that students take both parts of the senior studio course sequentially and in the same academic year.

2. Explain how the course learning outcomes align with the learning outcomes of the program(s) and contribute to students' ability to meet the <u>Institutional Learning Outcomes (ILOs)</u>:

Course Learning Outcomes	Program Learning Outcome	Institutional Learning Outcome
LO 1	Demonstrate technical proficiency in visual art techniques, materials, and contexts of making.	Demonstrate information competency Use knowledge and skills proficiently
LO 5	Articulate formal and conceptual links between visual art theory and practice.	Analyze critically and imaginatively Communicate effectively
LO 2	Create artworks that investigate themes, ideas and/or theories.	Use knowledge and skills proficiently Initiate inquiries and develop solutions to problems
LO 3	Collaborate effectively, respectfully and creatively with diverse peers and community members	Communicate effectively Engage in collaborative leadership Engage in respectful and professional practices Contribute regionally and globally
LO 4	Employ self-reflection, contextual analysis, and constructive feedback to evaluate creative works.	Use knowledge and skills proficiently Pursue self-motivated and self- reflective learning
LO 5	Critically analyze visual art and visual culture from inclusive, equitable and diverse perspectives	Analyze critically and imaginatively Pursue self-motivated and self- reflective learning
LO 7	Communicate knowledgably and with humility for a range of creative contexts and audiences	Use knowledge and skills proficiently Communicate effectively

LO 6	Apply mothods for concreting	Initiate inquiries and develop
10.6	Apply methods for generating,	Initiate inquiries and develop
	investigating, and responding to	solutions to problems
	creative research questions	Pursue self-motivated and self-
		reflective learning
LO 7, LO 8	Behave ethically in relation to	Engage in collaborative leadership
	creative practices	Engage in respectful and
		professional practices
LO 4, LO 5, LO 7, LO 8	Articulate why art matters – to	Contribute regionally and globally
	themselves and to communities,	Communicate effectively Contribute
	throughout the past, present and	regionally and globally
	future	
LO 7	Engage with contemporary	Engage in collaborative
	practices in visual art exhibition	leadership
	development and installation	Engage in respectful and
		professional practices
		Contribute regionally and
		globally

- 3. Will this course be required by any program beyond the discipline? If so, how will this course affect that program or programs? NA
- Which program areas have been consulted about the course? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA
- 5. If a new discipline designation is required, explain why: NA
- In what ways does this course contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our Commitment to</u> <u>Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations</u> <u>Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

This course is focused on students developing their own artistic practices and finding their voice as artists as they complete their degrees. As such, one way the course contributes to Indigenization is through its approach to individual practice, honouring students' individual gifts and experiences through their personal art practice. The instructor for the course will introduce examples of art practices relevant to students' interests, LO 5 ensures that these examples presented need to include Indigenous artists, and the specific areas of practice will arise from students' interests. The course also situates exhibition practices as being in relationship to land and territory, having students consider what it means for their art to be exhibited on the traditional and ancestral territory of the Stó:lō people (LO 8). See course content for an indication of how Indigenization guides the course's approach to situating all students' practices in relation to decolonization and making explicit the need to think about Indigenous ways of knowing and being as part of all students' developing art practice.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

This course focuses on students' developing their voice as emerging artists and mastering the areas of art practice that they choose to focus on. The course is focused on self-directed growth, so it provides ways for students' own positionalities, lived experiences, talents, and strengths to be showcased. At the same time, the instructor takes a personalized approach to each students' development and can provide students with support in developing artistic or professional skills they identify as important to their professional/artistic development.

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: dependent on student projects.

CWC comments and responses:

- How is this course different from VA 402 and 404? As noted in the course memo, this new course combines VA 402 and VA 404 into a 6 credit, twosemester capstone experience. The primary motivation for the new course is to reflect the process-oriented nature of the senior studio capstone, to allow students to be evaluated in ways more reflective of the ongoing learning that occurs across the two semesters, and to ensure that students take both parts of the senior studio course sequentially and in the same academic year.
- Will VA 402 and 404 be discontinued? Yes
- Both VA 402 and 404 are listed as equivalent to this course, but the second calendar note suggests that students with only VA 402 can take this course for credit. Equivalencies of this nature can be complicated and confusing. The calendar note should be updated to indicate that students with credit for either VA 402 or 404 cannot take this course for credit. If necessary, a student with credit for only one can be granted an exception on an individual basis. Noted
- VA 402 includes VA 401/AH 401 as a pre/co-requisite, but that is not included on this outline. VA401 will be discontinued.
- As previously noted, "student directed learning hours" should be changed to one of the provided categories. How much supervision will students receive to ensure they are do the work necessary for a 6-credit course?
 The model for this course was MEDA403, which likewise includes 70hours of student directed learning. This is supervised learning—receiving feedback and consultation, but the student is tasked with self-directing the work, a core requirement to meet comparable program standards.



ORIGINAL COURSE IMPLEMENTATION DATE:September 2024REVISED COURSE IMPLEMENTATION DATE:September 2024COURSE TO BE REVIEWED (six years after UEC approval):November 2029Course outline form version: 28/10/2022September 2024

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 405 Number of Cr			Credits: 6 Course credit policy (105)		
Course Full Title: Senior Studio Project Course Short Title: Senior Studio Project					
Faculty: Faculty of Humanities		Departmer	t (or program if no department): Visual Arts		
Calendar Description:					
Over two semesters, students refine and expand the conceptual components, material choices, and technical execution of a major studio project through experimentation, research, writing, critiques, and faculty/peer feedback. Indigenous ways of knowing and being guide participation and studio presence of participants. Students will install, publicly present, and document their final body of artwork i preparation for a public exhibition.					ays of knowing and being
Note: This course is offered as VA 405A and VA 405B. Students must take both in the same academic year to receive credit. Note: Students with credit for VA 402 or VA 404 cannot take this course for further credit.					to receive credit.
Prerequisites (or NONE):	VA 300 or VA	A 301.			
Corequisites (if applicable, or NONE):	None.				
Pre/corequisites (if applicable, or NONE):	None.				
Antirequisite Courses (Cannot be taken for	additional crea	dit.)	Course	Details	
Former course code/number: VA 402 and VA	A 404		Special Topics course: No		
Cross-listed with:			(If yes, the course will be offered under different letter		
Equivalent course(s): VA 402 and VA 404			designations representing different topics.)		
(If offered in the previous five years, antirequ			Directed Study course: No (See <u>policy 207</u> for more information.)		mation.)
included in the calendar description as a note for the antirequisite course(s) cannot take thi			Grading System: Letter grades		
			Delivery Mode: Face-to-face only		ly
Typical Structure of Instructional Hours			Expecte	ed frequency: Annually	
Lecture/seminar		20	Maximum enrolment (for information only): 25		ation only): 25
Student directed learning		70	Prior Le	earning Assessment an	d Recognition (PLAR)
			PLAR cannot be awarded for this course because:		• • •
			This is a	a capstone course.	
	Total hours	90	Transfe	er Credit (See <u>bctransfe</u>	rquide.ca.)
				r credit already exists: N	
Scheduled Laboratory Hours	. 57		Submit	outline for (re)articulation	: No
Labs to be scheduled independent of lecture	nours: 🖄 No	o 🗌 Yes		s, fill in <u>transfer credit forr</u>	
Department approval			1	Date of meeting:	May 9, 2023
Faculty Council approval				Date of meeting:	June 2, 2023
Undergraduate Education Committee (UEC) approval				Date of meeting:	November 24, 2023

VA 405 University of the Fraser Valley Official Undergraduate Course Outline Page 2 of 2 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: Demonstrate technical proficiency in techniques, materials, and contexts of making related to chosen area(s) of studio practice. Create artworks that investigate themes, ideas and/or theories. 2. 3. Synthesize creative research questions about personal studio practice. Collaborate respectfully and creatively with diverse peers and community members. 4. Employ self-reflection, contextual analysis, and constructive feedback to evaluate own and others' creative works. 5. 6. Interpret how art responds to contemporary visual culture, with reference to diverse examples of art practice, including Indigenous art. 7. Engage with contemporary practices in visual art exhibition development and installation. 8. Articulate own relationship to land, positionality, and responsibility, with explicit reference to settler/Indigenous and intersectional positionalities, in relation to their own art practice. Recommended Evaluation Methods and Weighting (Evaluation should align to learning outcomes.) Assignments: 40% Portfolio: 30% % 30% % % Project: Details: NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor. Typical Instructional Methods (Guest lecturers, presentations, online instruction, field trips, etc.) Lectures, presentations, group work, class discussions, studio work, field trips, guest speakers, workshops. 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 Oh Canada: Contemporary Art from North America, 1. Textbook Markonish, Denise., ed. 2012 Article 2014 2. Todd, Zoe Indigenizing the Anthropocene 3. Textbook Boon, Marcus and Gabriel Levine, ed. Practice, Whitechapel: Documents of Contemporary Art 2018 Texts, journals, and visual resources reflect contemporary artists and practices; resources will 4. vary by instructor and year to year. Resource/text lists are developed in conversation with student goals and themes for their project. 5. Required Additional Supplies and Materials (Software, hardware, tools, specialized clothing, etc.) List of required materials and supplies are developed in conversation with student goals and themes for their individual projects. **Course Content and Topics** Senior Studio is a class designed for self-directed growth. Course structure, meetings and critiques are intended to help research, develop, and facilitate the making of self-proposed projects. The aim and direction of this class is to help students cultivate their own thematic, technical, and conceptual directions within the creative process. While the course emphasis is on individual creative projects, the class also addresses how we can support the growth and development of each other's work as community of creative practitioners, in many cases working and living on unceded lands. Course content and topics may include: Writing a term proposal Developing an annotated research list How to deliver research presentations Individual studio meetings: how to prepare and participate Group discussion and critiques: strategies for engagement Drafting, writing and editing project statements Exhibiting final project statements and documentation of projects Strategies for artwork exhibition A question that guides this course offering is how can we, as a group of artists, decolonize and open spaces in contemporary art and criticism for Indigenous ways of being of being and knowing? How can we be guided by these principles as we recognize and share our

artistic gifts? This is woven across discussions throughout the full year of the course.

Memo for New Course

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 10, 2023

Subject: Proposal for new course VA 490: Directed Studies in Studio 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 new course, including how this course fits into the program(s):

VA currently has 10 directed study courses in the calendar. This is unwieldy to maintain. In addition, many students propose projects that do not fit into one of the existing shells. This course will replace those 10 courses. Prerequisites will allow students in the VA Major or Extended Minor to take a DS course.

2. Explain how the course learning outcomes align with the learning outcomes of the program(s) and contribute to students' ability to meet the <u>Institutional Learning Outcomes (ILOs)</u>:

Course Learning Outcomes	Program Learning Outcome	Institutional Learning Outcome
LO 1	Demonstrate technical proficiency in visual art techniques, materials, and contexts of making.	Demonstrate information competency Use knowledge and skills proficiently
LO 2	Create artworks that investigate themes, ideas and/or theories.	Use knowledge and skills proficiently Initiate inquiries and develop solutions to problems
LO 3	Employ self-reflection, contextual analysis, and constructive feedback to evaluate creative works.	Use knowledge and skills proficiently Pursue self-motivated and self- reflective learning
LO 4	Critically analyze visual art and visual culture from inclusive, equitable and diverse perspectives	Analyze critically and imaginatively Pursue self- motivated and self- reflective learning
LO 5	Apply methods for generating, investigating, and responding to creative research questions	Initiate inquiries and develop solutions to problems 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? NA
- Which program areas have been consulted about the course? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA and Indigenous Studies (because this course is requirement in Indigenous Arts Certificate.
- 5. If a new discipline designation is required, explain why: NA

 In what ways does this course contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our Commitment to</u> <u>Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations</u> <u>Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

Students must develop proposals for the DS that allow them to meet LO 6, so will need to identify Indigenous practices related to their project and understand those practices sufficiently to address the historical contexts, techniques, and/or approaches related to the examples.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

Students develop assessment criteria and content with their instructor, so can shape the course to meet their needs in relation to learning/creative style and challenges they encounter in their practice.

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: varies depending on project/focus.

CWC comments and responses:

Calendar description note should be removed and replaced with department permission as a prerequisite.

- 33 credits for prerequisites is unusual; why has this number been chosen? The number is the same one used in the Theatre area for the directed study prereq. Based on previous experience, after around 11 courses, students have a sense of individual interest, are aware of what is not offered through existing courses, and, have developed a working relationship with possible supervising faculty. Can revise to 35-credits, if preferable.
- As noted, "independent studio work" hours should be changed to one of the provided categories.

Again, we can revise this to "supervised studio hours", and request that this be recognized as a necessary category addition. The closest existing category would be the "supervised laboratory hours (design lab)" but an art studio is not a laboratory, so this is confusing/misleading to students.



ORIGINAL COURSE IMPLEMENTATION DATE:September 2024REVISED COURSE IMPLEMENTATION DATE:September 2024COURSE TO BE REVIEWED (six years after UEC approval):November 2029Course outline form version: 28/10/2022September 2024

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 490 Number of C			Credits:	3 Course credit policy (10	<u>)5)</u>
Course Full Title: Directed Studies in Studio					
Course Short Title: Dir Studies in Studio Pra	actice	1			
Faculty: Faculty of Humanities Department			nt (or program if no department): Visual Arts		
Calendar Description:					
A self-directed course in which a student proposes and realizes a body of work. Through independent work and regular consultation with the instructor, the student formulates their own creative research pathways, executes a major project, reflects upon studio processes and material studies, and develops critical and contextual awareness of their proposed subject matter.					eflects upon studio
Prerequisites (or NONE):	33 credits in	AH, SOCA, o	r VA, and	department permission.	
Corequisites (if applicable, or NONE):	NONE				
Pre/corequisites (if applicable, or NONE):	NONE				
Antirequisite Courses (Cannot be taken for	additional crea	dit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:			(If yes, the course will be offered under different letter		
Equivalent course(s):			designations representing different topics.)		
(If offered in the previous five years, antirequ			Directed Study course: Yes; 1 repeat for credit (See <u>policy 207</u> for more information.)		
included in the calendar description as a note for the antirequisite course(s) cannot take thi			Grading System: Letter grades		
		,	Delivery Mode: May be offered in multiple delivery modes		in multiple delivery modes
Typical Structure of Instructional Hours			Expected frequency: Infrequent		
Tutorials/workshops		5	Maximum enrolment (for information only): N/A		
Supervised studio hours		40			
			Prior Learning Assessment and Recognition (PLAR)		
			PLAR cannot be awarded for this course because:		s course because.
	Total hours	45	Directed Studies		
	Total nours	40	Transfer Credit (See <u>bctransferguide.ca</u> .)		,
Scheduled Laboratory Hours				r credit already exists: No	
Labs to be scheduled independent of lecture	hours: 🛛 No	o 🗌 Yes		outline for (re)articulation s, fill in <u>transfer credit forr</u>	
Department approval			·	Date of meeting:	May 9, 2023
Faculty Council approval				Date of meeting:	June 2, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

	s (These should contribute to students'	Illey Official Undergraduate Course	<u> </u>
	npletion of this course, students will be		unus insulutional Learning Outcome
•	•		heir colocted project
 Create artw Employ sel Critically ar Formulate r Evaluate ho 	te technical proficiency in visual art tech orks that investigate themes, ideas and f-reflection, contextual analysis, and co halyze visual art and visual culture relate methods for generating, investigating, a ow contemporary practices related to the s, including non-western and Indigenou	d/or theories. Instructive feedback to evaluate their or ed to their project from inclusive, equita nd responding to creative research qu eir project/process are informed by his	wn creative works. able, and diverse perspectives. estions.
Recommended Eva	aluation Methods and Weighting (Eva	aluation should align to learning outcom	nes.)
Project:	50%	%	%
Portfolio:	50%	%	%
OTE: The followir	ng sections may vary by instructor		
	al Methods (Guest lecturers, presenta	Please see course syllabus available	
Independent projec		ions, online instruction, field trips, etc.,) pen Educational Resources (OER)
Independent project	al Methods (Guest lecturers, presenta ts, critiques, readings, discussions. e Materials (Include online resources a	ions, online instruction, field trips, etc.,) <u>pen Educational Resources</u> (OER) d Resource Materials form.)
Independent project Texts and Resourc should be included v	al Methods (Guest lecturers, presenta ts, critiques, readings, discussions. e Materials (Include online resources a whenever possible. If more space is req Author or description Texts, journals, and visual res	ions, online instruction, field trips, etc., and Indigenous knowledge sources. <u>O</u> uired, use the <u>Supplemental Texts and</u>) <u>oen Educational Resources</u> (OER) <u>d Resource Materials form</u> .) ess details Year d practices; resources will
ndependent project Fexts and Resourc should be included v Type 1.	al Methods (Guest lecturers, presenta ts, critiques, readings, discussions. e Materials (Include online resources a whenever possible. If more space is req Author or description Texts, journals, and visual res vary by instructor and year to	ions, online instruction, field trips, etc., and Indigenous knowledge sources. <u>Or</u> uired, use the <u>Supplemental Texts and</u> Title and publication/acce ources reflect contemporary artists and) <u>oen Educational Resources</u> (OER) <u>d Resource Materials form</u> .) ess details Year d practices; resources will
ndependent project rexts and Resourc should be included w Type 1. 2. 3.	al Methods (Guest lecturers, presenta ts, critiques, readings, discussions. e Materials (Include online resources a whenever possible. If more space is req Author or description Texts, journals, and visual res vary by instructor and year to	ions, online instruction, field trips, etc., and Indigenous knowledge sources. <u>Or</u> uired, use the <u>Supplemental Texts and</u> Title and publication/acce ources reflect contemporary artists and) <u>oen Educational Resources</u> (OER) <u>d Resource Materials form.</u>) ess details Year d practices; resources will
ndependent project rexts and Resource should be included v Type 1. 2. 3. 4.	al Methods (Guest lecturers, presenta ts, critiques, readings, discussions. e Materials (Include online resources a whenever possible. If more space is req Author or description Texts, journals, and visual res vary by instructor and year to	ions, online instruction, field trips, etc., and Indigenous knowledge sources. <u>Or</u> uired, use the <u>Supplemental Texts and</u> Title and publication/acce ources reflect contemporary artists and) <u>oen Educational Resources</u> (OER) <u>d Resource Materials form.</u>) ess details Year d practices; resources will
ndependent project Fexts and Resource should be included v Type 1. 2. 3. 4. 5.	al Methods (Guest lecturers, presenta ts, critiques, readings, discussions. e Materials (Include online resources a whenever possible. If more space is req Author or description Texts, journals, and visual res vary by instructor and year to and themes for their project.	ions, online instruction, field trips, etc., and Indigenous knowledge sources. Of uired, use the <u>Supplemental Texts and</u> Title and publication/acce ources reflect contemporary artists and year. Resources are developed in con) <u>ben Educational Resources</u> (OER) <u>d Resource Materials form</u> .) ess details Year d practices; resources will versation with student goals
ndependent projec Fexts and Resourc should be included v Type 1. 2. 3. 4. 5. Required Additiona	al Methods (Guest lecturers, presenta ts, critiques, readings, discussions. e Materials (Include online resources a whenever possible. If more space is req Author or description Texts, journals, and visual res vary by instructor and year to and themes for their project.	ions, online instruction, field trips, etc., and Indigenous knowledge sources. Of uired, use the <u>Supplemental Texts and</u> Title and publication/acce ources reflect contemporary artists and year. Resources are developed in con) <u>Den Educational Resources</u> (OER) <u>d Resource Materials form.</u>) <u>ess details Year</u> d practices; resources will versation with student goals <u>tc.</u>)
ndependent project Fexts and Resourc should be included v Type 1. 2. 3. 4. 5. Required Additional	al Methods (Guest lecturers, presenta ts, critiques, readings, discussions. e Materials (Include online resources a whenever possible. If more space is req Author or description Texts, journals, and visual res vary by instructor and year to and themes for their project.	ions, online instruction, field trips, etc., and Indigenous knowledge sources. Of uired, use the <u>Supplemental Texts and</u> Title and publication/acce ources reflect contemporary artists and year. Resources are developed in con) <u>Den Educational Resources</u> (OER) <u>d Resource Materials form</u> .) <u>ess details Year</u> d practices; resources will versation with student goals <u>tc.</u>)

CWC comments and responses:

VA 113, 221, 223, 225, 231, 251, 271, 280, 283, 321, 331, 351, 360, 371, 383, 395 (revised courses)

Comments for multiple courses:

• Timetabling is not a sufficient rationale for reducing hours from 60 to 45 for VA 113, 221, 223, 225, 231, 251, 271, and 280.

The revision to 45 contact hours per term and 3-hour block is in keeping with institutional standards for visual art classes across comparable programs. Course content has been revised to be able to cover it in a 3-hour class block.

- The breakdown for typical instructional hours should use only the provided categories in the drop-down boxes:
 - VA 280 and 371 both include "critiques"; could these hours be combined with "tutorials/workshops"?

Critiques are a distinct instructional method, allowing for in-person feedback from instructor and peers. Recognizing it as a distinct instructional method is important for articulation.

 VA 331, VA 351, VA 371 include "student directed learning". This has been a problematic category in the past, as it is unclear whether the hours are independent or instructor-supervised. Could these hours also be combined with "tutorials/workshops"?

We can revise this to "supervised studio hours" and request that this be recognized as a necessary category addition. The closest existing category would be the "supervised laboratory hours (design lab)" but an art studio is not a laboratory, so this is confusing/misleading to students.

• Evaluations that include both a project and portfolio may require additional details. Are the projects included in the portfolios?

As per institutional standards, faculty specify additional details and the requirements of the portfolio in their syllabi. The portfolio tends to be a culminative assessment of growth across the term, but the inclusion of previous projects takes different forms depending on the instructor, with regards to the expectations of continual reworking of projects and inclusion of new materials.

Are there sample texts that can/should be included in any of VA 113, 225 (101), 251, 271, 280, 321, 271, 383, or 395? Many of these courses include a note that texts will vary by instructor, but that is already noted on the course outline form. Sample texts can help give students, sessional instructors, and transfer credit institutions a better picture of the course.

VA faculty consulted opted not to include specific texts. Most course materials shift continually depending on term/instructor; and often in the mode of a slide-lecture as space for how students meet the materials (vs textbooks/ readings).

Memo for Course Changes

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 16, 2023

Subject: Proposal for revision of VA 113: Introduction to Drawing

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
 - \boxtimes 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
 - \Box Other Please specify:
- Rationale for change: VA 113 is due for review and is being updated as part of VA curriculum changes. Main changes are updates to learning outcomes to meet best practices for curriculum and to ensure outcomes are clearly stated for students. Hours are changed from 60 to 45, reflecting changes to many studio courses to allow easier timetabling from student perspective.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: NA
- 4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? Yes GDD. No impact on GDD program.
 - 5. Which program areas have been consulted about the change(s)? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA.
- 6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

To meet LO 5, instructors must introduce examples of Indigenous drawing practices and contextualize them culturally and politically. Examples of Indigenous artists whose work might be included in the course are listed as bullet point 8 of course content, and through discussion of their

work in relation to Indigenous resurgence, are examples of how the articles of UNDRIP (namely article 11) might be incorporated into the course. In addition discussions of appropriation (content #3) and of situated knowledge in relation to art practice (content #11) provide spaces where Indigenous perspectives on ownership of knowledge and artistic practices and positionality can be introduced conceptually.

- 7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods? Learning outcome 1 addresses diverse drawing practices and ways of critically engaging with diverse practices through an EDI lens. Learning outcome 6 provides space for students to explore how their own ways of engaging with the world and their own strengths can be part of their drawing practice.
- 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): \$100-200



ORIGINAL COURSE IMPLEMENTATION DATE: REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 28/10/2022 May 2005 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 113 Number of Cu			Credits:	3 Course credit policy (1	<u>05)</u>	
Course Full Title: Introduction to Drawing						
Course Short Title: Intro to Drawing		r				
Faculty: Faculty of Humanities Department (c)			t (or prog	gram if no department):	Visual Arts	
Calendar Description:						
Students explore introductory drawing skills and the important role drawing plays in Indigenous and global contemporary art and cultures. Materials, ideas, and techniques are demonstrated as students develop strategies for individual expression through traditional and experimental drawing methods.						
Note: This course may utilize nude models.						
Prerequisites (or NONE):	None.					
Corequisites (if applicable, or NONE):	NONE					
Pre/corequisites (if applicable, or NONE):	NONE					
Antirequisite Courses (Cannot be taken for	additional cred	lit.)	Course	Details		
Former course code/number:			Special	pecial Topics course: No		
Cross-listed with:			(If yes, the course will be offered under different letter			
Equivalent course(s):			designations representing different topics.) Directed Study course: No			
(If offered in the previous five years, antirequ				policy 207 for more infor	mation.)	
included in the calendar description as a note for the antireguisite course(s) cannot take this			Grading System: Letter grades		,	
		,	Delivery Mode: May be offered in multiple delivery modes			
Typical Structure of Instructional Hours			-	ed frequency: Every sem		
Lecture/seminar		15	Maximum enrolment (for information only): 25			
Supervised studio hours		30				
			Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.			
			PLAR	available for this course	2.	
	Total haura	45				
	Total hours	45	Transfer Credit (See <u>bctransferguide.ca</u> .)			
Scheduled Laboratory Hours				r credit already exists: Ye		
Labs to be scheduled independent of lecture	hours: 🛛 No	⊃ □ Yes		outline for (re)articulatior s, fill in <u>transfer credit for</u>		
Department approval				Date of meeting:	May 9, 2023	
Faculty Council approval				Date of meeting:	June 2, 2023	
Undergraduate Education Committee (UEC	C) approval			Date of meeting:	November 24, 2023	

AGENDA ITEM # 3.8.

Learning Ontrome	(These should contribu	te to students' abilit	/ to meet program outcom	es and thus Institutions	I Learning Outcomes
•	npletion of this course, st	-	, .		ounning outcomes
·	•		ntemporary visual culture	from inclusive equitab	le and diverse
perspective	S.			nom inclusive, equilab	
 Apply introc Practice ob 	luctory technical and cor	nceptual drawing me	thods.		
	uses of different drawing	a materials and their	properties.		
Discuss hor	w Indigenous artists emp	loy drawing practice	es as a tool for cultural and	d political expression.	
	personal approach to dra spectfully to the ideas ar		S.		
•	. ,				
Recommended Eva	luation Methods and W	Veighting (Evaluatio	on should align to learning	outcomes.)	
Project:	30%	Portfolio:	20%		%
Assignments:	50%		%		%
Details:		•			
Assignments include	10% sketchbook				
NOTE: The following	a soctions may yory b		e see course syllabus av	ailable from the instru	ictor
NOTE. The followin	ig sections may vary by	y instructor. Flease	see course synabus av		
Typical Instruction	al Methods (Guest lectu	rers, presentations,	online instruction, field trip	os, etc.)	
	ercises, independent pro	ojects, critiques, ima	ge presentations, sketchb	ook assignments, demo	onstrations, readings
discussions.					
			digenous knowledge soui		
should be included v	vhenever possible. If mo	re space is required	use the <u>Supplemental Te</u>	exts and Resource Mate	erials form.)
Туре	Author or des	•	Title and publication		Year
1.			es reflect contemporary ar	tists and practices; reso	urces will
•	vary by instruct	or and year to year.			
2.					
3.					
3. 4.					
3.					
3. 4. 5.	I Supplies and Materia	Is (Software, hardw	are, tools, specialized clot	hing, etc.)	
3. 4. 5. Required Additiona			•	- /	
3. 4. 5. Required Additiona			are, tools, specialized clou or on the first day of class	- /	
3. 4. 5. Required Additiona	ructor; list will be given t		•	- /	
 3. 4. 5. Required Additional Supplies vary by inst Course Content and 	ructor; list will be given t	o students by email	or on the first day of class	- /	
 3. 4. 5. Required Additional Supplies vary by inst Course Content and Shape, form Two-dimention 	ructor; list will be given to d Topic n and line: understanding sional shape, building vo	o students by email y variation in line we lume and mark-mał	or on the first day of class ight		
 3. 4. 5. Required Additional Supplies vary by instance of the second se	ructor; list will be given to d Topic n and line: understanding sional shape, building vo jinal and authentic? on th	o students by email g variation in line we lume and mark-mak	or on the first day of class ight ing irce images, plagiarism, "o	s. priginality" and appropria	ation
 3. 4. 5. Required Additional Supplies vary by instance of the second se	and line: understanding sional shape, building vo jinal and authentic? on the ing: the importance of co	o students by email g variation in line we lume and mark-mak ne ethical use of sou ntrast and spatial sh	or on the first day of class ight ing irce images, plagiarism, "o ifts and grounding in a co	s. priginality" and appropria	ation
 3. 4. 5. Required Additional Supplies vary by inst Course Content and Shape, form Two-dimention What is original Value build Perspective 	ructor; list will be given to d Topic n and line: understanding sional shape, building vo jinal and authentic? on th	o students by email g variation in line we lume and mark-mak ne ethical use of sou ntrast and spatial sh ross cultural traditio	or on the first day of class ight ing irce images, plagiarism, "o ifts and grounding in a co	s. priginality" and appropria	ation
 3. 4. 5. Required Additional Supplies vary by instance of the second se	d Topic n and line: understanding sional shape, building vo jinal and authentic? on th ing: the importance of co drawing and realism ac d measuring: essential life artists and identity in soc	o students by email g variation in line we lume and mark-mak ne ethical use of sou ntrast and spatial sh ross cultural traditio fe drawing skills siety	or on the first day of class ight ing irce images, plagiarism, "o ifts and grounding in a co n, place and time	briginality" and appropria	
 3. 4. 5. Required Additional Supplies vary by instance of the second se	d Topic n and line: understanding sional shape, building vo jinal and authentic? on th ng: the importance of co e drawing and realism ac d measuring: essential life artists and identity in soor resurgence in drawing p	o students by email g variation in line we lume and mark-mak ne ethical use of sou ntrast and spatial sh ross cultural traditio fe drawing skills siety	or on the first day of class ight ing irce images, plagiarism, "o ifts and grounding in a co	briginality" and appropria	
3. 4. 5. Required Additional Supplies vary by inst Course Content and • Shape, form • Two-diment • What is orig • Value build • Perspective • Sighting an • The role of • Indigenous Pootoogool	and line: understanding sional shape, building vo ginal and authentic? on the ing: the importance of co e drawing and realism ac d measuring: essential lift artists and identity in soc resurgence in drawing p c's illustrations	o students by email y variation in line we lume and mark-mak- ne ethical use of sou ntrast and spatial sh ross cultural tradition fe drawing skills ciety ractices: Luke Mars	or on the first day of class ight ing irce images, plagiarism, "o ifts and grounding in a co n, place and time ton's Bentwood box, Mich	originality" and appropria mposition ael Yahgulanaas' Comi	cs, Annie
 3. 4. 5. Required Additional Supplies vary by inst Course Content and Shape, form Two-dimention What is original Value build Perspective Sighting an The role of Indigenous Pootoogool Colour theory tone, shade 	ructor; list will be given to d Topic in and line: understanding sional shape, building vo inal and authentic? on the ing: the importance of co e drawing and realism ac d measuring: essential lift artists and identity in soc resurgence in drawing p c's illustrations ry: foundational knowled e, chromatic blacks and co	o students by email g variation in line we lume and mark-mak- ne ethical use of sou ntrast and spatial sh ross cultural traditio fe drawing skills siety ractices: Luke Mars lge of colour wheel to complementary color	or on the first day of class ight ing irce images, plagiarism, "o ifts and grounding in a co n, place and time ton's Bentwood box, Mich raditions, primary, second urs	priginality" and appropria mposition ael Yahgulanaas' Comi lary and tertiary colours	cs, Annie , hue, saturation, tint
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 3. 4. 5. Required Additional Supplies vary by inst Course Content and Shape, form Two-dimention What is origing Value build Perspective Sighting an The role of Indigenous Pootoogool Colour theory Colour theory tone, shade Texture and Concepts, or 	d Topic and line: understanding sional shape, building vo jinal and authentic? on the ing: the importance of co- e drawing and realism ac- d measuring: essential life artists and identity in soc- resurgence in drawing p- c's illustrations ry: foundational knowled e, chromatic blacks and co- d emphasis: directing the content and form: the me	o students by email o variation in line we lume and mark-mak- ne ethical use of sou ntrast and spatial sk ross cultural traditio fe drawing skills siety ractices: Luke Mars lge of colour wheel to complementary colous viewer's eye, creat dium as the messag	or on the first day of class ight ing irce images, plagiarism, "o ifts and grounding in a co n, place and time ton's Bentwood box, Mich raditions, primary, second urs	riginality" and appropria mposition ael Yahgulanaas' Comi lary and tertiary colours I negative space and dii	cs, Annie , hue, saturation, tint rectional movement
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Memo for Course Changes

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 16, 2023

Subject: Proposal for revision of VA 221 Drawing Fundamentals

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
 - \Box 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
 - \Box Other Please specify:
- Rationale for change: VA 221 is due for review and is being updated as part of VA curriculum changes. Main changes are updates to learning outcomes to meet best practices for curriculum and to ensure outcomes are clearly stated for students. Hours are changed from 60 to 45, reflecting changes to many studio courses to allow easier timetabling from student perspective. Course title is changed to be consistent with other 200-level studio courses.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: NA
- 4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? BMA Digital Entertainment Arts concentration, no impact.
- 5. Which program areas have been consulted about the change(s)? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA.
- 6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

To meet LO 6, instructors must introduce examples of Indigenous drawing practices, contextualize them culturally, and address specific aesthetic features of drawing practices emerging from different

Indigenous cultures. Examples of significant Indigenous artists whose work might be included in the course are listed as bullet point 8 of course content, and this list represents a cross section of drawing practices from a range of Indigenous cultures. Course content bullet point 9 provides an example of how interdisciplinarity in Indigenous artistic practices might be addressed, providing space for instructors to connect a range of Indigenous practices and to address transhistorical ways of looking at cultural continuity in Indigenous art practices (as opposed to traditional/contemporary binaries).

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

Learning outcome 3 provides space for students to identify and implement personal approaches to drawing practices. In class assignments (especially around experimental drawing processes) provide opportunities for students to try out approaches to drawing and to explore diverse ways of seeing and representation in their practice.

- 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): \$100-200



ORIGINAL COURSE IMPLEMENTATION DATE: REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 28/10/2022

September 2016 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 221		Number of	Credits:	3 Course credit policy (1	<u>105)</u>
Course Full Title: Drawing Fundamentals					
Course Short Title: Drawing Fundamentals					
			nt (or program if no department): Visual Arts		
Calendar Description:					
Students advance their understanding of com and global perspectives on drawing. Focused and white and colour applications.					
Note: This course may utilize nude models.					
Prerequisites (or NONE): VA 101 or VA 113. Note: A 100 or VA 113.		As of Sept	ember 2025, prerequisite	es will change to one of VA	
Corequisites (if applicable, or NONE):	NONE				
Pre/corequisites (if applicable, or NONE):	NONE				
Antirequisite Courses (Cannot be taken for	additional cred	lit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:				s, the course will be offer	
Equivalent course(s):			designations representing different topics.) Directed Study course: No		
(If offered in the previous five years, antirequi				policy 207 for more infor	mation.)
included in the calendar description as a note for the antirequisite course(s) cannot take this					
		,			
Typical Structure of Instructional Hours			-	ed frequency: Annually	
Lecture/seminar		5	Maximum enrolment (for information only): 25 Prior Learning Assessment and Recognition (PLAR)		
Tutorials/workshops		10			
Supervised studio hours		30			
			PLAR IS	s available for this course	3.
	Total hours	45			
	Total Hours	4J	Transfer Credit (See <u>bctransferguide.ca</u> .)		
Scheduled Laboratory Hours				r credit already exists: Y	
Labs to be scheduled independent of lecture	hours: 🛛 No	⊃ □ Yes		outline for (re)articulatior s, fill in <u>transfer credit for</u>	
Department approval			·	Date of meeting:	May 9, 2023
Faculty Council approval				Date of meeting:	June 2, 2023
Undergraduate Education Committee (UEC	C) approval			Date of meeting:	November 24, 2023

Learnir	ng Outcomes (The	ese should contribute to stude	nts' ability to meet program outcomes and thus Institutional L	earning Outcome
Upon si	uccessful completi	on of this course, students will	be able to:	
1. 2. 3. 4. 5. 6.	Distinguish the p Implement a pers Respond respect Articulate why dr Discuss diverse	fully to the critical feedback of awing matters – to themselves	awing materials. cesses and theme development. ^c others. s and to communities, throughout the past, present and future from inclusive and equitable perspectives, including the cult	
Recom	mended Evaluati	on Methods and Weighting (Evaluation should align to learning outcomes.)	
Assigr	nments:	70%	%	%
Projec	xt:	30%	%	%
Typical	I Instructional Me		or. Please see course syllabus available from the instruct ntations, online instruction, field trips, etc.)	or.
			es and Indigenous knowledge sources. <u>Open Educational Re</u> required, use the <u>Supplemental Texts and Resource Materia</u>	
Ту	ре	Author or description	Title and publication/access details	Year
1. Te>	ktbook	Elderton, Louisa and Rebe (editors)	ecca Morrill Vitamin D3: today's best in contemporary drav Phaidon	ving, 2021
2.		Texts, journals, and visual vary by instructor and year	resources reflect contemporary artists and practices; resource r to year.	ces will
3.				
4. 5.				
•	ed Additional Sup		e, hardware, tools, specialized clothing, etc.)	
• • •	Advanced explor Still life drawing Strategies for art	rotocols and procedures ation of technical drawing func iculating shadow, light and for		
• • •	Experimental dra Examples of Indi Canadien, and th	ntemporary abstract drawing ta wing processes genous drawing practices, tec le Cape Dorset artists.	hniques, forms with artists such as Sonny Assu, Norval Morr	
•			ctices and other forms of cultural knowledge, such as beadir ny Malbeuf) and weaving (Angela George)	ig practices

Memo for Course Changes

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 16, 2023

Subject: Proposal for revision of VA 223 Painting Fundamentals

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
 - \Box Other Please specify:
- 2. Rationale for change: VA 223 is due for review and is being updated as part of VA curriculum changes. Main changes are updates to learning outcomes to meet best practices for curriculum and to ensure outcomes are clearly stated for students. Hours are changed from 60 to 45, reflecting changes to many studio courses to allow easier timetabling from student perspective. Course title is changed to be consistent with other 200-level studio courses. A prerequisite is now added to be consistent with other 200-level studio courses and to ensure students are adequately prepared for general expectations of a 200-level studio course.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: 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)? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA.
- 6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

In order to meet LO 6, instructors must discuss Indigenous painting practices, their relationship to other art practices, and Indigenous artists' understanding of interdisciplinarity in art practices. Examples of Indigenous painters whose work might be included are Chantelle Trainor-Matties and Alex Janvier.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

Learning outcome 4 provides space for students to identify and implement personal approaches to painting practices. Course content addresses bias in art via topics such as techniques to avoid "universalism" in relation to skin tones.

- 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): \$100-200



ORIGINAL COURSE IMPLEMENTATION DATE: REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 28/10/2022

September 1992 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 223	Number	of Credits: 3	Course o	credit policy (105)		
Course Full Title: Painting Fundamentals	•					
Course Short Title: Painting Fundamentals						
Faculty: Faculty of Humanities	Department (or program if no department): Visual Arts				S	
Calendar Description:						
Students learn about and practice historical an explored in context, with introductions to paint artists, are included.						
Prerequisites (or NONE):	Prequisites (or NONE): None. Note: As of September 2			5, prerequisites will chan	ge to VA 100.	
Corequisites (if applicable, or NONE):	NONE					
Pre/corequisites (if applicable, or NONE):	NONE					
Antirequisite Courses (Cannot be taken for	additional cred	lit.)	Course	Details		
Former course code/number: FA 123, VA 123	3		Special	Topics course: No		
Cross-listed with:				s, the course will be offer		
Equivalent course(s):			Ű	nations representing diff	erent topics.)	
(If offered in the previous five years, antirequi			Directed Study course: No (See policy 207 for more information.)			
included in the calendar description as a note for the antirequisite course(s) cannot take this	that students	with credit	Grading System: Letter grades			
			-		in multiple delivery modes	
Typical Structure of Instructional Hours				•	in multiple delivery modes	
Lecture/seminar		5	Expected frequency: Annually			
Tutorials/workshops		10	Maximum enrolment (for information only): 25 Prior Learning Assessment and Recognition (PLAR)			
Supervised studio hours		30				
			PLAR is available for this course.			
	Total hours	45	Transfe	er Credit (See <u>bctransf</u> e	erguide.ca.)	
Scheduled Laboratory Hours			Transfe	r credit already exists: Y	es	
Labs to be scheduled independent of lecture l	nours: 🛛 No	> 🗌 Yes		outline for (re)articulation s, fill in <u>transfer credit for</u>		
Department approval				Date of meeting:	May 9, 2023	
Faculty Council approval				Date of meeting:	June 2, 2023	
Undergraduate Education Committee (UEC) approval			Date of meeting:	November 24, 2023	

	hese should contribu	te to students' ability	to meet program outcom	nes and thus Institutional Learning O	utcome
Upon successful comple	etion of this course, s	udents will be able to	:	-	
		materials and equipm			
2. Apply a variety	of historical and con	temporary painting tee	chniques.		
		d image development	t in painting. ses and theme generation	n	
5. Participate resp	pectfully in group feed	dback sessions (for ov	wn work and work of pee	ers).	
	ainting practices are i ling Indigenous art.	ntegrated into interdis	sciplinary art practices, v	with reference to diverse examples of	art
		clusive and equitable	perspectives, demonstra	ating self-awareness and self-position	ning.
Recommended Evalua	tion Methods and V	leighting (Evaluation	n should align to learning	outcomes.)	
Assignments:	40%	Project:	40%		%
Portfolio:	20%		%		%
Details:					
Details.					
NOTE: The following s	ections may vary by	/ Instructor. Please	see course syllabus av	vailable from the instructor.	
Typical Instructional N	lethods (Guest lectu	rers, presentations, o	nline instruction, field tri	os, etc.)	
Lecture/slides, class crit	iques, technical exer	cises, painting/drawin	g assignments.		
Texts and Resource M	aterials (Include onli	ne resources and Ind	iaenous knowledae sou	rces. Open Educational Resources (
				exts and Resource Materials form.)	0210
Туре	Author or des	cription	Title and publication		Year
1. Textbook			The Landscape Pair Group	nter's Workbook, Quarto Publishing	2021
2. Textbook	Gottsegen, Mar	k David		ook, Watson-Guptill	
	Colloogon, ma		Publishers		
3.					2021
3. 4.					2021
3.					2021
3. 4. 5.	upplies and Materia	Is (Software, hardwar	re, tools, specialized clo	thing, etc.)	2021
3. 4. 5. Required Additional St		•	· · · ·	thing, etc.)	2021
3. 4. 5. Required Additional St Supplies vary by instruc	tor and are based on	•	· · · ·	thing, etc.)	2021
3. 4. 5. Required Additional So Supplies vary by instruc Course Content and Te	tor and are based on	acrylics and water-ba	· · · ·	thing, etc.)	2021
3. 4. 5. Required Additional So Supplies vary by instruc Course Content and To • Introduction to	tor and are based on opics paint studio materials	acrylics and water-ba	· · · ·	thing, etc.)	2021
3. 4. 5. Required Additional Se Supplies vary by instruc Course Content and Te Introduction to Surface prepar	tor and are based on opics paint studio materials rations and underpair	acrylics and water-ba	· · · ·	thing, etc.)	2021
3. 4. 5. Required Additional So Supplies vary by instruc Course Content and To • Introduction to	tor and are based on opics paint studio materials rations and underpair and mixing	acrylics and water-ba	· · · ·	thing, etc.)	2021
3. 4. 5. Required Additional Se Supplies vary by instruc Course Content and Te Introduction to Surface prepar Colour theory a Composition ar Still life and observations	tor and are based on opics paint studio materials rations and underpair and mixing nd action servational painting a	acrylics and water-bases and equipment ting	· · · ·	thing, etc.)	2021
3. 4. 5. Required Additional Se Supplies vary by instruc Course Content and Te Introduction to Surface prepar Colour theory a Colour theory a Still life and obs Monochromatic	tor and are based on opics paint studio materials rations and underpain and mixing nd action servational painting a c and polychromatic s	acrylics and water-bases and equipment ting pproaches studies	· · · ·	thing, etc.)	2021
3. 4. 5. Required Additional Se Supplies vary by instruc Course Content and Te Introduction to Surface prepar Colour theory a Composition ar Still life and ob Monochromatic Working from p	tor and are based on opics paint studio materials ations and underpain and mixing nd action servational painting a c and polychromatic s photographic source r	acrylics and water-ba s and equipment ting pproaches studies naterial	ased media.		2021
3. 4. 5. Required Additional So Supplies vary by instruc Course Content and To Introduction to Surface prepar Colour theory a Composition ar Still life and ob Monochromatic Working from p Palette strategi Portrait painting	tor and are based on opics paint studio materials ations and underpain and mixing nd action servational painting a c and polychromatic s shotographic source r ies to address misund g	acrylics and water-ba and equipment ting pproaches tudies naterial derstandings/racism a	· · · ·		2021
3. 4. 5. Required Additional Si Supplies vary by instruc Course Content and To Introduction to Surface prepar Colour theory a Composition an Still life and ob Monochromatic Working from p Palette strategi Portrait painting Painting in con	tor and are based on opics paint studio materials ations and underpain and mixing nd action servational painting a c and polychromatic s ohotographic source r ies to address misund g text with contempora	acrylics and water-ba and equipment ting pproaches tudies naterial derstandings/racism a	ased media. Iround "universal" skin to	ones	
3. 4. 5. Required Additional Se Supplies vary by instruct Course Content and Te Introduction to Surface prepar Colour theory a Composition ar Still life and ob Monochromatic Working from p Palette strategi Portrait painting Painting in con Diverse paintin	tor and are based on opics paint studio materials ations and underpain and mixing nd action servational painting a c and polychromatic s ohotographic source r ies to address misund g text with contempora	acrylics and water-ba and equipment ting pproaches tudies naterial derstandings/racism a ry critical writing hasis on the cultural s	ased media. Iround "universal" skin to		
3. 4. 5. Required Additional Set Supplies vary by instruct Course Content and Te Introduction to Surface prepar Colour theory a Composition ar Still life and obs Monochromatic Working from p Palette strategi Portrait painting Painting in con Diverse paintin Chantelle Trair Experimentatio	tor and are based on opics paint studio materials rations and underpain and mixing nd action servational painting a c and polychromatic s obtographic source r ies to address misund g text with contempora g practices with emp nor-Matties and Alex on and abstraction in	acrylics and water-ba and equipment ting pproaches tudies naterial derstandings/racism a ry critical writing hasis on the cultural s Janvier painting	ased media. around "universal" skin to pecificity of Indigenous	ones painting practices, featuring artists s	
3. 4. 5. Required Additional Set Supplies vary by instruct Course Content and Te Introduction to Surface prepar Colour theory a Composition ar Still life and obs Monochromatic Working from p Palette strategi Portrait painting Painting in con Diverse paintin Chantelle Trair Experimentatio	tor and are based on opics paint studio materials rations and underpain and mixing nd action servational painting a c and polychromatic s obtographic source r ies to address misund g text with contempora g practices with emp nor-Matties and Alex on and abstraction in	acrylics and water-ba and equipment ting pproaches tudies naterial derstandings/racism a ry critical writing hasis on the cultural s Janvier painting	ased media. Iround "universal" skin to	ones painting practices, featuring artists s	

Memo for Course Changes

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 16, 2023

Subject: Proposal for revision of VA 225 Figure Drawing Fundamentals (formerly VA 101)

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
 - \Box 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: VA 101 was due for review and is being updated as part of VA curriculum changes. Main changes are updates to learning outcomes to meet best practices for curriculum and to ensure outcomes are clearly stated for students. The course has moved from the 100 to the 200 level, reflecting that this is a more specialized course than other 100-level offerings and that a level of academic and social maturity is required for students to engage in figure drawing. Hours are changed from 60 to 45, reflecting changes to many studio courses to allow easier timetabling from student perspective. Course title is changed to be consistent with other 200-level studio courses. A prerequisite is now added to be consistent with other 200-level studio course.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: NA. Previous learning outcomes of 100-level course were more appropriate to a 200-level course.
- 4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? BMA Digital Entertainment Arts concentration, no impact.
- 5. Which program areas have been consulted about the change(s)? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA.
- In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan, Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP)</u>.

Course content addresses inclusive approaches to figure drawing, particularly in relation to representation of diverse bodies, including representations of Indigenous bodies. This will typically be addressed through slide lectures/image-based lectures by the instructor introducing examples of artists' representations of Indigenous bodies. In addition, the course includes content examples of Indigenous figure drawing in relation to resurgence and anti/de colonialism. Because the examples included in the course are intended to be largely contemporary, the specific Indigenous artists whose practices will be introduced in the course will change regularly.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

The course explicitly addresses diversity across bodies, both in historical contexts (LO 8) and contemporary practices. In discussing diverse bodies in figure drawing, the instructor frames content within the lens of inclusion and equity-based approaches. The ethics of figure drawing are addressed as part of course content.

- 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): \$100-200

CWC comment and response:

 Is it really necessary to change the course? There is no functional difference between a 100- and 200-level course, and Advising has noted that this often causes problems for students who take both versions of the course without realizing that they can only receive credit for one. Pre-Check strongly recommends leaving this as VA 101.

As per the course change memo, the functional difference of the change is to highlight that this is no longer an entry-level course. While an introduction to figure drawing, it is not an introduction to drawing broadly, and we are updating the course to require a pre-requisite, to ensure students arrive with the necessary maturity for working with live models. We have a note on the course outline flagging that students who have taken VA101 cannot take this revised course again for credit.



ORIGINAL COURSE IMPLEMENTATION DATE: REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 28/10/2022 September 2016 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 225	Number	of Credits: 3	Course	credit policy (105)		
Course Full Title: Figure Drawing Fundamen	tals					
Course Short Title: Figure Drawing Fundame	entals					
Faculty: Faculty of Humanities Department (or program if no department):					3	
Calendar Description:						
Students will investigate the formal and conce model. A variety of live drawing techniques an as it pertains to contemporary art practice and	d in-class mat					
Note: This course utilizes nude models.						
Note: Students with credit for VA 101 cannot t	ake this cours	e for further c	redit.			
Prerequisites (or NONE):	None. Note:	As of Septer	nber 2025	i, prerequisites will chang	ge to VA 100 or VA 113.	
Corequisites (if applicable, or NONE):	NONE					
Pre/corequisites (if applicable, or NONE):	NONE					
Antirequisite Courses (Cannot be taken for a	additional cred	lit.)	Course	Details		
Former course code/number: VA 101			Special	Topics course: No		
Cross-listed with:				, the course will be offer		
Equivalent course(s): VA 101				nations representing diffe	erent topics.)	
(If offered in the previous five years, antirequis			Directed Study course: No (See policy 207 for more information.)			
included in the calendar description as a note for the antirequisite course(s) cannot take this				Grading System: Letter grades		
				, C	in multiple delivery modes	
Typical Structure of Instructional Hours			-	ed frequency: Annually		
Lecture/seminar		10	Maximum enrolment (for information only): 25			
Tutorials/workshops		5		Υ.	.,	
Supervised studio hours		30	Prior Learning Assessment and Recognition (PLAR)			
			PLAR IS	available for this course).	
	Total hours	45	Transfe	er Credit (See bctransfe	rauide.ca.)	
		.		r credit already exists: Y	,	
Scheduled Laboratory Hours	<u></u>			outline for (re)articulation		
Labs to be scheduled independent of lecture h	nours: 🖂 No	⊃ ∐ Yes		s, fill in <u>transfer credit for</u>		
Department approval				Date of meeting:	May 9, 2023	
Faculty Council approval				Date of meeting:	June 2, 2023	
Undergraduate Education Committee (UEC) approval			Date of meeting:	November 24, 2023	

AGENDA ITEM # 3.8.

Learning Outcomes	(These should contribute to stude	ents' ability to meet program outcon	nes and thus Institutional Learning	g Outcome
- Upon successful com	, pletion of this course, students wi	ll be able to:	·	
 Implement ex Employ a rar Identify the fe 	xperimental figure drawing proces nge of 2D drawing materials. ormal and conceptual elements of	nical study, proportion, compositior sses. f timed, live figure drawing, with refi		ches to
 Respond res Discuss dive Explain how 	ersonal approach to figure drawing pectfully to the ideas and feedbac rse artwork, including examples c	g processes. k of others. f Indigenous figure drawing, from i formed by historical contexts, techi		
Recommended Eval	uation Methods and Weighting	(Evaluation should align to learning	g outcomes.)	
Assignments:	60%	%		%
Portfolio:	40%	%		%
Assignments include 2		or. Please see course syllabus a		
Lectures, in-class exe discussions.	rcises, independent projects, criti	entations, online instruction, field tri ques, slide presentations, sketchbo ces and Indigenous knowledge sou	ook assignments, demonstrations,	Ū.
Lectures, in-class exe discussions. Texts and Resource should be included wi	rcises, independent projects, criti Materials (Include online resourd nenever possible. If more space is	ques, slide presentations, sketchbo res and Indigenous knowledge sou s required, use the <u>Supplemental T</u>	rces. <u>Open Educational Resource</u> exts and Resource Materials form	es (OER)
Lectures, in-class exe discussions. Texts and Resource	rcises, independent projects, criti Materials (Include online resourd nenever possible. If more space is Author or description	ques, slide presentations, sketchbo res and Indigenous knowledge sou s required, use the <u>Supplemental T</u> Title and publicatio I resources reflect contemporary and	nok assignments, demonstrations, rces. <u>Open Educational Resource</u> exts and Resource Materials form on/access details	<u>es</u> (OER) .) Year
Lectures, in-class exe discussions. Texts and Resource should be included wh Type 1. 2.	rcises, independent projects, critic Materials (Include online resource nenever possible. If more space is Author or description Texts, journals, and visua	ques, slide presentations, sketchbo res and Indigenous knowledge sou s required, use the <u>Supplemental T</u> Title and publicatio I resources reflect contemporary and	nok assignments, demonstrations, rces. <u>Open Educational Resource</u> exts and Resource Materials form on/access details	es (OER) .) Year
Lectures, in-class exe discussions. Texts and Resource should be included wh Type 1. 2. 3.	rcises, independent projects, critic Materials (Include online resource nenever possible. If more space is Author or description Texts, journals, and visua	ques, slide presentations, sketchbo res and Indigenous knowledge sou s required, use the <u>Supplemental T</u> Title and publicatio I resources reflect contemporary and	nok assignments, demonstrations, rces. <u>Open Educational Resource</u> exts and Resource Materials form on/access details	es (OER) .) Year
Lectures, in-class exe discussions. Texts and Resource should be included wh Type 1. 2. 3. 4.	rcises, independent projects, critic Materials (Include online resource nenever possible. If more space is Author or description Texts, journals, and visua	ques, slide presentations, sketchbo res and Indigenous knowledge sou s required, use the <u>Supplemental T</u> Title and publicatio I resources reflect contemporary and	nok assignments, demonstrations, rces. <u>Open Educational Resource</u> exts and Resource Materials form on/access details	es (OER) .) Year
Lectures, in-class exe discussions. Texts and Resource should be included wh Type 1. 2. 3. 4. 5.	rcises, independent projects, critic Materials (Include online resource nenever possible. If more space is Author or description Texts, journals, and visua vary by instructor and year	ques, slide presentations, sketchbo res and Indigenous knowledge sou s required, use the <u>Supplemental T</u> Title and publicatio I resources reflect contemporary and	rces. <u>Open Educational Resource</u> exts and Resource <u>Materials form</u> on/access details tists and practices; resources will	es (OER) .) Year
Lectures, in-class exe discussions. Texts and Resource should be included wh Type 1. 2. 3. 4. 5. Required Additional	rcises, independent projects, critic Materials (Include online resource nenever possible. If more space is Author or description Texts, journals, and visua vary by instructor and year Supplies and Materials (Softwa	ques, slide presentations, sketchbo ces and Indigenous knowledge sou s required, use the <u>Supplemental Tr</u> Title and publicati I resources reflect contemporary and r to year.	rces. <u>Open Educational Resource</u> exts and Resource <u>Materials form</u> on/access details tists and practices; resources will	es (OER) .) Year
Lectures, in-class exe discussions. Texts and Resource should be included wh Type 1. 2. 3. 4. 5. Required Additional Course Content and • Protocols an	rcises, independent projects, criti Materials (Include online resource nenever possible. If more space is Author or description Texts, journals, and visua vary by instructor and yea Supplies and Materials (Softwa Topics d procedures for figure drawing in	ques, slide presentations, sketchbo es and Indigenous knowledge sou s required, use the <u>Supplemental Tr</u> Title and publicatio I resources reflect contemporary and r to year. <i>re, hardware, tools, specialized clo</i> a draped and undraped settings	rces. <u>Open Educational Resource</u> exts and Resource <u>Materials form</u> on/access details tists and practices; resources will	es (OER) .) Year
Lectures, in-class exe discussions. Texts and Resource should be included whete Type 1. 2. 3. 4. 5. Required Additional Course Content and • Protocols an • Histories and • Live demons	rcises, independent projects, critic Materials (Include online resource nenever possible. If more space is Author or description Texts, journals, and visua vary by instructor and year Supplies and Materials (Softwan Topics d procedures for figure drawing in d taboos of nudity in context with of trations of figure painting and dra	ques, slide presentations, sketchbo ces and Indigenous knowledge sou required, use the <u>Supplemental Tritle</u> and publication I resources reflect contemporary and in to year.	thing, etc.)	es (OER) .) Year
Lectures, in-class exe discussions. Texts and Resource should be included wh Type 1. 2. 3. 4. 5. Required Additional Course Content and • Protocols an • Histories and • Live demons • In-situ proble • Figure drawi	rcises, independent projects, critic Materials (Include online resource nenever possible. If more space is Author or description Texts, journals, and visua vary by instructor and year Supplies and Materials (Softwa Topics d procedures for figure drawing in d taboos of nudity in context with of trations of figure painting and dra em-solving strategies for timed live ng as a representation of diverse	ques, slide presentations, sketchbo ces and Indigenous knowledge sou required, use the <u>Supplemental Tritle</u> and publication I resources reflect contemporary and in to year.	instructor	2016
Lectures, in-class exer discussions. Texts and Resource should be included where Type 1. 2. 3. 4. 5. Required Additional Protocols an Histories and Live demons In-situ proble Figure drawit LGBTQIA2S Indigenous fi	rcises, independent projects, criti Materials (Include online resource nenever possible. If more space is Author or description Texts, journals, and visua vary by instructor and year Supplies and Materials (Softwa Topics d procedures for figure drawing in a taboos of nudity in context with of trations of figure painting and dra sm-solving strategies for timed live ng as a representation of diverse + bodies	ques, slide presentations, sketchbo es and Indigenous knowledge sou s required, use the <u>Supplemental Tr</u> Title and publicatio I resources reflect contemporary and r to year. <i>re, hardware, tools, specialized clo</i> a draped and undraped settings contemporary figurative art wing techniques and processes by e figure painting and drawing bodies, genders, and sizes, includi pontribute to resurgence and anti/de-	instructor	2016
Lectures, in-class exer discussions. Texts and Resource should be included where Type 1. 2. 3. 4. 5. Required Additional Course Content and Protocols an Histories and Live demons In-situ proble Figure drawii LGBTQIA2S Indigenous fi Composition In-class dem Composition	rcises, independent projects, critic Materials (Include online resource nenever possible. If more space is Author or description Texts, journals, and visua vary by instructor and year Supplies and Materials (Softwar Topics d procedures for figure drawing in a taboos of nudity in context with of trations of figure painting and dra em-solving strategies for timed lives mg as a representation of diverse + bodies gure drawing practices as they co al fundamentals in figure drawing onstration (by instructor) of drawing and material experimentation	ques, slide presentations, sketchbo res and Indigenous knowledge sou required, use the <u>Supplemental Tritle and publication</u> I resources reflect contemporary and it to year. <i>re, hardware, tools, specialized clo</i> a draped and undraped settings contemporary figurative art wing techniques and processes by a figure painting and drawing bodies, genders, and sizes, includi contribute to resurgence and anti/de- ng fundamentals and materials for	instructor instructor instructor ing Indigenous bodies, bodies of c	2016
Lectures, in-class exer discussions. Texts and Resource should be included whete Type 1. 2. 3. 4. 5. Required Additional Protocols an Histories and Live demons In-situ proble Figure drawii LGBTQIA2S Indigenous fi Composition In-class dem Composition	rcises, independent projects, critic Materials (Include online resource nenever possible. If more space is Author or description Texts, journals, and visua vary by instructor and year Supplies and Materials (Softwar Topics d procedures for figure drawing in a taboos of nudity in context with of trations of figure painting and dra em-solving strategies for timed lives ng as a representation of diverse + bodies gure drawing practices as they co al fundamentals in figure drawing onstration (by instructor) of drawi	ques, slide presentations, sketchbo res and Indigenous knowledge sou required, use the <u>Supplemental Tritle and publication</u> I resources reflect contemporary and it to year. <i>re, hardware, tools, specialized clo</i> a draped and undraped settings contemporary figurative art wing techniques and processes by a figure painting and drawing bodies, genders, and sizes, includi contribute to resurgence and anti/de- ng fundamentals and materials for	instructor instructor instructor ing Indigenous bodies, bodies of c	2016

Memo for Course Changes

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 16, 2023

Subject: Proposal for revision of VA 231 Sculpture Fundamentals

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: VA 231 was due for review and is being updated as part of VA curriculum changes. The course is moving from a focus on both sculpture and extended media (e.g. time-based, interdisciplinary, multimedia practices) to just focusing on sculptural practices; this is because with the dual emphasis in the course and the reduction of 200-level studio courses from two to one (VA 232 will be discontinued), students will not have time to learn the fundamentals of both practices. In addition, students are often confused about what extended media means or only want to learn about sculpture, and the dual focus was at times a deterrent for students from taking sculpture courses. The course will continue to address the relationship between sculpture and other practices (e.g. content items 2 and 3), but will be more tightly focused. Main changes also include updates to learning outcomes to meet best practices for curriculum and to ensure outcomes are clearly stated for students. Hours are changed from 60 to 45, reflecting changes to many studio courses to allow easier timetabling from student perspective. Course title is changed to be consistent with other 200-level studio courses and to ensure students are adequately prepared for general expectations of a 200-level studio course.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: 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)? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA.
- 6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan, Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

Course content includes suggested texts by Indigenous artists (David Garneau) and examples of Indigenous artists incorporating historical and more recent sculptural practices in their work. The works of Indigenous artists included as examples must also address cultural and social contexts for understanding their work in order to meet LO 6.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

The course learning outcomes require students to position themselves in relation to their work, providing space for students' diverse lived experiences to inform the classroom experience, see content bullet points 7 and 8 for how this can appear in content.

- 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): \$100-200

CWC comment and response:

As noted in the comments on the new VA courses, this memo mentions that VA 232 will be discontinued. When is this expected to occur?
 By fall 2025.



ORIGINAL COURSE IMPLEMENTATION DATE: REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 28/10/2022

September 1992 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 231	Number	of Credits: 3	Course o	redit policy (105)	
Course Full Title: Sculpture Fundamentals					
Course Short Title: Sculpture Fundamentals					
Faculty: Faculty of Humanities	Department (or program if no department): Visual Arts				S
Calendar Description:					
Students explore 3-dimensional properties of ob principles of form, concept development, and co including examples of Indigenous artworks from	ontemporary	studio practio	ces. Stude	ents are introduced to 3D	
Prerequisites (or NONE):	None. One of VA 100, 113, 115, or 116 is recommende 2025, prerequisites will change to VA 100.				Note: As of September
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for ac	ditional cred	lit.)	Course	Details	
Former course code/number: FA 131, VA 131			Special	Topics course: No	
Cross-listed with:			 (If yes, the course will be offered under different letter designations representing different topics.) Directed Study course: No (See <u>policy 207</u> for more information.) Grading System: Letter grades 		
Equivalent course(s):					
(If offered in the previous five years, antirequisit					
included in the calendar description as a note th for the antirequisite course(s) cannot take this c					
		,		Mode: Face-to-face or	
Typical Structure of Instructional Hours				ed frequency: Annually	
Tutorials/workshops		15	Maximum enrolment (for information only): 17		
Supervised studio hours		30			
			Prior Learning Assessment and Recognition (PL		0 ()
			PLAR IS	available for this course	Э.
Т	otal hours	45	Transfe	r Credit (See botransfe	erquide ca)
			Transfer Credit (See <u>bctransferguide.ca</u> .) Transfer credit already exists: Yes		
Scheduled Laboratory Hours		_		outline for (re)articulation	
Labs to be scheduled independent of lecture ho	urs: 🛛 No	> 🗌 Yes		s, fill in <u>transfer credit for</u>	
Department approval			1	Date of meeting:	May 9, 2023
Faculty Council approval				Date of meeting:	June 2, 2023
Undergraduate Education Committee (UEC) approval				Date of meeting:	November 24, 2023

Learning Outcomes (T	hese should contribu	te to students' abi	lity to meet program outcon	nes and thus Institutional Learning	Outcomes
Upon successful comple	tion of this course, s	udents will be able	e to:		
1. Use a range of	media to demonstrat	e three-dimension	al relationships.		
	oduction and technic				
			erse sculptural methods. kills and interdisciplinary stu	udio approaches	
5. Articulate diver	se conceptual possib	ilities in contempo	rary art theory and practice		
	Indigenous artists e respond respectfully		ractices as a tool for cultura eedback of others	al and political expression.	
			erspectives, positioning sel	in relation to work.	
Recommended Evalua	tion Methods and V	leighting (Evaluat	tion should align to learning	outcomes.)	
Assignments:	40%	Project:	30%	Portfolio:	30%
	%		%		%
Details:					
NOTE: The following s	ections may vary b	/ instructor. Plea	se see course syllabus av	vailable from the instructor.	
Typical Instructional M	ethods (Guest lectu	rers, presentations	s, online instruction, field tri	os, etc.)	
			ion is individual. Demonstra jenous guest artists feature	ations, lectures, historical studies, d in class.	and field
				ces. <u>Open Educational Resource</u> exts and Resource Materials form	
Туре	Author or des	cription	Title and publication	on/access details	Year
1. Online resource	David Garneau		Imaginary Spaces o	f Conciliation and reconciliation	2012
2. Textbook	Hudek, Antony		The Object; The MI	۲ Press	2014
3. Other	Helen Moleswo		Part Object, Part So	•	2005
4.		and visual resourd or and year to yea		tists and practices; resources will	
5.					
	upplies and Materia	l i	ware, tools, specialized close erials and equipment will be	G , ,	
•	vary by instructor. A l				
•					
Supplies and materials v Course Content and To • Concept develo	opics				
Supplies and materials v Course Content and To Concept develo Elements of for	opics opment through sketo m and basic 3d princ	iples in interdiscip			
Supplies and materials v Course Content and To Concept develo Elements of for Artists practicin	oppics opment through sketo m and basic 3d princ g in sculpture and re	iples in interdiscip lated media	linary practices	ock and Brian Jungen	
Supplies and materials v Course Content and To Concept develor Elements of for Artists practicin Indigenous artis Safe use of har	oppics opment through sketo m and basic 3d princ g in sculpture and re sts making traditional nd tools, power tools,	iples in interdiscip lated media and contemporar materials and bas	linary practices y sculpture, eg. Rocky LaR sic joining methods	ock and Brian Jungen	
Supplies and materials v Course Content and To Concept develo Elements of for Artists practicin Indigenous artis Safe use of har Creative resear	oppics opment through sketo m and basic 3d princ g in sculpture and re sts making traditional nd tools, power tools, rch through artist stat	iples in interdiscip lated media and contemporar materials and bas ements and project	linary practices y sculpture, eg. Rocky LaR sic joining methods	ock and Brian Jungen	
Supplies and materials v Course Content and To Concept develo Elements of for Artists practicin Indigenous artis Safe use of har Creative resear Storytelling as of	oppics opment through sketo m and basic 3d princ g in sculpture and re sts making traditional nd tools, power tools,	iples in interdiscip lated media and contemporar materials and bas ements and projec	linary practices y sculpture, eg. Rocky LaR sic joining methods	ock and Brian Jungen	
Supplies and materials v Course Content and To Concept develo Elements of for Artists practicin Indigenous artis Safe use of har Creative resear Storytelling as of	oppics opment through sketo m and basic 3d princ g in sculpture and re sts making traditional nd tools, power tools, rch through artist stat critique methodology	iples in interdiscip lated media and contemporar materials and bas ements and projec	linary practices y sculpture, eg. Rocky LaR sic joining methods	ock and Brian Jungen	
Supplies and materials v Course Content and To Concept develo Elements of for Artists practicin Indigenous artis Safe use of har Creative resear Storytelling as of	oppics opment through sketo m and basic 3d princ g in sculpture and re sts making traditional nd tools, power tools, rch through artist stat critique methodology	iples in interdiscip lated media and contemporar materials and bas ements and projec	linary practices y sculpture, eg. Rocky LaR sic joining methods	ock and Brian Jungen	
Supplies and materials v Course Content and To Concept develo Elements of for Artists practicin Indigenous artis Safe use of har Creative resear Storytelling as of	oppics opment through sketo m and basic 3d princ g in sculpture and re sts making traditional nd tools, power tools, rch through artist stat critique methodology	iples in interdiscip lated media and contemporar materials and bas ements and projec	linary practices y sculpture, eg. Rocky LaR sic joining methods	ock and Brian Jungen	
Supplies and materials v Course Content and To Concept develo Elements of for Artists practicin Indigenous artis Safe use of har Creative resear Storytelling as of	oppics opment through sketo m and basic 3d princ g in sculpture and re sts making traditional nd tools, power tools, rch through artist stat critique methodology	iples in interdiscip lated media and contemporar materials and bas ements and projec	linary practices y sculpture, eg. Rocky LaR sic joining methods	ock and Brian Jungen	
Supplies and materials v Course Content and To Concept develo Elements of for Artists practicin Indigenous artis Safe use of har Creative resear Storytelling as of	oppics opment through sketo m and basic 3d princ g in sculpture and re sts making traditional nd tools, power tools, rch through artist stat critique methodology	iples in interdiscip lated media and contemporar materials and bas ements and projec	linary practices y sculpture, eg. Rocky LaR sic joining methods	ock and Brian Jungen	
Supplies and materials v Course Content and To Concept develo Elements of for Artists practicin Indigenous artis Safe use of har Creative resear Storytelling as of	oppics opment through sketo m and basic 3d princ g in sculpture and re sts making traditional nd tools, power tools, rch through artist stat critique methodology	iples in interdiscip lated media and contemporar materials and bas ements and projec	linary practices y sculpture, eg. Rocky LaR sic joining methods	ock and Brian Jungen	
Supplies and materials v Course Content and To Concept develo Elements of for Artists practicin Indigenous artis Safe use of har Creative resear Storytelling as of	oppics opment through sketo m and basic 3d princ g in sculpture and re sts making traditional nd tools, power tools, rch through artist stat critique methodology	iples in interdiscip lated media and contemporar materials and bas ements and projec	linary practices y sculpture, eg. Rocky LaR sic joining methods	ock and Brian Jungen	

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 16, 2023

Subject: Proposal for revision of VA 251 Print Media Fundamentals

- 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
 - \Box Other Please specify:
- 2. Rationale for change: VA 251 is being updated as part of VA curriculum changes. Main changes include updates to learning outcomes to meet best practices for curriculum and to ensure outcomes are clearly stated for students. Hours are changed from 60 to 45, reflecting changes to many studio courses to allow easier timetabling from student perspective. Course title is changed to be consistent with other 200-level studio courses. A prerequisite is now added to be consistent with other 200-level studio course.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: 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)? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA.
- 6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

Course content includes includes examples of Indigenous print making, with a specific emphasis on Inuit print making and the relationship between print making and Indigenous resurgence in Nunavut. In addition, print practices of Indigenous cultures outside of North America e.g. in South Asia, are part of course content, allowing for a comparative approach.

- How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?
 Course content provides space for students to personally connect with print making via artist
- statements and critiques, allowing for students to bring lived experiences into the classroom.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): \$100-200



September 1992 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 251			Credits:	3 Course credit policy (10	<u>05)</u>	
Course Full Title: Print Media Fundamentals	5	•				
Course Short Title: Print Media Fundamenta	als	-				
Faculty: Faculty of Humanities		Departmen	nt (or program if no department): Visual Arts			
Calendar Description:						
Students learn basic relief printmaking methor contexts for understanding print media and e perspective on image development in conten	xamples of Ind					
Prerequisites (or NONE):	None. Note:	As of Septem	ber 2025,	prerequisites will change	e to VA 100.	
Corequisites (if applicable, or NONE):						
Pre/corequisites (if applicable, or NONE):						
Antirequisite Courses (Cannot be taken for	additional crea	dit.)	Course	Details		
Former course code/number: VA 151, FA 15	1		Special	Topics course: No		
Cross-listed with:				s, the course will be offere		
Equivalent course(s):			-	nations representing diffe	erent topics.)	
(If offered in the previous five years, antirequ				d Study course: No policy 207 for more inform	nation)	
included in the calendar description as a note for the antirequisite course(s) cannot take thi				system: Letter grades	induoni,	
				/ Mode: Face-to-face on	lv.	
Typical Structure of Instructional Hours				ed frequency: Annually	· y	
Lecture/seminar		10				
Supervised studio hours		30	Maximum enrolment (for information only): 17			
Tutorials/workshops		5		earning Assessment an		
			PLAR is	s available for this course		
	Total hours	45	Transfe	er Credit (See <u>bctransfe</u>	rguide.ca.)	
Scheduled Laboratory Hours			Transfe	r credit already exists: Ye	es	
Labs to be scheduled independent of lecture	hours: 🕅 No	o ∏Yes	Submit	outline for (re)articulation	: Yes	
			(If yes	s, fill in <u>transfer credit forn</u>	<u>n</u> .)	
Department approval				Date of meeting:	May 9, 2023	
Faculty Council approval				Date of meeting:	June 2, 2023	
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023	

			Official Undergraduate C		Page 2 of
-			ty to meet program outcom	es and thus Institutional L	earning Outcome
•	pletion of this course, st				
	asic relief print processe				
	e safe technical material mes, concepts and creater		Ils in the print studio enviro	onment.	
	c print media vocabulary				
Prepare and	complete prints for pres	entation, using tra	ditional print media edition		
			ers in shared print studio er	vironment.	
	pectfully to the critical for roles print media plays		I contexts, with emphasis	on Indigenous printmaking	practices.
				<u> </u>	processor
Recommended Eval	uation Methods and W	eighting (Evaluati	ion should align to learning	outcomes.)	
Assignments:	40%	Portfolio:	20%		%
Project:	40%		%		%
Details:					
NOTE: The following	sections may vary by	instructor Pleas	e see course syllabus av	ailable from the instruct	or
		matructor. Theas	e see course synabus av		51.
Typical Instructiona	I Methods (Guest lectur	rers, presentations	online instruction, field trip	os, etc.)	
Lecture, demonstration	ons, in-class presentatio	ns, discussions, cri	tiques		
Texts and Resource	Materials (Include onli	ne resources and l	ndigenous knowledge soui	ces. <u>Open Educational Re</u>	esources (OER)
should be included w	henever possible. If mor	e space is required	l, use the <u>Supplemental Te</u>	exts and Resource Materia	<u>ls form</u> .)
Туре	Author or desc	ription	Title and publication	on/access details	Year
1.			es reflect contemporary ar	ists and practices; resourc	ces will
	vary by instruct	or and year to year			
2.					
3.					
4.					
-					
5.					
-	Supplies and Material	s (Software, hardv	vare, tools, specialized clot	hing, etc.)	
Required Additional			vare, tools, specialized clou email or on the first day of	- /	
Required Additional Supplies vary by instr	uctor; list will be given to			- /	
Required Additional Supplies vary by instr Course Content and	Topics	o students through	email or on the first day of	- /	
Required Additional Supplies vary by instr Course Content and Introduction	uctor; list will be given to shared print studio er	o students through	email or on the first day of	- /	
Required Additional Supplies vary by instr Course Content and Introduction Lino cutting	Topics to shared print studio er tools and techniques	o students through	email or on the first day of	- /	
Required Additional Supplies vary by instr Course Content and Introduction Lino cutting Printing with	Topics Topics to shared print studio er tools and techniques ink by hand and with pr	o students through	email or on the first day of ures, and materials	- /	
Required Additional Supplies vary by instr Course Content and Introduction Lino cutting Printing with Process in p	Topics to shared print studio er tools and techniques	o students through avironment, proced esses opment, proofing, a	email or on the first day of ures, and materials	- /	
Required Additional Supplies vary by instr Course Content and Introduction Lino cutting Printing with Process in p Creative res Printmaking	Topics Topics to shared print studio er tools and techniques ink by hand and with pr ulling prints: plate devel earch and idea develop as Indigenous cultural p	o students through avironment, proced esses opment, proofing, a nent in print	email or on the first day of ures, and materials	class.	making in
Required Additional Supplies vary by instr Course Content and Introduction Lino cutting Printing with Process in p Creative res Printmaking Indigenous r	Topics Topics to shared print studio er tools and techniques ink by hand and with pr ulling prints: plate devel earch and idea develop as Indigenous cultural p esurgence	esses opment, proced esses opment, proofing, a nent in print ractice, with emph	email or on the first day of ures, and materials and editioning asis on Cape Dorset print a	class.	Ū
Required Additional Supplies vary by instr Course Content and Introduction Lino cutting Printing with Process in p Creative res Printmaking Indigenous r Print practice	Topics Topics to shared print studio er tools and techniques ink by hand and with pr ulling prints: plate devel earch and idea develop as Indigenous cultural p esurgence es, current and historica	o students through avironment, proced esses opment, proofing, a nent in print ractice, with emph	email or on the first day of ures, and materials and editioning	class.	Ū
Required Additional Supplies vary by instr Course Content and Introduction Lino cutting Printing with Process in p Creative res Printmaking Indigenous r Print practice America, tra	to shared print studio er tools and techniques ink by hand and with pr ulling prints: plate devel earch and idea develop as Indigenous cultural p esurgence es, current and historica ditional South Asian text	o students through avironment, proced esses opment, proofing, a nent in print ractice, with emph l, with diverse work ile printing	email or on the first day of ures, and materials and editioning asis on Cape Dorset print a	class.	Ū
Required Additional Supplies vary by instr Course Content and Introduction Lino cutting Printing with Process in p Creative res Printmaking Indigenous r Print practice America, tra Contempora	to shared print studio er tools and techniques ink by hand and with pr ulling prints: plate devel earch and idea develop as Indigenous cultural p esurgence es, current and historica ditional South Asian text ry print media work by L	o students through avironment, proced esses opment, proofing, a ment in print ractice, with emph l, with diverse work ile printing GBTQ+ artists.	email or on the first day of ures, and materials and editioning asis on Cape Dorset print a	class.	Ū
Required Additional Supplies vary by instr Course Content and Introduction Lino cutting Printing with Process in p Creative res Printmaking Indigenous r Print practice America, tra Contempora Curating prin	to shared print studio er tools and techniques ink by hand and with pr ulling prints: plate devel earch and idea develop as Indigenous cultural p esurgence es, current and historica ditional South Asian text	o students through evironment, proced esses opment, proofing, a nent in print ractice, with emph l, with diverse work ile printing GBTQ+ artists. oitions	email or on the first day of ures, and materials and editioning asis on Cape Dorset print a	class.	Ū
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Required Additional Supplies vary by instr Course Content and Introduction Lino cutting Printing with Process in p Creative res Printmaking Indigenous r Print practice America, tra Contempora Curating prin Principles of Tactics for in	Topics Topics to shared print studio er tools and techniques ink by hand and with pr ulling prints: plate devel earch and idea develop as Indigenous cultural p esurgence es, current and historica ditional South Asian texi ry print media work by L hts for editions and exhit colour mixing with ink in	o students through evironment, proced esses opment, proofing, a ment in print ractice, with emph l, with diverse work ile printing GBTQ+ artists. options optint media sal in printmaking	email or on the first day of ures, and materials and editioning asis on Cape Dorset print a d views, including socio-po	class.	Ū
Required Additional Supplies vary by instr Course Content and Introduction Lino cutting Printing with Process in p Creative res Printmaking Indigenous r Print practice America, tra Contempora Curating prin Principles of Tactics for in	Topics Topics to shared print studio er tools and techniques ink by hand and with pr ulling prints: plate devel earch and idea develop as Indigenous cultural p esurgence es, current and historica ditional South Asian texi ry print media work by L ts for editions and exhit colour mixing with ink in nage transfer and reverse	o students through evironment, proced esses opment, proofing, a ment in print ractice, with emph l, with diverse work ile printing GBTQ+ artists. options optint media sal in printmaking	email or on the first day of ures, and materials and editioning asis on Cape Dorset print a d views, including socio-po	class.	C C
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Required Additional Supplies vary by instr Course Content and Introduction Lino cutting Printing with Process in p Creative res Printmaking Indigenous r Print practice America, tra Contempora Curating prin Principles of Tactics for in	Topics Topics to shared print studio er tools and techniques ink by hand and with pr ulling prints: plate devel earch and idea develop as Indigenous cultural p esurgence es, current and historica ditional South Asian texi ry print media work by L ts for editions and exhit colour mixing with ink in nage transfer and reverse	o students through evironment, proced esses opment, proofing, a ment in print ractice, with emph l, with diverse work ile printing GBTQ+ artists. options optint media sal in printmaking	email or on the first day of ures, and materials and editioning asis on Cape Dorset print a d views, including socio-po	class.	Ū
Required Additional Supplies vary by instr Course Content and Introduction Lino cutting Printing with Process in p Creative res Printmaking Indigenous r Print practice America, tra Contempora Curating prin Principles of Tactics for in	Topics Topics to shared print studio er tools and techniques ink by hand and with pr ulling prints: plate devel earch and idea develop as Indigenous cultural p esurgence es, current and historica ditional South Asian texi ry print media work by L ts for editions and exhit colour mixing with ink in nage transfer and reverse	o students through evironment, proced esses opment, proofing, a ment in print ractice, with emph l, with diverse work ile printing GBTQ+ artists. options optint media sal in printmaking	email or on the first day of ures, and materials and editioning asis on Cape Dorset print a d views, including socio-po	class.	Ū

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 16, 2023

Subject: Proposal for revision of VA 271 Interdisciplinary Collaborative Art Fundamentals

- 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
 - \Box 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
 - \Box Other Please specify:
- 2. Rationale for change: VA 271 is being updated as part of VA curriculum changes. Main changes include updates to learning outcomes to meet best practices for curriculum and to ensure outcomes are clearly stated for students. Hours are changed from 60 to 45, reflecting changes to many studio courses to allow easier timetabling from student perspective. Course title is changed to be consistent with other 200-level studio courses. A prerequisite is now added to be consistent with other 200-level studio course.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: 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)? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA.
- 6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

Examples of Indigenous artists working in interdisciplinary and/or collaborative modes are included. In addition, course content examines how collaborative art practices can contribute to Indigenous resurgence and de/anticolonialism. Students will discuss examples of Indigenous art practice and the work of Indigenous artists.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

Course content addresses strategies for collaboration, including inclusive and equitable approaches to artistic collaboration; in order to meet LO 6, students need to address the ethics of collaborative art making in relation to these strategies.

- 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): \$0-100



May 2006 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 271	Number of Credits: 3 Course credit policy (105)				
Course Full Title: Interdisciplinary Collabora Course Short Title: Interdisc Collab Fundan		mentals			
Faculty: Faculty of Humanities	Department (or program if no department): Visual Arts				
Calendar Description:					
Students learn how to engage in group projet frameworks are developed through creative p					
Prerequisites (or NONE):	None. Note:	As of Septem	ıber 2025,	prerequisites will change	e to VA 100.
Corequisites (if applicable, or NONE):	None				
Pre/corequisites (if applicable, or NONE):	None				
Antirequisite Courses (Cannot be taken for	additional crec	lit.)	Course	Details	
Former course code/number: VA 171			Special	Topics course: No	
Cross-listed with:			 (If yes, the course will be offered under different letter designations representing different topics.) Directed Study course: No (See policy 207 for more information.) 		
Equivalent course(s):					
(If offered in the previous five years, antirequ					
included in the calendar description as a note for the antirequisite course(s) cannot take thi				System: Letter grades	
				,	in multiple delivery modes
Typical Structure of Instructional Hours			-	ed frequency: Annually	
Lecture/seminar		10	Maximum enrolment (for information only): 25		
Tutorials/workshops		10			
Supervised studio hours		25		•	nd Recognition (PLAR)
			PLAR IS	available for this course	9.
	T	45			
	Total hours	45	Transfe	er Credit (See <u>bctransfe</u>	erguide.ca.)
Scheduled Laboratory Hours				r credit already exists: Y	
Labs to be scheduled independent of lecture	hours: 🛛 No	D 🗌 Yes		outline for (re)articulatior s, fill in <u>transfer credit fon</u>	
Department approval				Date of meeting:	May 9, 2023
Faculty Council approval				Date of meeting:	June 2, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

Learning Outcomes (These should	l contribut	e to students' ability	/ to meet program outcon	nes and thus Institutional Learning Outcom
Upon successful completion of this c	course, stu	udents will be able t	to:	-
western artistsare informe2. Describe Indigenous metho	ed by histo odologies	orical contexts, tech related to collabora	niques, and approaches. tive art practices and Indi	those practiced by Indigenous and non- genous understandings of interdisciplinari inity members to produce art works.
 Investigate themes and pro Apply methods for generatin Behave ethically in relation Employ self-reflection, cont 	ing, invest	igating, and respon prative art practices	ding as a group to creativ	e research questions.
Recommended Evaluation Method	ds and W	eighting (Evaluatio	on should align to learning	outcomes.)
Assignments:	40%	Project:	40%	[click to select]
Holistic assessment:	20%		%	[click to select]
Holistic assessment is designed as a NOTE: The following sections may				vailable from the instructor.
based work, technical demonstration Texts and Resource Materials (Inc	h student ns, class c clude onlir	presentations, read ritiques and discuss ne resources and In	ling assignments, individu sions.	al projects, visual presentations of time-
should be included whenever possib	hle If mor			
				exts and Resource Materials form.)
Type Autho	or or desc	ription	Title and publication	exts and Resource Materials form.)
TypeAutho1.Texts, vary by	or or desc journals, a	ription	Title and publication	exts and Resource Materials form.) on/access details Yea
TypeAutho1.Texts, vary by2.	or or desc journals, a	ription and visual resource	Title and publication	exts and Resource Materials form.) on/access details Yea
TypeAutho1.Texts, vary by2.3.	or or desc journals, a	ription and visual resource	Title and publication	exts and Resource Materials form.) on/access details Yea
TypeAutho1.Texts, vary by2.	or or desc journals, a	ription and visual resource	Title and publication	exts and Resource Materials form.) on/access details Yea
Type Autho 1. Texts, vary by 2. 3. 3. 4. 5. Required Additional Supplies and	pr or desc journals, ; y instructo	ription and visual resource or and year to year. s (Software, hardwa	Title and publications of the second	exts and Resource Materials form.) on/access details Yea tists and practices; resources will
Type Autho 1. Texts, vary by 2. 3. 4. 5. Required Additional Supplies and Supplies are based on students' proj Course Content and Topics	or or desc journals, a y instructo	ription and visual resource or and year to year. s (Software, hardwa onsultation with the	Title and publications reflect contemporary and an	exts and Resource Materials form.) on/access details Yea tists and practices; resources will
Type Autho 1. Texts, vary by 2. 3. 4. 5. Required Additional Supplies and Supplies are based on students' proj Course Content and Topics • Performance, spectatorship • Collaboration and Artist Growthing of the strategies for collaboration	pr or desc journals, a y instructo I Materials jects in cc p, and the oups as a with interco with grou	ription and visual resource r and year to year. s (Software, hardwa onsultation with the gaze in contempor tactic for sustainab disciplinarity such a ps in creative conte	Title and publications are state to the state of the stat	exts and Resource Materials form.) on/access details Yea tists and practices; resources will
Type Autho 1. Texts, vary by 2. 3. 4. 5. Required Additional Supplies and Supplies are based on students' proj Course Content and Topics • Performance, spectatorship • Collaboration and Artist Groups • Indigenous Artists working variables • Strategies for collaboration	pr or desc journals, a y instructo i materials jects in co p, and the oups as a with intero d with grou d de/anti-c nd idea ge on recordi e, sound a	ription and visual resource or and year to year. and year to year. s (Software, hardware) onsultation with the gaze in contemport tactic for sustainab disciplinarity such at ps in creative contect olonialism through eneration for collabor ing tools and technic nd video editing and	Title and publication are state of the production of the production of the production software of the	exts and Resource Materials form.) on/access details Yea tists and practices; resources will thing, etc.)
Type Autho 1. Texts, vary by 2. 3. 4. 5. Required Additional Supplies and Supplies are based on students' proj Course Content and Topics • Performance, spectatorship • Collaboration and Artist Growthis for collaboration • Netformance, spectatorship • Collaboration strations of collaboration • Indigenous Artists working of the strategies for collaboration • Indigenous resurgence and • Creative research tactics are • Technical demonstrations of the strategies with image	pr or desc journals, a y instructo i materials jects in co p, and the oups as a with intero d with grou d de/anti-c nd idea ge on recordi e, sound a	ription and visual resource or and year to year. and year to year. s (Software, hardware) onsultation with the gaze in contemport tactic for sustainab disciplinarity such at ps in creative contect olonialism through eneration for collabor ing tools and technic nd video editing and	Title and publication are state of the production of the production of the production software of the	exts and Resource Materials form.) on/access details Yea tists and practices; resources will thing, etc.)

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 16, 2023

Subject: Proposal for revision of VA 280 Digital Photography Fundamentals

- 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
 - \boxtimes 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
 - \Box Other Please specify:
- 2. Rationale for change: VA 280 is being updated as part of VA curriculum changes. Main changes include updates to learning outcomes to meet best practices for curriculum and to ensure outcomes are clearly stated for students. Hours are changed from 60 to 45, reflecting changes to many studio courses to allow easier timetabling from student perspective. Course title is changed to be consistent with other 200-level studio courses. The prerequisite has been changed to be consistent with other 200-level studio courses; VA 180 will become a service course for students outside of the VA Major.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: 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)? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA.
- 6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

Course content addresses how Indigenous artists working in digital photography have used photography as a practice contributing to Indigenous self determination. In addition, examples of Indigenous and non-Indigenous artists using digital photography to challenge colonial aesthetic and documentation practices, such as portraiture, are considered.

How does the course reflect principles of <u>equity, diversity, and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?
 Students learn how to discuss their own work from inclusive and equitable perspectives: this set

Students learn how to discuss their own work from inclusive and equitable perspectives; this can include addressing their own positionality and lived experiences in relation to their art practices.

- 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): \$0-200



January 2012 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 280 Number of			Credits: 3 Course credit policy (105)			
Course Full Title: Digital Photography Funda Course Short Title: Digital Photog Fundame						
Faculty: Faculty of Humanities		Departmen	nt (or program if no department): Visual Arts			
Calendar Description:						
Students explore photographic digital image-r personal projects. Students learn to incorpora their work.						
Prerequisites (or NONE):	None. Note: /	As of Septem	ber 2025,	prerequisites will chang	e to VA 100.	
Corequisites (if applicable, or NONE):						
Pre/corequisites (if applicable, or NONE):						
Antirequisite Courses (Cannot be taken for	additional crec	lit.)	Course	Details		
Former course code/number:			Special	Topics course: No		
Cross-listed with:			 (If yes, the course will be offered under different letter designations representing different topics.) Directed Study course: No (See policy 207 for more information.) 			
Equivalent course(s):						
(If offered in the previous five years, antirequi						
included in the calendar description as a note for the antirequisite course(s) cannot take this			•	System: Letter grades	,	
······································		,	0	, .	in multiple delivery modes	
Typical Structure of Instructional Hours			-	d frequency: Annually		
Lecture/seminar		5	Maximum enrolment (for information only): 25			
Tutorials/workshops		15		``	• •	
Supervised studio hours		20		available for this course	nd Recognition (PLAR)	
Critiques		5	PLARIS	available for this cours	÷.	
	Total hours	45	Transfe	r Credit (See <u>bctransf</u>	erguide.ca.)	
Scheduled Laboratory Hours			Transfe	r credit already exists: Y	es	
Labs to be scheduled independent of lecture	hours: 🛛 No	⊃ □ Yes		outline for (re)articulatio <i>, fill in <u>transfer credit for</u></i>		
Department approval			I	Date of meeting:	May 9, 2023	
Faculty Council approval				Date of meeting:	June 2, 2023	
Undergraduate Education Committee (UEC) approval				3		

Learning Ou	utcomes (These s	hould contribu	te to students' abilit	y to meet program outcon	nes and thus Instituti	ional Learning Outcome
Upon succes	sful completion of	this course, st	udents will be able	to:		
1. App	ly terms, concepts	s, and techniqu	les in contemporary	digital photography.		
			aging software skill	S.		
	velop themes and					
4. Pre 5. Imp	lement lighting an	digital and larg	ge-format fine art pr	ints.		
6. Rec	ceive and respond	respectfully to	the critical feedbac	k of others.		
			ctices are integrate	d into contemporary art, w	vith reference to dive	erse examples of art
	ctice, including Inc		sive and equitable	arapativaa		
0. Kei			sive and equilable	berspectives.		
Recommend	ded Evaluation M	lethods and W	leighting (Evaluati	on should align to learning	g outcomes.)	
Quizzes/tes	sts:	15%	Portfolio:	30%		%
Assignmen	ts:	55%		%		%
Details:						
Assignments	include 10% pres	sentation.				
NOTE: The f	following section	is may vary by	/ instructor. Pleas	e see course syllabus av	vailable from the ins	structor.
Typical Inst	ructional Method	s (Guest lectu	rers, presentations,	online instruction, field tri	ps, etc.)	
Lectures/slid	es, class critiques	, technical exe	rcises, technical qu	iz, photo assignments.		
		a (la alcala a all				
Lexts and R	esource Material	s unclude onli	ne resources and li	ndiaenous knowledae sou	rces Open Educatio	nal Resources (OFR)
				ndigenous knowledge sou . use the Supplemental T		
should be ind	cluded whenever µ	possible. If mor	re space is required	, use the <u>Supplemental To</u>	exts and Resource N	Materials form.)
	cluded whenever µ µ	oossible. If moi Author or desc	re space is required cription	, use the <u>Supplemental To</u> Title and publication	exts and Resource M on/access details	<u>Materials form</u> .) Year
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To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 16, 2023

Subject: Proposal for revision of VA 283 Darkroom Photography Fundamentals

- 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
 - \Box 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
 - \Box Other Please specify:
- Rationale for change: VA 283 is being updated as part of VA curriculum changes. Main changes
 include updates to learning outcomes to meet best practices for curriculum and to ensure outcomes
 are clearly stated for students. Course title is changed to be consistent with other 200-level studio
 courses. The prerequisite has been changed to be consistent with other 200-level studio courses.
 This course is not changing to 45 hours (like other VA studio courses) due to the capacity of the
 darkroom and the time involved in having students practice technical skills during class time.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: NA.
- 4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? NA
- Which program areas have been consulted about the change(s)? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA.
- 6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

Course content addresses how Indigenous artists have used photography as a tool for cultural and political expression, through examples of Indigenous photographers' work and through guest artist talks. In addition, the course considers how photography can be decolonized (and briefly addresses problematic histories of photography in relation to colonial practices).

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

Students learn how to discuss their own work from inclusive and equitable perspectives; this can include addressing their own positionality and lived experiences in relation to their art practices. In addition, students discuss how photography can be used as a social and political tool to improve social justice.

- 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 require access to a 35mm camera; these can be rented from the School.
- 9. Estimate of the typical costs for this course, including textbooks and other materials (excluding tuition): \$0-200



September 1995 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 283		Number of	Credits: 3 Course credit policy (105)			
Course Full Title: Darkroom Photography Fu						
Course Short Title: Darkroom Photog Funda	amentals					
Faculty: Faculty of Humanities Department				nt (or program if no department): Visual Arts		
Calendar Description:						
Introduces the basic principles of black-and-v cameras, followed by chemical processing ar Students learn about contemporary concepts	nd printing. Pho	tographic pro	cesses in	volving digital scanning		
Prerequisites (or NONE): None. One of VA 113, VA September 2025, prerequ			115, or V sites will c	A 116 is strongly recomr hange to VA 100.	nended. Note: As of	
Corequisites (if applicable, or NONE):						
Pre/corequisites (if applicable, or NONE):						
Antirequisite Courses (Cannot be taken for	additional cred	lit.)	Course	Details		
Former course code/number: VA 183			Special	Topics course: No		
Cross-listed with:					red under different letter	
Equivalent course(s):			designations representing different topics.) Directed Study course: No			
(If offered in the previous five years, antirequ				policy 207 for more infor	mation.)	
included in the calendar description as a note for the antirequisite course(s) cannot take this			Grading	System: Letter grades	,	
		,	-	Mode: Face-to-face or		
Typical Structure of Instructional Hours			Expected frequency: Annually			
Lecture/seminar		10		m enrolment (for inform	ation only): 17	
Tutorials/workshops		10			••	
Supervised studio hours		40		-	nd Recognition (PLAR)	
			PLAR IS	available for this course	9.	
			Transfe	er Credit (See <u>bctransf</u>	erguide.ca.)	
	Total hours	60	Transfe	r credit already exists: Y	es	
Scheduled Laboratory Hours		_		outline for (re)articulation		
Labs to be scheduled independent of lecture	hours: 🛛 No	> 🗌 Yes	(If yes	, fill in <u>transfer credit for</u>	<u>m</u> .)	
Department approval				Date of meeting:	May 9, 2023	
Faculty Council approval				Date of meeting:	June 2, 2023	
Undergraduate Education Committee (UE) annroval			Date of meeting:	November 24, 2023	

AGENDA ITEM # 3.8.

Upon successful completi		dents' ability to meet program	n outcon	nes and thus Institutional Learn	ning Outcome
•	on of this course, students	will be able to:			-
 Demonstrate pro Safely implemen Explain the basic Apply the princip Respond respect 	t darkroom chemistry. c vocabulary used in black-a les of natural light, composi tfully to the critical feedback	ds for 35 mm black-and-white and-white photography. ition, and design in film photog s of others.	graphy.	es and to others, recognizing t	the cultural
	erse Indigenous photograph n work from inclusive and e				
Recommended Evaluation	on Methods and Weightin	g (Evaluation should align to	learning	outcomes.)	
Assignments:	40% Portfo	io:	40%		%
Quizzes/tests:	20%		%		%
Details:					
NOTE: The following see	ctions may vary by instru	ctor. Please see course syll	abus av	vailable from the instructor.	
-					
••	1	esentations, online instruction,	•	. ,	
Lectures/slides, class criti	ques, technical exercises, t	echnical quiz, photo assignme	ents, Inc	ligenous guest artists.	
Texts and Resource Mat	erials (Include online reso	urces and Indigenous knowled	dge sou	rces. <u>Open Educational Resou</u>	<u>ırces</u> (OER)
		•		exts and Resource Materials for	
Туре	Author or description			on/access details	Year
1. Textbook	London, Barbara & Stor	ne, Jim A Short Cou	urse in P	hotography	2014
2.					
3.					
4.					
5.					
-					
-	plies and Materials (Software)	vare, hardware, tools, speciali	lized clo	thing, etc.)	
Required Additional Sup	•	vare, hardware, tools, special camera or rent one from the d		0 . <i>i</i>	
Required Additional Sup Note: Students must eithe	r provide their own 35 mm	· · · · ·		0 . <i>i</i>	
Required Additional Sup Note: Students must eithe Course Content and Top	provide their own 35 mm	camera or rent one from the d		0 . <i>i</i>	
Required Additional Sup Note: Students must eithe Course Content and Top • History of photog	provide their own 35 mm pics praphy and decolonizing the	camera or rent one from the d	departm	ent.	
Required Additional Sup Note: Students must eithe Course Content and Top History of photog How Indigenous	provide their own 35 mm pics graphy and decolonizing the artists employ photographic	camera or rent one from the d	departm	ent.	
Required Additional Sup Note: Students must eithe Course Content and Top History of photog How Indigenous Introduction to 35	provide their own 35 mm pics praphy and decolonizing the	camera or rent one from the d e language of photography. c practices as a tool for cultura	departm	ent.	
Required Additional Sup Note: Students must eithe Course Content and Top History of photog How Indigenous Introduction to 38 Safe use of darku	pr provide their own 35 mm pics graphy and decolonizing the artists employ photographic 5 mm film cameras	camera or rent one from the d e language of photography. c practices as a tool for cultura	departm	ent.	
Required Additional Sup Note: Students must eithe Course Content and Top • History of photog • How Indigenous • Introduction to 35 • Safe use of darku • Idea and concep • Processing film a	provide their own 35 mm pics graphy and decolonizing the artists employ photographic 5 mm film cameras room equipment and chemi t development for photogra and making contact sheets	camera or rent one from the d e language of photography. c practices as a tool for cultura	departm	ent.	
Required Additional Sup Note: Students must eithe Course Content and Top • History of photog • How Indigenous • Introduction to 35 • Safe use of darku • Idea and concep • Processing film a • Enlarger and exp	er provide their own 35 mm pics graphy and decolonizing the artists employ photographic 5 mm film cameras room equipment and chemi t development for photogra and making contact sheets posure techniques	camera or rent one from the d e language of photography. c practices as a tool for cultura	departm	ent.	
Required Additional Sup Note: Students must eithe Course Content and Top • History of photog • How Indigenous • Introduction to 38 • Safe use of darki • Idea and concep • Processing film a • Enlarger and exp • Digital scanning	er provide their own 35 mm pics graphy and decolonizing the artists employ photographic 5 mm film cameras room equipment and chemi t development for photogra and making contact sheets posure techniques with negatives	camera or rent one from the d e language of photography. c practices as a tool for cultura	departm	ent.	
Required Additional Sup Note: Students must eithe Course Content and Top History of photog How Indigenous Introduction to 38 Safe use of darku Idea and concep Processing film a Enlarger and exp Digital scanning Printing and pres	provide their own 35 mm prophy and decolonizing the artists employ photographic 5 mm film cameras room equipment and chemi t development for photogra and making contact sheets posure techniques with negatives senting images from film	camera or rent one from the d e language of photography. c practices as a tool for cultura stry phic projects	departm	ent.	
Required Additional Sup Note: Students must eithe Course Content and Top History of photog How Indigenous Introduction to 38 Safe use of darku Idea and concep Processing film a Enlarger and exp Digital scanning Printing and press Contemporary ar	er provide their own 35 mm pics graphy and decolonizing the artists employ photographic 5 mm film cameras room equipment and chemi t development for photogra and making contact sheets posure techniques with negatives	camera or rent one from the d e language of photography. c practices as a tool for cultura stry phic projects s in film photography	departm	ent.	

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 16, 2023

Subject: Proposal for revision of VA 321 Advanced Studio: Painting and Drawing

- 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
 - \Box 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
 - \Box Other Please specify:
- 2. Rationale for change: VA 321 is due for revision and is being updated as part of VA curriculum changes. Main changes include updates to learning outcomes to meet best practices for curriculum and to ensure outcomes are clearly stated for students. Learning outcomes have been revised to Indigenize the course and reflect program learning outcomes. Course title is changed to be consistent with other 300-level studio courses. The prerequisite has been changed to reflect changes to 200-level studio 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: Learning outcomes have been revised to improve criticality (LO 5) and more firmly situate painting and drawing historically (LO 8) reflecting program learning outcomes of "Articulate formal and conceptual links between visual art theory and practice," "Apply methods for generating, investigating, and responding to creative research questions."
- 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)? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA.
- 6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u>

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

Course content includes coverage of Indigenous artists working primarily in 2D and how Indigenous and non-Indigenous artists incorporate de/anti-colonial approaches to their practices.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

Students learn how to discuss their own work and others' work from inclusive and equitable perspectives; this can include addressing their own positionality and lived experiences in relation to their art practices. In addition, examples of work by artists who identify as IBPOC and who occupy intersectional positionalities will be included and contextualized in course content.

- 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): \$0-200



September 1992 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 321		Number of	f Credits: 3 Course credit policy (105)			
Course Full Title: Advanced Studio: Painting	and Drawing					
Course Short Title: Adv Studio: Painting & D	Drawing	1				
Faculty: Faculty of Humanities		Departmen	t (or prog	gram if no department):	Visual Arts	
Calendar Description:						
Students expand their knowledge of painting through the study of Indigenous artists' practi contemporary art are developed in consultation	ce. Self-directe	ed projects ex				
Prerequisites (or NONE):	One of VA 22	21, VA 222, V	A 223, VA	224, or VA 225.		
Corequisites (if applicable, or NONE):						
Pre/corequisites (if applicable, or NONE):						
Antirequisite Courses (Cannot be taken for	additional cred	lit.)	Course	Details		
Former course code/number: FA 321			Special	Topics course: No		
Cross-listed with:			(If yes, the course will be offered under different letter designations representing different topics.)			
Equivalent course(s):			Ű	, ,		
(If offered in the previous five years, antirequi				d Study course: No policy 207 for more inforr	mation)	
included in the calendar description as a note for the antirequisite course(s) cannot take this			•	System: Letter grades	nauenny	
				Mode: Face-to-face on	lv.	
Typical Structure of Instructional Hours			,	ed frequency: Annually	'y	
Lecture/seminar		5	Maximum enrolment (for information only): 25			
Tutorials/workshops		10		``		
Supervised studio hours		30		earning Assessment an	. . ,	
			PLAR is	available for this course		
	Total hours	45	Transfe	er Credit (See <u>bctransfe</u>	rguide.ca.)	
Scheduled Laboratory Hours			Transfe	r credit already exists: Ye	es	
Labs to be scheduled independent of lecture	hours' 🖾 No	⊃ □ Yes	Submit	outline for (re)articulation	: No	
			(If yes	s, fill in <u>transfer credit forr</u>	<u>n</u> .)	
Department approval			·	Date of meeting:	May 9, 2023	
Faculty Council approval				Date of meeting:	June 2, 2023	
Undergraduate Education Committee (UEC	C) approval			Date of meeting:	November 24, 2023	

Learning Outcomes (The	se should contribute to	students' ability to me	et program outcon	nes and thus Institutional I	earning Outcome
Upon successful completio		-	ier program cateon		loannig outcome
	inical competence in the		painting materials a	and techniques.	
2. Formulate person	al approaches to 2D ex	perimentation throug	h painting and drav	/ing.	
 Select methods for 4. Employ self-reflect 	or generating, investigat	ting, and responding t	o creative research	e questions. e own work and the work o	f other artists
				ving practices, including li	
	es and Indigenous pain		S.		
	ully to the critical feedb their own and others' w		uitable and diverse	cultural perspectives.	
	aracteristics of historica				
Recommended Evaluation	n Methods and Weigh	ting (Evaluation sho	uld align to learning	outcomes.)	
Assignments:	30% Por	tfolio:	30%	[click to select]	9
Project:	40%		%	[click to select]	9
Details:				I	
Dotano.					
NOTE: The following sec	tions may vary by inst	tructor. Please see o	course syllabus av	vailable from the instruc	tor.
Typical Instructional Met	hods (Guest lecturers	presentations online	instruction field tri	ns. etc.)	
Lectures, media presentati		•		. ,	, discussions, an
critiques.				aemenenaiene, readinge	
Texts and Resource Mate should be included whene					
Туре	Author or descripti	•	Title and publication		Year
1.			ct contemporary ar	tists and practices; resour	ces will
2.	vary by instructor an	d year to year.			
3.					
4.					
5.					
5.					
Required Additional Sup	plies and Materials (Se	oftware, hardware, to	ols, specialized clo	thing, etc.)	
Supplies and materials var	y by instructor. A list of	required materials an	d equipment will be	e provided in class.	
Course Content and Top	ics				
Schedules and syllabi vary					
	by monuolor.				
	ect methodologies				
	roaches in 2D art practi		ssu Susan Point	Tamara Bell, Corey Bulpit	t and Shoshanna
Greene					
	terials and techniques				
1 0	emes in contemporary a		proaches to 2D art	practice, such as exhibitio	n and curatorial
				re, drawing/painting/anima	
	ing/drawing practice of				
	tactics in contemporar	,	s between art theo	rv and 2D practices	

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 16, 2023

Subject: Proposal for revision of VA 331 Advanced Studio: Sculpture

- 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: VA 331 is due for revision and is being updated as part of VA curriculum changes. Main changes include updates to learning outcomes to meet best practices for curriculum and to ensure outcomes are clearly stated for students. Learning outcomes have been revised to Indigenize the course and reflect program learning outcomes. Course title is changed to be consistent with other 300-level studio courses. The prerequisite has been changed to reflect changes to 200-level studio courses offerings. Like VA 231, the course is moving from a focus on both sculpture and extended media (e.g. time-based, interdisciplinary, multimedia practices) to primarily sculptural practices. In addition, students are often confused about what extended media means or only want to learn about sculpture, and the dual focus was at times a deterrent for students from taking sculpture courses.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: 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)? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA.
- In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan, Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

Course content includes coverage of Indigenous artists working primarily in 3D and how Indigenous and non-Indigenous artists incorporate de/anti-colonial approaches to their practices.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

Students learn how to discuss their own work and others' work from inclusive and equitable perspectives; this can include addressing their own positionality and lived experiences in relation to their art practices.

- 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): \$0-200



September 1999 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 331	Number of	Number of Credits: 3 Course credit policy (105)			
Course Full Title: Advanced Studio: Sculptur Course Short Title: Advanced Studio: Sculpt					
Faculty: Faculty of Humanities		Departmen	nt (or prog	ram if no department)	: Visual Arts
Calendar Description:					
Students respond to their environment with the contemporary sculpture practices and context approaches are expanded upon through demo	s, including In	digenous scu	lpture. Inte	erdisciplinary and 3D ma	
Prerequisites (or NONE): One of VA 232, VA 261, or change to VA 231.			r VA 272.	Note: As of September	2025, prerequisites will
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for	additional crec	dit.)	Course	Details	
Former course code/number: FA 331			Special	Topics course: No	
Cross-listed with:			(If yes, the course will be offered under different letter designations representing different topics.)		
Equivalent course(s):			0	, ,	erent topics.)
(If offered in the previous five years, antirequis			Directed Study course: No (See policy 207 for more information.)		
included in the calendar description as a note for the antirequisite course(s) cannot take this				System: Letter grades	,
		,		Mode: Face-to-face o	
Typical Structure of Instructional Hours			-	ed frequency: Annually	
Tutorials/workshops		15	Maximum enrolment (for information only): 17		
Supervised studio hours		30	-		nd Recognition (PLAR)
				available for this cours	
			I LAN IS		5.
	Total hours	45	Transfe	er Credit (See <u>bctransf</u>	arquida ca)
L		-		r credit already exists: Y	
Scheduled Laboratory Hours				outline for (re)articulatio	
Labs to be scheduled independent of lecture h	nours: 🛛 No	D 🗌 Yes		s, fill in <u>transfer credit for</u>	
Department approval				Date of meeting:	May 9, 2023
Faculty Council approval				Date of meeting:	June 2, 2023
Undergraduate Education Committee (UEC) approval				Date of meeting:	November 24, 2023

AGENDA ITEM # 3.8.

VA 331

University of the Fraser Valley Official Undergraduate Course Outline

Page 2 of 2

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. Demonstrate theoretical grounding in 3D art practices, including considerations of Indigenous theories and practices around 3D art practices.
- 2. Engage in self-directed technical development in the area of sculptural production.
- 3. Contextualize one's own creative work within traditional and contemporary art practices.
- 4. Document and publicly present completed artworks.
- 5. Receive and respond respectfully to the critical feedback of others.
- 6. Develop their artistic voice and learn how to honour their gifts.
- 7. Critically analyze their own and others' work from inclusive, equitable and diverse perspectives

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

Assignments:	60%	%	%
Portfolio:	40%	%	%

Details:

Assignments include 20% critiques and presentations.

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

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

Technical demonstrations, lectures, student presentations, class critiques, readings, writing assignments, online resources, field trips.

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

	Туре	Author or description	Title and publication/access details		
1.	Textbook	Thompson, Nato	Living as Form; Socially Engaged Art from 1991 - 2011	2012	
2.	Other	Kim Grant	All About Process: The Theory and Discourse of Modern Artistic Labour	2017	
3.	Textbook	Skoll World Forum on Social Entrepreneurship	Artists as Activists: Using Creative Talent for Social Programs	2011	
4.	Textbook	O'Rourke, Karen	Walking and Mapping: Artists as Cartographers	2013	
5.	Other	Natalie Loveless	How to Make Art at the End of the World: A Manifesto for Research-Creation	2019	

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

To be determined in consultation with instructor.

Course Content and Topics

- Sculpture, kinetics, and the human form
- Self-directed project methodologies
- Documentation strategies for works that include image, text, sound, video and performance
- Indigenous voices of anti/de-decolonial sculptural practices: Rebecca Belmore, Ursula Johnson, Kent Monkman
- Installing work in public contexts
- Creative research tactics in contemporary art and process-based methodologies
- Participation in praxis-based exercises, exploring formal and conceptual relationships between art theory and sculptural practices
- Storytelling as project development tactic, writing strategy and critique methodology

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 16, 2023

Subject: Proposal for revision of VA 351 Advanced Studio: Print Media

- 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
 - \Box 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: VA 351 is due for revision and is being updated as part of VA curriculum changes. Main changes include updates to learning outcomes to meet best practices for curriculum and to ensure outcomes are clearly stated for students. Learning outcomes have been revised to Indigenize the course and better contribute to program learning outcomes. Course title is changed to be consistent with other 300-level studio courses. The prerequisite has been changed to reflect changes to 200-level studio courses offerings and for consistency across similar 300-level advanced studio 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: LO 5 aligns with "Articulate formal and conceptual links between visual art theory and practice"; LO 7 aligns with "Articulate why art matters to themselves and to communities, throughout the past, present and future" and LO 8 aligns with "Critically analyze visual art and visual culture from inclusive, equitable and diverse perspectives."
- 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)? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA.
- In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan, Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

In order to meet LO 5, instructors must find ways to situate examples of the works of Indigenous print media artists in relation to Indigenous concepts of aesthetics and epistemologies. Course content bullet point 7 addresses this outcome with examples from Northwest Coast artists.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

Students learn how to discuss their own work and others' work from inclusive, diverse and equitable perspectives; this can include addressing their own positionality and lived experiences in relation to their art practices.

- 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): \$0-200



September 1999 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 351		Number of Credits: 3 Course credit policy (105)			
Course Full Title: Advanced Studio: Print Me	edia	•			
Course Short Title: Advanced Studio: Print	Media				
Faculty: Faculty of Humanities Department			ent (or program if no department): Visual Arts		
Calendar Description:					
Students explore the possibilities of mixing m incorporated with traditional print techniques Indigenous, traditional, and contemporary pri	and materials.	Conceptual d			
Prerequisites (or NONE):	VA 113, VA 1 2025, prereq				180. Note: As of September
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for	additional cred	dit.)	Course Details		
Former course code/number: FA 351			Special Topics course: No		
Cross-listed with:			(If yes, the course will be offered under different letter designations representing different topics.)		
Equivalent course(s):			Directed Study course: No		
(If offered in the previous five years, antirequ included in the calendar description as a note			(See <u>policy 207</u> for more information.)		
for the antirequisite course(s) cannot take this			Grading	g System: Letter grades	
			Delivery Mode: Face-to-face only		
Typical Structure of Instructional Hours			Expected frequency: Annually		
Lecture/seminar		5	Maximum enrolment (for information only): 17		
Tutorials/workshops		10	Prior Learning Assessment and Recognition (PLAR)		
Supervised studio hours		30	PLAR is available for this course.		
	Total hours	45	Transfe	n Cradit (Cas hat	vervide ee)
Total nours 45			Transfer Credit (See <u>bctransferguide.ca</u> .)		
Scheduled Laboratory Hours			Transfer credit already exists: Yes		
Labs to be scheduled independent of lecture	Labs to be scheduled independent of lecture hours: \square No \square Yes			outline for (re)articulation s, fill in <u>transfer credit for</u>	
Department approval				Date of meeting:	May 9, 2023
Faculty Council approval				Date of meeting:	June 2, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

AGENDA ITEM # 3.8.

Learni	ng Outcomes (Th	ese should contribu	te to students' abilitv to	meet program outcon	nes and thus Institutional Learn	ning Outcome
	•		udents will be able to:			5
. 1.	Produce prepara	tory material for pho	otographic print applica	ations.		
2.	Integrate multiple	e printing technique	S.			
3.	Demonstrate dig	ital skills in print me	dia contexts. eflecting creative resea	when and apparent down	lonmont	
					practices, with reference to example	mples of
	Indigenous print	artists, Indigenous a	aesthetics, and Indigen	ous ways of knowing		
6. 7			the critical feedback of		onal and contemporary contexts	
8.			rs' work from inclusive,			
Recom	mended Evaluati	on Methods and W	leighting (Evaluation s	should align to learning	g outcomes.)	
Proje	ct:	40%		%		9
Assig	nments:	60%		%		%
Details					I	
Assign		ass activities, print r	media exercises, drawi	ngs/plans, presentatio	ns, critiques, and technical	
NOTE:	The following se	ctions may vary by	/ instructor. Please se	ee course syllabus av	vailable from the instructor.	
Typica	Instructional Ma	thads (Guast lastu	rers, presentations, onl	ling instruction field tri	nn oto l	
		•	iers, presentations, on			
Lecture	na madia progonta		araianta proporatory dr	owings, technical dam	onotrotiona roadinga diaquadi	
critique	· ·	tions, independent p	orojects, preparatory dr	awings, technical dem	ionstrations, readings, discussi	ons, and
	es.	· · ·				
Texts a	and Resource Ma	terials (Include onli	ne resources and Indig	enous knowledge sou	rces. Open Educational Resou	rces (OER)
Texts a should	and Resource Ma be included when	terials (Include onli ever possible. If mor	ne resources and Indig re space is required, us	enous knowledge sou the <u>Supplemental T</u>	rces. <u>Open Educational Resou</u> exts and Resource Materials fo	r <u>ces</u> (OER) orm.)
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To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 16, 2023

Subject: Proposal for revision of VA 360: Professional Development + Practices

- 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: VA 360 is due for revision and is being updated as part of VA curriculum changes. The course builds upon VA 260 and emphasizes the development of professional and career planning skills in relation to students' personal and professional goals (whereas VA 260 emphasizes technical/professional skills in relation to exhibition practices). Main changes include updates to learning outcomes to meet best practices for curriculum and to ensure outcomes are clearly stated for students. The course, holistically speaking, is intended to provide students with practice/scaffolding in meeting program learning outcomes of "Communicate knowledgably and with humility for a range of creative contexts and audiences" and "Engage with contemporary practices in visual art exhibition development and installation."
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: See above.
- 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)? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA.
- 6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u>

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). The course uses the TRC Calls to Action and UNDRIP (both assigned as course resources) to frame discussion of Indigenization in the art sector.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

This course emphasizes the development of a personal approach to professional practice, and students articulate their own professional/personal goals, and then work toward understanding how to meet those goals. Students will learn how to build on their own strengths and address any challenges they may face in pursuing professional careers.

- 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): \$0



May 2006 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 360		Number of Credits: 3 Course credit policy (105)				
Course Full Title: Professional Developmen		;				
Course Short Title: Prof Development & Pra	actices					
Faculty: Faculty of Humanities Depart			partment (or program if no department): Visual Arts			
Calendar Description:						
Students learn about career pathways in visu their personal and professional goals related components and skills necessary for participa application packages, and complete the cour	to their art prac ation in the con	ctice. Guest s temporary cu	peakers o Itural sect	complement in-depth anal	ysis of required	
Prerequisites (or NONE):		level credits i will change te		15 credits in VA. Note: As	of September 2025,	
Corequisites (if applicable, or NONE):						
Pre/corequisites (if applicable, or NONE):			-			
Antirequisite Courses (Cannot be taken for	additional cred	dit.)	Course Details			
Former course code/number:			Special Topics course: No			
Cross-listed with:			(If yes, the course will be offered under different letter designations representing different topics.)			
Equivalent course(s):			Directed Study course: No			
(If offered in the previous five years, antirequ			(See <u>policy 207</u> for more information.)			
included in the calendar description as a note for the antirequisite course(s) cannot take thi			Grading	System: Letter grades		
			Delivery Mode: May be offered in multiple delivery modes			
Typical Structure of Instructional Hours			Expected frequency: Annually			
Lecture/seminar		30	Maximum enrolment (for information only): 25			
Tutorials/workshops		15	Prior Learning Assessment and Recognition (PLAR)			
				available for this course	• • • •	
	Total hours	45	Tronsfe	n Cradit (Cas betranda	remained and h	
			Transfer Credit (See <u>bctransferguide.ca</u> .)			
Scheduled Laboratory Hours			Transfer credit already exists: No			
Labs to be scheduled independent of lecture hours: \square No \square Yes				outline for (re)articulation s, fill in <u>transfer credit forn</u>		
Department approval				Date of meeting:	May 9, 2023	
Faculty Council approval				Date of meeting:	June 2, 2023	
Undergraduate Education Committee (UEC) approval				Date of meeting:	November 24, 2023	

VA 360		-	icial Undergraduate C		Page 2 of
•		-	meet program outcom	nes and thus Institutional Learning	Outcome
Upon successful comp	letion of this course, st	udents will be able to:			
				ssional creative art practice.	
			ial, career, and profess idual creative practices	sional art practice goals.	
	nge of research funding				
				promote Indigenous voices and	
experiences.			h - 4 f		
			ve feedback to evaluat	elated fields and occupations.	
				in context of past, present, and fut	ure artists
Recommended Evalu	ation Methods and W	leighting (Evaluation	should align to learning	outcomes.)	
Assignments:	30%	Portfolio:	30%		%
Project:	40%		%		%
Deteiler					
Details:					
NOTE: The following	sections may vary by	instructor. Please s	ee course syllabus av	ailable from the instructor.	
Typical Instructional	Methods (Guest lectu	rers, presentations, on	line instruction, field tri	os, etc.)	
Weekly readings, lectu	res, individual and gro	up in-class work, writte	en assignments, field w	ork, and tutorials.	
	<u> </u>				(0)
				rces. <u>Open Educational Resources</u> exts and Resource Materials form.	
Туре	Author or desc		Title and publication	<i>,</i>	Year
	Bhandari, Heath		•		Tour
1. Textbook	Jonathan Melbe		Art/Work. Free Pres	S	2009
			https://www.un.org/o	levelopment/desa/indigenouspeop)
2. Online resource	UNDRIP		es/wp-		
				s/19/2018/11/UNDRIP_E_web.pdf	
3. Online resource	Beyond 94: Tru Canada	th and Reconciliation in	n in https://www.cbc.ca/news/indigenous/beyond-94-truth- and-reconciliation-1.4574765		
3. Online resource	Canada		offect contemporents	tists and practices: recourses will	
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AGENDA ITEM # 3.8.

Memo for Course Changes

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 16, 2023

Subject: Proposal for revision of VA 371 Advanced Studio: Interdisciplinary Collaborative Art

- 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: VA 371 is due for revision and is being updated as part of VA curriculum changes. The emphasis of the course is shifting toward methodology (interdisciplinary, collaborative, interactive), which was a core component of the previous course, but was not highlighted in the course outline, which emphasized the types of practices (digital image, sound, performance art). Students in this course can still explore digital and durational practices, however these are framed in relation to creative methodologies and issues in creative practice. In addition, learning outcomes are updated to meet best practices for curriculum and to ensure outcomes are clearly stated for students. Learning outcomes have been revised to Indigenize the course and address EDI more explicitly. Course title is changed to be consistent with other 300-level studio courses. The prerequisite has been changed to reflect changes to 200-level studio courses offerings and for consistency across similar 300-level advanced studio 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 <u>Institutional Learning Outcomes (ILOs)</u>: LOS 2, 3, 5, and 7 align with "Collaborate effectively, respectfully and creatively with diverse peers and community members"; LO 2 aligns with "Behave ethically in relation to creative practices"; LO 6 aligns with "Critically analyze visual art and visual culture from inclusive, equitable and diverse perspectives."
- 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)? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA.
- In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan, Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

Indigenous approaches to collaborative art practices and examples of collaboratively created Indigenous art are included in the course. As part of LO 2, instructors will need to address the challenges of Indigenous-settler collaboration; this could be addressed through examples of art projects that successfully navigate this (as in bullet point 4 of content). Spatial considerations around art installations on unceded and/or traditional territories will be covered as part of content bullet points 5 and 6.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

This course places a strong emphasis on how to collaborate across diversities, both within the class and in examples of collaborative projects that involved diverse makers or relationships across difference between makers and audience/spectators/the public. Students will analyze and/or evaluate how examples of collaborative and interdisciplinary projects worked across difference and will participate in projects that require them to navigate different positionalities and lived experiences.

- 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): \$0-200



May 2006 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: VA 371	Number of Credits: 3 Course credit policy (105)					
Course Full Title: Advanced Studio: Interdisc	ciplinary Collab	orative Art				
Course Short Title: Adv Interdisc Collab Art						
Faculty: Faculty of Humanities	f Humanities Department (or program if no department):-Visual Arts					
Calendar Description:						
Students expand their understanding of partic Theory and principles of collaboration, cooper meaningful collective practice. Working in gro meaning-making. Experimental and unconver	ration and spec ups, students	ctatorship a research, pl	re examine an, develoj	ed and implemented to p p and share works where	rovide pathways for	
Prerequisites (or NONE):				and one of VA 160 or V I change to VA 271.	A 180. Note: As of	
Corequisites (if applicable, or NONE):						
Pre/corequisites (if applicable, or NONE):						
Antirequisite Courses (Cannot be taken for	additional cred	lit.)	Course Details			
Former course code/number:			Special Topics course: No			
Cross-listed with:				(If yes, the course will be offered under different letter designations representing different topics.)		
Equivalent course(s):			Ū	, ,	rent topics.)	
(If offered in the previous five years, antirequi	site course(s)	will be	Directed Study course: No (See <u>policy 207</u> for more information.)			
included in the calendar description as a note for the antirequisite course(s) cannot take this						
credit.)		ulei		System: Letter grades		
Typical Structure of Instructional Hours			modes	Mode: May be offered i	n multiple delivery	
Lecture/seminar		15	Expected frequency: Annually			
Tutorials/workshops		10	Maximum enrolment (for information only): 25			
Critiques		10	· · · · · · · · · · · · · · · · · · ·			
Supervised studio hours		10	Prior Learning Assessment and Recognition (PLAR)			
			PLAR IS	available for this course.		
	Total hours	45				
			Transfer	Credit (See bctransfe	r <u>guide.ca</u> .)	
Scheduled Laboratory Hours			Transfer	credit already exists: Ye	S	
Labs to be scheduled independent of lecture	hours: 🛛 No	⊃ □ Yes		utline for (re)articulation fill in <u>transfer credit forn</u>		
Department approval			1	Date of meeting:	May 9, 2023	
Faculty Council approval				Date of meeting:	June 2, 2023	
Undergraduate Education Committee (UEC) approval				Date of meeting:	November 24, 2023	

AGENDA ITEM # 3.8.

		ey Official Undergraduate Co	ourse Outline	Page 2 of
Learning Outcome	es (These should contribute to students' a	bility to meet program outcome	es and thus Institutional Lea	arning Outcome
Upon successful co	mpletion of this course, students will be a	ble to:		
including r 2. Describe t	the impact of contemporary interdisciplina non-Western and Indigenous practices. he ethical and personal considerations on			
Collaborat	ous-settler collaborations. e effectively, respectfully, and creatively w e methods for generating, investigating, ar			
 Devise col Critically a 	llaborative artworks using experimental ar nalyze interdisciplinary, collaborative art v	nd/or unconventional practices works from inclusive, equitable	and techniques.	
	contemporary, interdisciplinary art installa		outcomes)	
Project:	40%	%		%
Assignments:	60%	%		%
	le 30% attendance/participation.		alable from the instructor	
NOTE: The follow	ing sections may vary by instructor. Ple	ease see course syllabus ava	ailable from the instructor	r.
Typical Instruction	nal Methods (Guest lecturers, presentation	ons, online instruction, field trip	s, etc.)	
	xplored through student presentations, pr		tions of time-based interact	tive or
performative work,	individual projects, class critiques and dis	cussions.		
Texts and Resour	ce Materials (Include online resources an	nd Indiaenous knowledge sour	res Onen Educational Res	ources (OFR)
	whenever possible. If more space is requi			
Туре	Author or description	Title and publication	n/access details	Year
Type 1.	Author or description Texts, journals, and visual reso vary by instructor and year to ye	urces reflect contemporary arti		
	Texts, journals, and visual reso	urces reflect contemporary arti		
1.	Texts, journals, and visual reso	urces reflect contemporary arti		
1.	Texts, journals, and visual reso	urces reflect contemporary arti		
1. 2. 3.	Texts, journals, and visual reso	urces reflect contemporary arti		
1. 2. 3. 4. 5.	Texts, journals, and visual reso	urces reflect contemporary arti ear.	sts and practices; resource	
1. 2. 3. 4. 5. Required Addition	Texts, journals, and visual reso vary by instructor and year to ye	urces reflect contemporary arti ear. rdware, tools, specialized cloth	sts and practices; resource	
1. 2. 3. 4. 5. Required Addition	Texts, journals, and visual reso vary by instructor and year to ye	urces reflect contemporary arti ear. rdware, tools, specialized cloth	sts and practices; resource	
1. 2. 3. 4. 5. Required Addition Materials to be dete	Texts, journals, and visual reso vary by instructor and year to ye al Supplies and Materials (Software, ha ermined by student groups. Course package	urces reflect contemporary arti ear. rdware, tools, specialized cloth	sts and practices; resource	
1. 2. 3. 4. 5. Required Addition Materials to be deternor Course Content and Three example mode	Texts, journals, and visual reso vary by instructor and year to ye hal Supplies and Materials (Software, ha ermined by student groups. Course packa and Topics dules that may structure the course:	urces reflect contemporary arti ear. <i>rdware, tools, specialized cloth</i> ges assembled by the instructo	sts and practices; resource	
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1. 2. 3. 4. 5. Required Addition Materials to be deter Course Content an Three example moon 1. Participation 2. Collat 3. Internation • Participation	Texts, journals, and visual reso vary by instructor and year to ye al Supplies and Materials (Software, ha ermined by student groups. Course packat dules that may structure the course: ipation: how can we challenge the observ poration: how can working with partner(s) ctivity: how can audiences and participant on, dialogue, performance, and presence	urces reflect contemporary arti ear. <i>rdware, tools, specialized cloth</i> ges assembled by the instructo er/maker divide in art? expand artistic practice? ts be part of meaning-making in in contemporary experimental	sts and practices; resource	
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Memo for Course Changes

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 16, 2023

Subject: Proposal for revision of VA 383 Advanced Studio: Photography

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: VA 383 is due for revision and is being updated as part of VA curriculum changes. Learning outcomes have been revised to Indigenize the course and address EDI more explicitly, to align with revised program learning outcomes, and to reflect streamlining of studio offerings in VA generally. Course title is changed to be consistent with other 300-level studio courses. The prerequisite has been changed to reflect changes to 200-level studio courses offerings and for consistency across similar 300-level advanced studio courses. Total hours for this course are not changing because of the capacity of UFV's darkroom and the technical nature of the course.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: LO 4 aligns with "Articulate formal and conceptual links between visual art theory and practice"; LO 5 aligns with "Articulate why art matters to themselves and to communities, throughout the past, present and future," and LO 6 aligns with "Critically analyze visual art and visual culture from inclusive, equitable and diverse perspectives."
- 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)? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA.
- In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan, Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

This course includes a critical analysis of the history of photography in relation to its role in colonization and how photographic language can be decolonised. In addition, this course includes analysis of a number of both historical and contemporary Indigenous photographers and the ways their work contributes to Indigenous self-representation.

- How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods? This course addresses implicit and explicit bias in photography through its framing of photography practices as linked to colonialism.
- 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): \$0-200



ORIGINAL COURSE IMPLEMENTATION DATE: REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 28/10/2022

September 1998 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: VA 383 Number of		Credits:	3 Course credit policy (1	<u>05)</u>	
Course Full Title: Advanced Studio: Photogr Course Short Title: Advanced Studio: Photogr					
Faculty: Faculty of Humanities Department			t (or prog	ram if no department)	Visual Arts
Calendar Description:					
Students focus on the integration of conceptu techniques such as studio lighting, colour prir various formats of camera. Students explore group critiques.	nting, and expe	rimental proc	esses are	explored. Students hav	e the option to explore
Prerequisites (or NONE):	VA 283 and o change to VA			4. Note: As of September	er 2025, prerequisites will
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for	additional cred	dit.)	Course	Details	
Former course code/number: FA 383			Special Topics course: No		
ross-listed with:			(If yes, the course will be offered under different letter designations representing different topics.)		
Equivalent course(s):	Equivalent course(s):				
(If offered in the previous five years, antirequ			Directed Study course: No (See <u>policy 207</u> for more information.)		
included in the calendar description as a note for the antirequisite course(s) cannot take this				System: Letter grades	,
		,		Mode: Face-to-face or	
Typical Structure of Instructional Hours			-	ed frequency: Annually	.,
Lecture/seminar		15		Maximum enrolment (for information only): 17	
Tutorials/workshops		15		``	
Supervised laboratory hours (design lab)		30	Prior Learning Assessment and Recognition (PLAR)		
			PLAR IS	available for this course	Э.
	Total hours	60	Transfe	er Credit (See <u>bctransf</u>	erguide.ca.)
Scheduled Laboratory Hours			Transfe	r credit already exists: Y	es
Labs to be scheduled independent of lecture	hours: 🛛 No	D 🗌 Yes		outline for (re)articulation <i>, fill in <u>transfer credit for</u></i>	
Department approval			1	Date of meeting:	May 9, 2023
Faculty Council approval				Date of meeting:	June 2, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

AGENDA ITEM # 3.8.

Learning Outcomes (7	University of the Fraser Valle		course Outline Page 2 o
	etion of this course, students will be ab	, , ,	
 Create a body Select colour a Employ studio Articulate form Assess why fir Critically analy 	of photographic work reflecting experii pplication to reflect conceptual and the lighting techniques and hand-held ligh al and conceptual links between fine a le art photography matters – to themse	mental processes, critical the ematic intentions. t meter. rt photographic theory and p lives and to communities, in usive, equitable and diverse	ractice. historical and contemporary contexts. perspectives, including the role photograph
Recommended Evalua	tion Methods and Weighting (Evaluation (Evaluation)	ation should align to learning	g outcomes.)
Assignments:	60%	%	%
Portfolio:	40%	%	%
Details:			
Assignments include 20	% presentation.		
-			
NOTE: The following (eactions may yary by instructor. Pla		vailable from the instructor
NOTE: The following s	sections may vary by instructor. Plea	ase see course syllabus av	allable from the instructor.
Typical Instructional M	lethods (Guest lecturers, presentation	ns. online instruction. field tri	ps. etc.)
••	tiques, technical exercises, photo assig		
,	······································	,	
Texts and Resource N	aterials (Include online resources and	l Indigenous knowledge sou	rces. <u>Open Educational Resources</u> (OER)
should be included whe	never possible. If more space is requir	ed, use the <u>Supplemental T</u>	exts and Resource Materials form.)
Туре	Author or description	Title and publication	
1.			tists and practices; resources will
	vary by instructor and year to ye	ar.	
2.			
3.			
4.			
5.			
Required Additional S	upplies and Materials (Software, hard	dware, tools, specialized clo	thing, etc.)
35mm SI R Film camera	a or SLR digital camera; film and printi	ng paper appropriate for proi	ects. USB, or external memory drive.
Course Content and T	opics		
 History of phot 	ography and decolonizing the languag	e of photography	
 Alternative pro 	cesses in photographic practices		
	raphy: technique and context		
•	ntations on contemporary photography technique and context	issues and debates	
	praxis-based exercises, exploring for	nal and conceptual relations	hips between art theory, histories and
photographic p	ractices		
	ontemporary methods of photographic oral presentation and group critique m		
, ,	1 0 1 1	0,	iding ways that photographic practices
	Indigenous self-representation, includin		
Farinango and	Cara Romero		

Memo for Course Changes

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 16, 2023

Subject: Proposal for revision of VA 395 Special Topics in Visual Arts

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
 - \Box 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
 - \Box Other Please specify:
- Rationale for change: This course is being updated as part of VA curriculum changes. Learning
 outcomes have been revised to Indigenize the course and address EDI more explicitly and align with
 revised program learning outcomes. The prerequisite has been changed to reflect changes to VA
 offerings at the 100 level.
- 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 <u>Institutional Learning Outcomes (ILOs)</u>: LO 1 aligns with "Demonstrate technical proficiency in visual art techniques, materials, and contexts of making," LO 2 aligns with "Create artworks that investigate themes, ideas and/or theories," LO 3 aligns with "Collaborate effectively, respectfully and creatively with diverse peers and community members," LO 4 aligns with "Employ self-reflection, contextual analysis, and constructive feedback to evaluate creative works," LO 5 aligns with "Critically analyze visual art and visual culture from inclusive, equitable and diverse perspectives," LO 6 aligns with "Apply methods for generating, investigating, and responding to creative research questions."
- 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)? AH, CMNS, ENGL, FILM, GDD, MACS, MEDA, THEA.
- In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan, Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

This is a special topics course, so assignment, topics, and course delivery methods will vary. Course content will need to include examples of Indigenous artists/practitioners working in the area and historical examples of Indigenous approaches when relevant, in order that instructors meet course LO 7.

 How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods? Assignments, topics, and delivery methods will vary with each iteration of this course; however, LO 5

requires instructors to assess students' ability to analyze examples from an EDI lens.

- 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): \$0-200

CWC comment and response:

• "Forest bathing" is listed as potential topic; how is this a visual art as opposed to a mindfulness practice?

This potential topic was proposed by Associate Prof. Melanie Jones, who ran an early summer course on this topic—supported by a FIT grant—in summer 2019. The following link provides further context for engaging forest bathing within a visual art practice: https://www.ufv.ca/media/assets/provost/fit/reports/Jones,-Melanie-FIT-REPORT_Creativity-

and-Forest-Bathing.pdf



ORIGINAL COURSE IMPLEMENTATION DATE: REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 28/10/2022

September 2018 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: VA 395 N		Number of	Credits:	3 Course credit policy (1	<u>05)</u>
Course Full Title: Special Topics in Visual Ar					
Course Short Title: Special Topics in Visual A	Arts				
Faculty: Faculty of Humanities Departmen		t (or prog	gram if no department):	: Visual Arts	
Calendar Description:					
Students gain in-depth knowledge and experies art production, or in a particular area of profession			technique	e, in a specific conceptua	al or theoretical approach to
Note: This course will be offered under differer repeated for credit provided the letter designat		nations (e.g. (C-Z) repre	senting different topics.	This course may be
Prerequisites (or NONE): 6 credits of VA or 45 univer will change to one of VA 10				tember 2025, prerequisites credits.	
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for a	additional crec	lit.)	Course	Details	
Former course code/number:			Special	Topics course: Yes	
Cross-listed with:	(s):			(If yes, the course will be offered under different letter designations representing different topics.)	
Equivalent course(s):			Directed Study course: No		
(If offered in the previous five years, antirequis			(See <u>policy 207</u> for more information.)		
included in the calendar description as a note for the antirequisite course(s) cannot take this				System: Letter grades	,
, , , , ,		,	Delivery	/ Mode: May be offered	in multiple delivery modes
Typical Structure of Instructional Hours			,	ed frequency: Annually	
Lecture/seminar		5		m enrolment (for informa	ation only): 25
Tutorials/workshops		15		,	• •
Supervised studio hours		25		0	nd Recognition (PLAR)
			PLAR is	available for this course	9.
	Total hours	45	Transfe	er Credit (See <u>bctransfé</u>	erquide.ca.)
Scheduled Laboratory Hours			Transfe	r credit already exists: N	0
Labs to be scheduled independent of lecture h			Submit	outline for (re)articulatior	n: No
Lass to be scheduled independent of ieclure h			(If yes	s, fill in <u>transfer credit for</u>	<u>m</u> .)
Department approval			·	Date of meeting:	May 9, 2023
Faculty Council approval				Date of meeting:	June 2, 2023
Undergraduate Education Committee (UEC) approval			Date of meeting:	November 24, 2023

VA 395	-	ey Official Undergraduate Course Outline	
•		pility to meet program outcomes and thus In	stitutional Learning Outcomes
	letion of this course, students will be al		
	technical proficiency in visual art techn ks or projects that investigate themes,	ques and materials, as relevant to the topic	
		ith diverse peers and community members.	
Employ self-relation	eflection, contextual analysis, and cons	tructive feedback to evaluate creative works	S.
		to topic from inclusive, equitable, and diver responding to creative research questions	
		burse topic are informed by historical contex	
approaches, i	ncluding non-Western and Indigenous	practices.	
Recommended Evalu	ation Methods and Weighting (Evalu	ation should align to learning outcomes.)	
Assignments:	60%	%	%
Portfolio:	40%	%	%
Details:		I	
Assignments include 2	0% critiques.		
NOTE: The following	sections may vary by instructor. Ple	ase see course syllabus available from t	he instructor.
		•	
	Methods (Guest lecturers, presentatio		
	cises, independent projects, critiques,	slide presentations, sketchbook assignment	s, demonstrations, readings,
discussions.			
Texts and Resource	Materials (Include online resources an	d Indigenous knowledge sources. <u>Open Edu</u>	icational Resources (OFR)
		red, use the <u>Supplemental Texts and Resou</u>	
			urce Materials form.)
should be included wh Type	enever possible. If more space is requi Author or description Texts, journals, and visual resou	red, use the <u>Supplemental Texts and Resol</u> Title and publication/access deta rrces reflect contemporary artists and practi	ails Year
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Memo for Program Changes

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 18, 2023

Subject: Program change Visual Arts diploma

- 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
 - $\hfill\square$ Deletion of a program not included in the Program Discontinuance policy
 - \Box Other Please specify:

2. Rationale for change(s):

The Visual Arts program underwent its external review in 2021-22. Program changes are in direct response to the external reviewers' recommendations and arise from the Visual Arts area's response and action plan. To summarize, the revised program is structured around a core of required courses and then lists of courses students can select from to develop the skills to meet program learning outcomes upon completion of the program. See attached chart for learning outcome and curriculum mapping for both programs. In addition, the VA diploma was extremely rigorous (in comparison to the VA Major, for example, it required more lower-level Art History courses!); the area wishes to increase accessibility to the diploma by reducing the number of writing-focused/heavily "academic" courses from 15 to 6 credits (SOCA 105 and SOCA 201). Finally, the diploma required housekeeping, to remove discontinued courses etc.

Specifically, program revisions arise from the following recommendations (from Dean's Summary approved at APPC). In italics, we indicate how the program revisions respond to each recommendation (recommendations in regular font).

- Restructure all VA programs with emphasis on:
 - Flexible pathways
 - Opportunities for inter/transdisciplinary study and experimentation
 - Creation of a "spine" of core classes focused on issues and competencies

- In the VA diploma, students were required to take 18 lower-level VA credits, including no more than 6 credits in painting/drawing. In effect, this meant that students generally needed to complete the first two parts of three studio streams: the problem of course sequencing and restrictive prerequisites was less pronounced in the diploma than in the Major, but was essentially the same.
- The revised program centres on the core (the "spine) which scaffolds development in critical thinking, integration of practice and theory, inter/transdisciplinary thinking, research methods for creative arts, and thematic/issue-driven approaches to art making across the two years.
- Ensure courses are relevant to contemporary art activity and discourse, resonate with student interests, and reflect area's commitment to Indigenization and community.
 - SOCA 100 (required in both programs) and SOCA 201 (required in extended minor) are direct responses to this recommendation. The content in these courses allows for evolution over time while ensuring competencies are consistently delivered. Individual course outlines for 200- and 300-level studio courses include learning outcomes to this effect.
- Introduce art theory and discourse earlier in the program, through dedicated classes and within studio courses.
 - SOCA 100 and SOCA 201 explicitly address this recommendation. Revised studio course outlines incorporate the introduction of conceptual vocabulary relevant to specific studio practices.
- Introduce professional practices earlier in programs.
 - VA 260 has been developed in response to this recommendation and is a program requirement.
- 3. If program outcomes are new or substantially changed, explain how they align with the Institutional Learning Outcomes: See attached chart.
- 4. What consideration has been given to Indigenizing the curriculum?

At the program level, the required courses SOCA 100, SOCA 105, and VA 100 have been developed to meet the needs of all VA programs, including the Indigenous Arts Certificate. List A also provides space for students to take IPK 277 to meet VA program requirements. Finally, students can use all courses in the Indigenous Arts Certificate to ladder into the VA diploma.

5. Will additional resources be required? If so, how will these costs be covered?

We have worked with the Dean's office on costing the new program and at this time, it will not require additional resources in terms of facilities, faculty/staff, or sections in the enrolment plan.

6. How will students be impacted? (Indicate the projected number of students impacted.) Is the change expected to increase/decrease enrolment in the program?

Students will be able to switch to the new program requirements with minimal disruption to their planning, as all 200-level required courses from the old studio streams will transfer to the new program requirements. Once the revised program requirements are approved, we will work with advising in advance of the September 2024 launch of program revisions on appropriate substitutions (e.g. accepting lower-level AH in lieu of SOCA 100, considering VA 115 and/or VA 116 and/or VA119 as equivalent to VA 100) to ensure that students who wish to transfer to the new program requirements will be able to do so. The change is expected to increase access to and enrolment in the program over time.

7. 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?

Yes. Yes.

8. 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.)

Sections will be converted to account for discontinued courses and new courses. Timetabling will be simplified because restrictive course sequencing is being reduced significantly.

9. 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? Provide a memo from the respective dean(s) of the impacted faculty to confirm if budgetary implications have been considered and addressed.

Yes, students will take interdisciplinary SOCA courses as part of program requirements and will have the option of taking courses from other creative arts disciplines and Indigenous studies to meet program requirements. SOCA classes will be funded through the VA budget, and total enrolments in that budget's sections are expected to be stable in year one and increase over time. Courses outside of the VA budget will see minimal increases initially, given that there are a number of choices for students and a relatively small number of students in the VA Major.

10. 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.

AGENDA ITEM # 3.9.

Visual Arts diploma Learning Outcomes

- 1. Confidently explore visual art techniques, materials, and contexts of making
- 2. Create artworks that investigate themes and ideas
- 3. Collaborate effectively, respectfully, and creatively with diverse peers
- 4. Employ self-reflection and constructive feedback to evaluate creative works
- 5. Apply inclusive, equitable, and diverse perspectives to the study of visual art and visual culture
- 6. Communicate effectively in creative contexts
- 7. Behave ethically in relation to creative practices
- 8. Articulate why art matters to themselves and to communities
- 9. Engage with contemporary practices in visual art exhibition development and installation

VA DIPLOMA LEARNING OUTCOMES MAPPING

Course Learning Outcomes	Program Learning Outcome	Institutional Learning Outcome
VA 100, VA 113, List A	Confidently explore visual art techniques, materials, and contexts of making.	Demonstrate information competency Use knowledge and skills proficiently
VA 110	Create artworks that investigate themes, ideas and/or theories.	Use knowledge and skills proficiently Initiate inquiries and develop solutions to problems
VA 100, VA 110, List A	Collaborate effectively, respectfully and creatively with diverse peers	Communicate effectively Engage in collaborative leadership Engage in respectful and professional practices Contribute regionally and globally
VA 100, VA 110, List A	Employ self-reflection and constructive feedback to evaluate creative works.	Use knowledge and skills proficiently Pursue self-motivated and self- reflective learning
SOCA 100, SOCA 105, SOCA 201	Apply inclusive, equitable and diverse perspectives to the study of art and visual culture	Analyze critically and imaginatively Pursue self-motivated and self- reflective learning
SOCA 105, SOCA 201, VA 260	Communicate effectively in creative contexts	Use knowledge and skills proficiently Communicate effectively
VA 100, VA 260	Behave ethically in relation to creative practices	Engage in collaborative leadership Engage in respectful and professional practices
SOCA 100, SOCA 105, VA 260	Articulate why art matters – to themselves and to communities	Contribute regionally and globally Communicate effectively
SOCA 100, VA 260	Engage with contemporary practices in visual art exhibition development and installation	Engage in collaborative leadership Engage in respectful and professional practices Contribute regionally and globally

Visual Arts diploma

Entrance requirements

- 1. B.C. secondary school graduation or equivalent, or minimum 19 years of age before the first day of classes.
- 2. Portfolio review. An interview may be requested. Attendance at a program orientation is a required element of the portfolio review process.
- 3. Students with university-level credit must have a grade point average of 2.00 on all credits attempted. Transcripts must be submitted to substantiate this.
- Applicants must meet the Degree/diploma level English language proficiency requirement. For details on how this requirement may be met, see the <u>English language</u> proficiency requirement section of the calendar.

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 <u>Specific intake application process</u>.

How to apply

1. Apply online at <u>ufv.ca/admissions/apply</u>.

Additional documents required for a complete application:

- Proof of B.C. secondary school graduation or equivalent, if not 19 years of age or older.
- 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 <u>Transfer Credit</u> section for details. To retain their original application date, students should order early so transcripts arrive within two weeks of the date their application is mailed or submitted.
- 2. When their application has been processed by the Office of the Registrar, applicants will receive information on portfolio submission dates and a copy of the portfolio requirements. Applicants must submit a portfolio of recently created art works and accompanying documentation, as directed in the portfolio requirements. Portfolio requirements are also available from the Visual Arts department offices or on the Visual Arts department website. The portfolio is not due at the time of application, but must be submitted online for review in April for the Fall intake and in October for the Winter intake. Applicants must attend a program orientation. 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 <u>Fees and Other</u> <u>Costs</u> section) and will be applied toward tuition fees.

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. Proof of completion of entrance requirements is due the beginning of August.

Basis for admission decision

Applicants who meet the entrance requirements will be admitted in order of their application date. This date is set when an application, all required documentation (including portfolio submission), and the application fee have been submitted.

Program Requirements

Visual Arts studio requirements: 30 credits

Foundation requirements: 12 credits			
Course	Title	Credits	
VA 101	Figure Drawing	3	
or VA 113	Introduction to Drawing	-	
VA 115	Introductory Studio I: Material Practices	3	
VA 116	Intro Studio II: Space, Form, and Time	3	
One of:		3	
VA 119	Introductory Studio III: Digital Multi-Tool	-	
VA 160	Introduction to Video Production	-	
VA 180	Digital Photography I	-	

Studio core requirements: 18 credits			
Course	Title	Credits	
-	18 credits of 200-level VA	18	
Including no more than two of:		-	
VA 221	Drawing II	-	
VA 222	Figure Painting	-	
VA 223	Painting I	-	
VA 224	Painting II	-	

Note: Students laddering into the BFA are encouraged to consult with the BFA Academic Advisor to choose 200-level courses that will meet the 300-level prerequisites for three full studio streams.

Art History requirements: 15 credits			
Course	Title	Credits	
AH 102	Art and Culture in the West from 1400 to the Present	3	
Plus:	An additional three credits of 100-level AH	3	
AH 200	Art History and Its Methods	3	

Plus:	An additional three credits of 200 level AH	3
Plus:	Three additional credits of Art History, 100-level or higher	3
Writing require	ments: 3 4 credits	
Course	Title	Credits
One of:	-	3- 4
ENGL 105	Academic Writing (see Note 1)	-
CMNS 120	Communicating in University (discontinued)	-
CMNS-125	Communicating Professionally to Academic and Workplace Audiences	-

numbered 108 or higher. Note 2: UFV's policy is that when a provincial exam is written for English 12, the higher of the school grade or the blended final grade is used.

Elective requirements: 12 credits

12 credits chosen from:

- Additional Visual Arts credits.
- Up to six credits may be BFA-related electives other than VA, chosen from AH, FD
 - (discontinued), FILM, GD, MACS, MEDA, or THEA; any ENGL course designated as Creative

Writing; or LAS 100 or 206.

Three credits may be any ENGL 100 level or higher, CMNS 120 (discontinued), or CMNS 125 (see

Note).

Note: CMNS 125 must have been taken in September 2017 or later.

Students must complete requirements in five areas:

- Visual Arts Core: 21 credits
- Materials and Methods (List A): 12 credits
- Electives (see distribution requirements below): 27 credits

Visual Arts Core: 21 credits

<u>course</u> <u>rite</u> <u>creats</u>	Course	Title	Credits
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SOCA 100	Ways of Looking at Art, Digital Media, and Visual Culture	<u>3</u>
SOCA 105	Ways of Writing About Art, Digital Media, and Visual Culture	3
<u>VA 100</u>	Introduction to Visual Arts	<u>3</u>
<u>VA 110</u>	Creating on a Theme	<u>3</u>
<u>VA 113</u>	Introduction to Drawing	3
SOCA 201	Introduction to Visual Studies	3
<u>VA 260</u>	Professional Skills for Visual Artists	3

Materials and Methods (List A)

Select 12 credits, including 9 credits of 200-level VA and an additional 3 credits chosen from:

Course	Title	Credits
FILM 260	Video Production Techniques I	<u>3</u>
FILM 261	Video Production II	<u>3</u>
<u>IPK 277</u>	Indigenous Art: Stories and	<u>3</u>
	Protocols	
<u>MEDA 210</u>	Digital Concept Art	<u>3</u>
<u>MEDA 270</u>	3D Modelling and Animation I	<u>3</u>
<u>MEDA 280</u>	Game Engines I	<u>3</u>
<u>THEA 250</u>	Storytelling	<u>3</u>
Any 200-level VA course		<u>3</u>

Elective Distribution Requirements

Disciplinary designation	Number of Credits
Visual Arts (100-400 level)	<u>6</u>
Creative Arts (Art History, English courses	<u>6</u>
specified as Creative Writing, Film, Graphic and	
Digital Design, Media Arts, Media and	
Communication Studies, or Theatre) 100-400	
level	
General (any discipline, including Visual Arts)	<u>15</u>
<u>100-400 level</u>	

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 <u>Academic standing and undergraduate continuance</u> section of the academic calendar. Academic standing is governed by UFV's <u>Undergraduate Continuance</u> policy (92).

The academic standing of all students covered under this policy for courses where letter grades are assigned will be determined at intervals of nine credits at the start of students' academic careers and then at the end of every term after 27 credits have been completed. Students will be assessed after every term enrolled, but Academic Standing will only change at the intervals noted above. Students' academic standing will be permanently reflected on their student record and will appear on official and unofficial transcripts.

After each semester, students put on Academic Warning, Academic Probation, or Required to Withdraw status or who are continued on Warning or Probation will be notified by the Registrar.

Course repetition

Students may not register for a course more than twice. Where a course has been repeated, only the higher grade is counted in the GPA calculation.

Readmission

Students who have been required to withdraw from UFV under the <u>Undergraduate</u> <u>Continuance policy (92)</u> are subject to readmission and continuance requirements as listed in the UFV academic calendar. Students are normally only readmitted once to the same program.

To be readmitted to the Visual Arts diploma program, students must complete nine universitylevel credits (can be duplicate courses), with a minimum CGPA of 2.00. Once these criteria are met, they may apply for readmission at the Office of the Registrar. When readmitted, students will remain on Academic Warning until their overall CGPA is 2.00.

Residency

Students must complete at least 30 of the credits required for the Visual Arts 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 cumulative GPA of 2.00. Diploma candidates who qualify to receive a UFV Visual Arts 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 <u>Graduation webpage</u> 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.

Memo for Program Changes

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 18, 2023

Subject: Program change Visual Arts 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
 - \Box Other Please specify:

2. Rationale for change(s):

The Visual Arts program underwent its external review in 2021-22. Program changes are in direct response to the external reviewers' recommendations and arise from the Visual Arts area's response and action plan. To summarize, the revised program is structured around a core of required courses and then lists of courses students can select from to develop the skills to meet program learning outcomes upon completion of the program. See attached chart for learning outcome mapping.

Specifically, program revisions arise from the following recommendations (from Dean's Summary approved at APPC). In italics, we indicate how the program revisions respond to each recommendation (recommendations in regular font).

- Restructure all VA programs with emphasis on:
 - Flexible pathways
 - Opportunities for inter/transdisciplinary study and experimentation
 - Creation of a "spine" of core classes focused on issues and competencies
 - Retention of requirement to develop high level of maturity/competency in one area of studio practice
 - The lack of flexible pathways in the program arose from the requirement that students complete three studio streams (12 credits each) and with the way these streams had to be sequenced (the area does not have the resource to offer the 2nd through 4th courses

more than once/year, so students often had to wait multiple semesters to proceed through the streams if they missed a course). The revised program eliminates this requirement and instead provides students with lists of grouped courses which they may select from. The area does not have the resources to fully retain the requirement that all students develop a high-level of competency in one area of studio practice (as this would require continuing to offer four-course streams). Students who wish to develop their skills and mastery of a specific area of studio practice may do so by taking the fundamental and advanced courses in each area and complementing these with projects in praxis courses like VA 300 and VA 301 and/or through directed studies courses.

- Practice and praxis-oriented approaches to inter/transdisciplinary study and experimentation are introduced in VA 110 and SOCA 100 and further developed in SOCA 201, VA 300, and VA 301. Inter-disciplinarity is also embedded in SOCA 401 and SOCA 402. New courses VA 310 (Art, Gender, and the Body) and VA 311 (Place and Space in Art) provide an option for students who are particularly interested in thematic and transdisciplinary approaches to the creative process.
- The revised program centres on the core (the "spine) which scaffolds development in critical thinking, integration of practice and theory, inter/transdisciplinary thinking, research methods for creative arts, and thematic/issue-driven approaches to art making.
- Ensure courses are relevant to contemporary art activity and discourse, resonate with student interests, and reflect area's commitment to Indigenization and community.
 - SOCA 100, SOCA 201, and SOCA 402 are direct responses to this recommendation. The content in these courses allows for evolution over time while ensuring competencies are consistently delivered. Individual course outlines for 200- and 300-level studio courses include learning outcomes to this effect.
- Introduce art theory and discourse earlier in the program, through dedicated classes and within studio courses.
 - SOCA 100 and SOCA 201 explicitly address this recommendation. Revised studio course outlines incorporate the introduction of conceptual vocabulary relevant to specific studio practices.
- Introduce professional practices earlier in programs.
 - VA 260 has been developed in response to this recommendation and is part of the core of the program.
- Curriculum revisions need to increase flexibility around course scheduling and provide better access to multiple program pathways. Curriculum revisions should emphasize the deepening and maturing of a students' art practice over several years.
 - See above. In addition, all prerequisites have been reviewed, and reduced as much as possible while still allowing students to successfully complete upper-level studio courses reliant on knowledge of techniques, materials, and methods.

- 3. If program outcomes are new or substantially changed, explain how they align with the Institutional Learning Outcomes: See attached chart.
- 4. What consideration has been given to Indigenizing the curriculum?

At the program level, students are required to take one course that is focused on Indigenous content (AH 204, AH 321, FILM 313, or SOCA 301). List A includes the option of IPK 277 and THEA 250. Program changes to the VA major were made alongside revisions to the Indigenous Arts Certificate to ensure that students can seamlessly ladder into the VA major upon completing the Certificate.

5. Will additional resources be required? If so, how will these costs be covered?

We have worked with the Dean's office on costing the new program and at this time, it will not require additional resources in terms of facilities, faculty/staff, or sections in the enrolment plan.

6. How will students be impacted? (Indicate the projected number of students impacted.) Is the change expected to increase/decrease enrolment in the program?

Students will be able to switch to the new program requirements with minimal disruption to their planning, as all 200- and 300-level required courses from the old studio streams will transfer to the new program requirements. Once the revised program requirements are approved, we will work with advising in advance of the September 2024 launch of program revisions on appropriate substitutions (e.g. accepting AH 101 or 102 in lieu of SOCA 100) to ensure that students who wish to transfer to the new program requirements will be able to do so. The change is expected to increase enrolment in the program over time.

7. 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?

Yes. Yes.

8. 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.)

Sections will be converted to account for discontinued courses and new courses. Timetabling will be simplified because restrictive course sequencing is being reduced significantly.

9. 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? Provide a memo from the respective dean(s) of the impacted faculty to confirm if budgetary implications have been considered and addressed.

Yes, students will take interdisciplinary SOCA courses as part of program requirements and will have the option of taking courses from other creative arts disciplines and Indigenous studies to meet program requirements. SOCA classes will be funded through the VA budget, and total enrolments in that budget's sections are expected to be stable in year one and increase over time. Courses outside of the VA budget will see minimal increases initially, given that there are a number of choices for students and a relatively small number of students in the VA major.

10. 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.

AGENDA ITEM # 3.9.

Visual Arts major: Program Learning Outcomes

- 1. Demonstrate technical proficiency in visual art techniques, materials, and contexts of making.
- 2. Articulate formal and conceptual links between visual art theory and practice.
- 3. Create artworks that investigate themes, ideas and/or theories.
- 4. Collaborate effectively, respectfully, and creatively with diverse peers and community members
- 5. Employ self-reflection, contextual analysis, and constructive feedback to evaluate creative works.
- 6. Critically analyze visual art and visual culture from inclusive, equitable, and diverse perspectives
- 7. Communicate knowledgably and with humility for a range of creative contexts and audiences.
- 8. Apply methods for generating, investigating, and responding to creative research questions.
- 9. Behave ethically in relation to creative practices
- 10. Articulate why art matters to themselves and to communities, throughout the past, present, and future.
- 11. Engage with contemporary practices in visual art exhibition development and installation

VA LEARNING OUTCOMES MAPPING

I – Introduction of outcome

P – Practice/enrichment of outcome

M – Mastery/graduation-level achievement

Course Learning Outcomes	Program Learning Outcome	Institutional Learning Outcome
I – VA 100, VA 113	Demonstrate technical proficiency	Demonstrate information
P – "list A"	in visual art techniques, materials,	competency
M – VA 405	and contexts of making.	Use knowledge and skills
		proficiently
I – SOCA 105	Articulate formal and conceptual	Analyze critically and imaginatively
P-SOCA 201	links between visual art theory and	Communicate effectively
M – SOCA 401, SOCA 402	practice.	
I–VA 110	Create artworks that investigate	Use knowledge and skills
P – List B, VA 301	themes, ideas and/or theories.	proficiently
M – VA 405		Initiate inquiries and develop solutions to problems
I – VA 100, VA 110	Collaborate effectively, respectfully	Communicate effectively
P – List A, VA 260	and creatively with diverse peers	Engage in collaborative leadership
M – List B, List C	and community members	Engage in respectful and
		professional practices
		Contribute regionally and globally
I – VA 100, VA 110	Employ self-reflection, contextual	Use knowledge and skills
P – List A, List B	analysis, and constructive feedback	proficiently
M – VA 405	to evaluate creative works.	Pursue self-motivated and self-
		reflective learning
I - SOCA 100, SOCA 105	Critically analyze visual art and	Analyze critically and imaginatively
P – AH 200, SOCA 201,	visual culture from inclusive,	Pursue self-motivated and self-
Indigenous content	equitable and diverse perspectives	reflective learning
requirement		
M – 300-level AH requirement,		
Indigenous content requirement,		
SOCA 401, SOCA 402		
I – SOCA 105	Communicate knowledgably and	Use knowledge and skills
P – SOCA 201, VA 260, VA 360	with humility for a range of creative contexts and audiences	proficiently
M – VA 405, SOCA 401, SOCA 402		Communicate effectively
I – VA 100	Apply methods for generating,	Initiate inquiries and develop
P – VA 300, VA 301	investigating, and responding to	solutions to problems
M – VA 405	creative research questions	Pursue self-motivated and self- reflective learning
I–VA 100	Behave ethically in relation to	Engage in collaborative leadership
P – VA 300, List C	creative practices	Engage in respectful and
M – VA 405		professional practices

I – SOCA 100, SOCA 105, AH 100 P - List C M – SOCA 401, VA 405	Articulate why art matters – to themselves and to communities, throughout the past, present and future	Contribute regionally and globally Communicate effectively Contribute regionally and globally
I – SOCA 100, VA 260 P – VA 360 M – VA 405	Engage with contemporary practices in visual art exhibition development and installation	Engage in collaborative leadership Engage in respectful and professional practices Contribute regionally and globally

Visual Arts major

This section specifies the Visual Art major requirements only. Please refer to the <u>Bachelor of Fine Arts</u> section for information on additional requirements. admissions, declaration of a major, and BFA requirements. Students completing the Visual Art diploma or the Indigenous Arts certificate should consult with an <u>Academic Advisor regarding laddering into this major in the BFA degree.</u>

Course	Title	
VA 101	Figure Drawing	
or VA 113	Introduction to Drawing	
VA 115	Introductory Studio I: Material Practices	
VA 116	Intro Studio II: Space, Form, and Time	
VA 119	Introductory Studio III: Digital Multi Tool	
or VA 180	Digital Photography I	
Core studio: 36	- credits	
Lower-level co	e studio requirements	
Course	Title	Credits
-	18 credits of 200 level VA (see Notes 1 and 2)	18
Note 2: In orde	ts may use FILM 260 and FILM 261 to meet 200 level VA r r to be eligible to take the required upper-level courses, s ppropriate lower level prerequisites.	
Note 2: In orde complete the a Upper level co	r to be eligible to take the required upper-level courses, s ppropriate lower-level prerequisites. re studio requirements	tudents must ensur
Note 2: In orde complete the a Upper level co Course	r to be eligible to take the required upper-level courses, s ppropriate lower-level prerequisites.	
Note 2: In orde complete the a Upper level col Course Three of:	r to be eligible to take the required upper-level courses, s ppropriate lower-level prerequisites. re studio requirements Title	tudents must ensur
Note 2: In orde complete the a Upper level col Course Three of: FILM 360	r to be eligible to take the required upper-level courses, s ppropriate lower-level prerequisites. re studio requirements Title Video Production III: Storytelling and the Director	tudents must ensur
Note 2: In orde complete the a Upper level co Course Three of: FILM 360 VA 321	r to be eligible to take the required upper-level courses, s ppropriate lower-level prerequisites. re studio requirements Title Video Production III: Storytelling and the Director Painting/Drawing III	tudents must ensur
Note 2: In orde complete the a Upper level col Course Three of: FILM 360 VA 321 VA 331	r to be eligible to take the required upper-level courses, s ppropriate lower-level prerequisites. re studio requirements Title Video Production III: Storytelling and the Director Painting/Drawing III Sculpture & Extended Media III	tudents must ensur
Note 2: In orde complete the a Upper level col Course Three of: FILM 360 VA 321 VA 331 VA 331	r to be eligible to take the required upper-level courses, s ppropriate lower-level prerequisites. re studio requirements Title Video Production III: Storytelling and the Director Painting/Drawing III Sculpture & Extended Media III Print Media III: Mixed Media	tudents must ensur
Note 2: In orde complete the a Upper level col Course Three of: FILM 360 VA 321 VA 321 VA 331 VA 351 VA 383	r to be eligible to take the required upper-level courses, s ppropriate lower-level prerequisites. re studio-requirements Title Video-Production-III: Storytelling and the Director Painting/Drawing-III Sculpture & Extended Media-III Print Media-III: Mixed Media Intermediate Photography	tudents must ensur
Note 2: In orde complete the a Upper level col Course Three of: FILM 360 VA 321 VA 331 VA 331	r to be eligible to take the required upper-level courses, s ppropriate lower-level prerequisites. re studio requirements ritle Video Production III: Storytelling and the Director Video Production III: Storytelling and the Director Painting/Drawing III Sculpture & Extended Media III Print Media III: Mixed Media Intermediate Photography Note)	tudents must ensur
Note 2: In orde complete the a Upper level col Course Three of: FILM 360 VA 321 VA 321 VA 331 VA 351 VA 383 Three of: (see	r to be eligible to take the required upper-level courses, s ppropriate lower-level prerequisites. re studio requirements Title Video Production III: Storytelling and the Director Painting/Drawing III Sculpture & Extended Media III Print Media III: Mixed Media Intermediate Photography Note) Video Production IV: Short Film Project	tudents must ensur
Note 2: In orde complete the a Upper level col Course Three of: FILM 360 VA 321 VA 321 VA 331 VA 331 VA 331 VA 331 VA 331 Three of: (see FILM 361	r to be eligible to take the required upper-level courses, s ppropriate lower-level prerequisites. re studio requirements Title Video Production III: Storytelling and the Director Painting/Drawing III Sculpture & Extended Media III Print Media III: Mixed Media Intermediate Photography Note) Video Production IV: Short Film Project Painting/Drawing IV	tudents must ensur
Note 2: In orde complete the a Upper level col Course Three of: FILM 360 VA 321 VA 331 VA 331 VA 351 VA 351 VA 383 Three of: (see FILM 361 VA 322	r to be eligible to take the required upper-level courses, s ppropriate lower-level prerequisites. re studio requirements Title Video Production III: Storytelling and the Director Painting/Drawing III Sculpture & Extended Media III Print Media III: Mixed Media Intermediate Photography Note) Video Production IV: Short Film Project	tudents must ensur

Note: Theatre minor or extended minor students may substitute THEA 370 for one Studio IV course.

Art History: 20 credits		
Course	Title	Credits
AH 100	History of Art and Culture in a Global Context	3
Plus:	One additional 100-level AH course	3
AH 200	Art History and Its Methods	3
Plus:	One additional 200-level AH course (see Note)	3
One of:		4
AH 315	Arts in Context: Contemporary	-
AH 321	Canada: Contact Zone (see Note)	-
AH 324	Arts in Context: Avant-Garde Art, 1900-1945	-
Plus:	One additional 300-level AH course	4

Note: Students must complete one of AH 204 or AH 321.

Capstone courses: 15 credits

Course	Title	Credits
SOCA 401	Critical Theory for Creative Arts	3
VA 360	Professional Development and Practices	3
VA 402	Senior Studio I	3
VA 403/AH 403	Senior Seminar II	3
VA 404	Senior Studio II	3

Students must complete requirements in five areas: Visual Arts Core: 52-53 credits Materials and Methods (List A): 12 credits Advanced and Thematic Approaches (List B): 9 credits Art Practice in the World (List C): 3-4 credits Creative Practice and Critical Studies Breadth: 9 credits

Visual Arts Core: 52-53 Credits

Course	<u>Title</u>	<u>Credits</u>
<u>AH 100</u>	History of Art and Culture	<u>3</u>
	<u>in a Global Context</u>	

	1	
<u>SOCA 100</u>	Ways of Looking at Art,	<u>3</u>
	Digital Media, and Visual	
	Culture	
<u>VA 100</u>	Introduction to Visual	<u>3</u>
	Arts	
<u>VA 110</u>	Creating on a Theme	<u>3</u>
<u>VA 113</u>	Introduction to Drawing	3
<u>AH 200</u>	Art History and Its	<u>3</u>
	<u>Methods</u>	
<u>SOCA 201</u>	Introduction to Visual	<u>3</u>
	<u>Studies</u>	
<u>VA 260</u>	Professional Skills for	<u>3</u>
	Visual Artists	
<u>VA 300</u>	Visual Arts Research	3
	<u>Methods</u>	
<u>VA 301</u>	Visual Arts Praxis	<u>3</u>
<u>VA 360</u>	Professional	3
	Development for Visual	
	Artists	
<u>SOCA 401</u>	Critical Theory for	<u>3</u>
	Creative Arts	
<u>SOCA 402</u>	Visual Studies Seminar	<u>3</u>
<u>VA 405 A/B</u>	Visual Arts Senior Studio	<u>6</u>
One of AH 204 (Indigenous Art of the Northwest		<u>3-4</u>
Coast), AH 321 (Canada: Co		
(Race, Place, and Space: Ar	<u>t for Turbulent Times),</u>	
or FILM 313 (Indigenous Fi		
Any 300-level AH course		<u>4</u>

List A: Materials and Methods

Select 12 credits, including 9 credits of 200-level VA and an additional 3 credits chosen from:

Course	Title	Credits
FILM 260	Video Production Techniques I	<u>3</u>
FILM 261	Video Production Techniques II	<u>3</u>
<u>IPK 277</u>	Indigenous Art: Stories and Protocols	<u>3</u>
MEDA 210	Digital Concept Art	<u>3</u>

MEDA 270	3D Modelling and Animation I	<u>3</u>
MEDA 280	Game Engines I	<u>3</u>
THEA 250	Storytelling	<u>3</u>
Any 200-level VA	course	<u>3</u>

List B: Advanced and Thematic Approaches Select 9 credits, including 6 credits of 300 or 400-level VA and an additional 3 credits chosen from:

Course	<u>Title</u>	<u>Credits</u>
FILM 360	Video Production III:	<u>3</u>
	Storytelling and the	
	Director	
FILM 361	Video Production IV:	<u>3</u>
	<u>Short Film Project</u>	
Any 300 or 400-level VA co	urse	3

List C: Art Practice in the World

Select 3-4 credits from:

Course	<u>Title</u>	<u>Credits</u>
<u>AH 230</u>	Issues in Exhibition	<u>3</u>
<u>AH 330</u>	Museum Principles and	<u>4</u>
	<u>Practices</u>	
<u>ARTS 380</u>	Practicum/Internship II	<u>3</u>
<u>VA 391</u>	Socially Engaged Art	<u>3</u>
	<u>Practices</u>	
<u>VA 392</u>	Public Art	3
<u>THEA 304</u>	Applied Theatre	<u>4</u>
<u>THEA 399</u>	Theatre Production II	<u>4</u>

Creative Practice and Critical Studies Breadth

<u>Select 9 credits from Art History, English courses specified as Creative Writing, Film,</u> <u>Graphic and Digital Design, Media Arts, Media and Communication Studies,</u> <u>Theatre, or Visual Arts.</u>

Memo for Program Changes

To: CACC, UEC

From: Heather Davis-Fisch, SOCA Director

Date: May 18, 2023

Subject: Program change Visual Arts minor and extended 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
 - $\hfill\square$ Change in requirements for residency or continuance
 - □ Change in admission quotas
 - □ Change which triggers an external review
 - $\hfill\square$ Deletion of a program not included in the Program Discontinuance policy
 - \Box Other Please specify:

2. Rationale for change(s):

The Visual Arts program underwent its external review in 2021-22. Program changes are in direct response to the external reviewers' recommendations and arise from the Visual Arts area's response and action plan. To summarize, the revised program is structured around a core of required courses and then lists of courses students can select from to develop the skills to meet program learning outcomes upon completion of the program. See attached chart for learning outcome and curriculum mapping for both programs.

Specifically, program revisions arise from the following recommendations (from Dean's Summary approved at APPC). In italics, we indicate how the program revisions respond to each recommendation (recommendations in regular font).

- Restructure all VA programs with emphasis on:
 - Flexible pathways
 - Opportunities for inter/transdisciplinary study and experimentation
 - Creation of a "spine" of core classes focused on issues and competencies
 - Retention of requirement to develop high level of maturity/competency in one area of studio practice
 - The lack of flexible pathways in the program arose from the requirement that students complete two studio streams in the extended minor (12 credits each) and with the way

these streams had to be sequenced (the area does not have the resource to offer the 2nd through 4th courses more than once/year, so students often had to wait multiple semesters to proceed through the streams if they missed a course). The revised program eliminates this requirement and instead provides students with lists of grouped courses which they may select from. The area does not have the resources to fully retain the requirement that all students develop a high-level of competency in one area of studio practice (as this would require continuing to offer four-course streams). Students who wish to develop their skills and mastery of a specific area of studio practice may do so by taking the fundamental and advanced courses in each area and complementing these with projects in praxis courses like VA 300 and VA 301 and/or through directed studies courses.

- Extended minor: Practice and praxis-oriented approaches to inter/transdisciplinary study and experimentation are introduced in VA 110 and SOCA 100 and further developed in SOCA 201, VA 300 or VA 301. Inter-disciplinarity is also embedded in SOCA 401 or SOCA 402. New courses VA 310 (Art, Gender, and the Body) and VA 311 (Place and Space in Art) provide an option for students who are particularly interested in thematic and transdisciplinary approaches to the creative process.
- Minor: Practice and praxis-oriented approaches to inter/transdisciplinary study and experimentation are introduced in SOCA 100 and further developed in VA 300 or VA 301.
- The revised program centres on the core (the "spine) which scaffolds development in critical thinking, integration of practice and theory, inter/transdisciplinary thinking, research methods for creative arts, and thematic/issue-driven approaches to art making.
- Ensure courses are relevant to contemporary art activity and discourse, resonate with student interests, and reflect area's commitment to Indigenization and community.
 - SOCA 100 (required in both programs) and SOCA 201 (required in extended minor) are direct responses to this recommendation. The content in these courses allows for evolution over time while ensuring competencies are consistently delivered. Individual course outlines for 200- and 300-level studio courses include learning outcomes to this effect.
- Introduce art theory and discourse earlier in the program, through dedicated classes and within studio courses.
 - SOCA 100 and SOCA 201 explicitly address this recommendation. Revised studio course outlines incorporate the introduction of conceptual vocabulary relevant to specific studio practices.
- Introduce professional practices earlier in programs.
 - VA 260 has been developed in response to this recommendation and is an option in both programs. Professionalization specific to visual art practices is less of a concern for students completing a minor or extended minor.

- Curriculum revisions need to increase flexibility around course scheduling and provide better access to multiple program pathways. Curriculum revisions should emphasize the deepening and maturing of a students' art practice over several years.
 - See above. In addition, all prerequisites have been reviewed, and reduced as much as possible while still allowing students to successfully complete upper-level studio courses reliant on knowledge of techniques, materials, and methods.
- 3. If program outcomes are new or substantially changed, explain how they align with the Institutional Learning Outcomes: See attached chart.
- 4. What consideration has been given to Indigenizing the curriculum?

At the program level, students are required to take one course that is focused on Indigenous content (AH 204, AH 321, FILM 313, or SOCA 301). List A includes the option of IPK 277 and THEA 250. Program changes to the VA minor and extended minor were made alongside revisions to the Indigenous Arts Certificate to ensure that students can seamlessly ladder into the minor or extended minor upon completing the Certificate.

5. Will additional resources be required? If so, how will these costs be covered?

We have worked with the Dean's office on costing the new program and at this time, it will not require additional resources in terms of facilities, faculty/staff, or sections in the enrolment plan.

6. How will students be impacted? (Indicate the projected number of students impacted.) Is the change expected to increase/decrease enrolment in the program?

Students will be able to switch to the new program requirements with minimal disruption to their planning, as all 200- and 300-level required courses from the old studio streams will transfer to the new program requirements. Once the revised program requirements are approved, we will work with advising in advance of the September 2024 launch of program revisions on appropriate substitutions (e.g. accepting lower-level AH in lieu of SOCA 100) to ensure that students who wish to transfer to the new program requirements will be able to do so. The change is expected to increase enrolment in the program over time.

7. 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?

Yes. Yes.

8. 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.)

Sections will be converted to account for discontinued courses and new courses. Timetabling will be simplified because restrictive course sequencing is being reduced significantly.

9. 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? Provide a memo from the respective dean(s) of the impacted faculty to confirm if budgetary implications have been considered and addressed.

Yes, students will take interdisciplinary SOCA courses as part of program requirements and will have the option of taking courses from other creative arts disciplines and Indigenous studies to meet program requirements. SOCA classes will be funded through the VA budget, and total enrolments in that budget's sections are expected to be stable in year one and increase over time. Courses outside of the VA budget will see minimal increases initially, given that there are a number of choices for students and a relatively small number of students in the VA Major.

10. 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.

AGENDA ITEM # 3.9.

Visual Arts extended minor Learning Outcomes

- 1. Demonstrate technical proficiency in visual art techniques, materials, and contexts of making.
- 2. Create artworks that investigate themes, ideas and/or theories.
- 3. Collaborate effectively, respectfully, and creatively with diverse peers
- 4. Employ self-reflection, contextual analysis, and constructive feedback to evaluate creative works.
- 5. Critically analyze visual art and visual culture from inclusive, equitable, and diverse perspectives
- 6. Communicate knowledgably and with humility for a range of creative contexts and audiences.
- 7. Behave ethically in relation to creative practices
- 8. Articulate why art matters to themselves and to communities

VA LEARNING OUTCOMES MAPPING – EXTENDED MINOR

I – Introduction of outcome

P – Practice/enrichment of outcome

M – Mastery/graduation-level achievement

Course Learning Outcomes	Program Learning Outcome	Institutional Learning Outcome
I – VA 100	Demonstrate technical proficiency	Demonstrate information
P – List A	in visual art techniques, materials,	competency
M – List B	and contexts of making.	Use knowledge and skills
		proficiently
I – VA 110	Create artworks that investigate	Use knowledge and skills
P – List B	themes, ideas and/or theories.	proficiently
M - VA 300/301		Initiate inquiries and develop
		solutions to problems
I–VA 100	Collaborate effectively, respectfully	Communicate effectively
P – List A	and creatively with diverse peers	Engage in collaborative leadership
M – List B		Engage in respectful and
		professional practices
		Contribute regionally and globally
I – VA 100	Employ self-reflection, contextual	Use knowledge and skills
P – List A	analysis, and constructive feedback	proficiently
M – List B	to evaluate creative works.	Pursue self-motivated and self-
		reflective learning
I - SOCA 100	Critically analyze visual art and	Analyze critically and imaginatively
P – AH 200, SOCA 201	visual culture from inclusive,	Pursue self-motivated and self-
Indigenous content	equitable and diverse perspectives	reflective learning
requirement		
M – 300-level AH requirement,		
Indigenous content requirement,		
SOCA 401/SOCA 402		
I – SOCA 105/writing requirement	Communicate knowledgably and	Use knowledge and skills
within degree	with humility for a range of	proficiently
P – SOCA 201	creative contexts and audiences	Communicate effectively
M –SOCA 401/SOCA 402		
I – VA 100	Behave ethically in relation to	Engage in collaborative leadership
P – AH courses	creative practices	Engage in respectful and
M - VA 300/VA 301		professional practices
I – SOCA 100	Articulate why art matters – to	Contribute regionally and globally
P – AH requirement	themselves and to communities,	Communicate effectively
M – SOCA 401/SOCA 402		

Visual Arts extended minor Learning Outcomes

- 1. Demonstrate competence in visual art techniques, materials, and contexts of making.
- 2. Collaborate effectively and respectfully with diverse peers
- 3. Employ self-reflection, contextual analysis, and constructive feedback to evaluate

creative works

4. Apply inclusive, equitable, and diverse perspectives to the study of visual art and visual culture

5. Behave ethically in relation to creative practices

6. Articulate why art matters - to themselves and to communities

VA LEARNING OUTCOMES MAPPING - MINOR

I – Introduction of outcome

P – Practice/enrichment of outcome

M – Mastery/graduation-level achievement

Course Learning Outcomes	Program Learning Outcome	Institutional Learning Outcome
I – VA 100	Demonstrate competence in	Demonstrate information
P – List A	visual art techniques, materials,	competency
M – List B	and contexts of making.	Use knowledge and skills proficiently
I-VA 100	Collaborate effectively and	Communicate effectively
P – List A	respectfully with diverse peers	Engage in collaborative leadership
M – List B		Engage in respectful and professional practices Contribute regionally and globally
I–VA 100	Employ self-reflection, contextual	Use knowledge and skills
P – List A	analysis, and constructive feedback	proficiently
M – List B	to evaluate creative works.	Pursue self-motivated and self- reflective learning
I - SOCA 100	Apply inclusive, equitable, and	Analyze critically and imaginatively
P/M – Indigenous content	diverse perspectives to the study	Pursue self-motivated and self-
requirement/AH requirements	of visual art and visual culture	reflective learning
I – VA 100	Behave ethically in relation to	Engage in collaborative leadership
P – AH requirements	creative practices	Engage in respectful and
M - VA 300/VA 301		professional practices
I – SOCA 100	Articulate why art matters – to	Contribute regionally and globally
P/M – AH requirements, VA 300/VA 301	themselves and to communities,	Communicate effectively

Visual Arts extended minor

This extended minor can be applied to any degree program at UFV, provided the degree accepts extended minors. The Visual Arts extended minor allows students in the BFA to combine their study of visual art with study of another creative arts area. While the Extended minor is designed for students in the BFA degree, it 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 Visual Arts 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.

Lower level requirements: 21 credits

Course	Title	Credits
-	Two lower-level AH courses (see Note 1)	6
Plus:	Four 200-level VA courses (see Note 2)	12
IPK 277	Indigenous Art: Stories and Protocols	3
or	Any additional lower-level VA course (see Note 2)	-

Note 1: Students completing a double extended minor in Visual Arts and Art History in the Bachelor of Arts will be permitted to substitute lower-level FILM or MACS course for lower-level AH, if necessary to complete program requirements without duplications.

Note 2: Students may substitute FILM 260 and FILM 261 for 200-level VA courses, or for the additional lower-level VA requirement.

Note 3: In order to be eligible to take the required upper-level courses, students must ensure they complete the appropriate lower level prerequisites.

Upper-level requirements: 16 credits

Course	Title	Credits
Two of:		6
FILM 360	Video Production III: Storytelling and the Director	-
VA 321	Painting/Drawing III	-
VA 331	Sculpture & Extended Media III	-

VA 351	Print Media III: Mixed Media	-
VA 383	Intermediate Photography	_
Two of:		6
FILM 361	Video Production IV: Short Film Project	-
VA 322	Painting/Drawing IV	-
VA 332	Sculpture & Extended Media IV	-
VA 352	Print Media IV: Advanced Mixed Media	-
VA 384	Large-Format Photography	-
Plus:		-
-	Four credits of upper-level AH	4

<u>Students must complete requirements in three areas:</u>

- Visual Arts Core: 24-26 credits
- Materials and Methods (List A): 6 credits
- Advanced and Thematic Approaches (List B): 6 credits

Students must complete a minimum of 15 credits in upper-level courses in order to complete the extended minor.

Visual Arts Core: 24-26 credits

<u>Course</u>	<u>Title</u>	<u>Credits</u>
SOCA 100	Ways of Looking at Art,	<u>3</u>
	Digital Media, and Visual	
	Culture	
<u>VA 100</u>	Introduction to Visual	<u>3</u>
	Arts	
<u>VA 110</u>	Creating on a Theme	<u>3</u>
SOCA 201	Introduction to Visual	<u>3</u>
	<u>Studies</u>	
<u>One of: VA 300 or VA 301</u>	Visual Arts Research	<u>3</u>
	Methods or Visual Arts	
	Praxis	
One of: SOCA 401 or	Critical Theory for	<u>3</u>
<u>SOCA 402</u>	Creative Arts or Visual	
	Studies Seminar	
One of AH 204 (Indigenous Art of the Northwest		<u>3-4</u>
Coast), AH 321 (Canada: Contact Zone), SOCA 301		
(Race, Place, and Space: Art for Turbulent Times) or		
FILM 313 (Indigenous Film)		

An	/ 200	or 300-	level AH	course

<u>3-4</u>

List A: Materials and Methods

Select 6 credits

<u>Course</u>	<u>Title</u>	<u>Credits</u>
FILM 260	Video Production	<u>3</u>
	<u>Techniques I</u>	
FILM 261	Video Production	<u>3</u>
	<u>Techniques II</u>	
<u>IPK 277</u>	Indigenous Art: Stories	<u>3</u>
	and Protocols	
<u>MEDA 210</u>	Digital Concept Art	3
<u>MEDA 270</u>	3D Modelling and	<u>3</u>
	Animation I	
<u>MEDA 280</u>	Game Engines I	<u>3</u>
THEA 250	Storytelling	<u>3</u>
Any 200-level VA course*		<u>3</u>
*Students may select 6 cred	lits of 200-level VA	

List B: Advanced and Thematic Approaches Select 6 credits

Course	<u>Title</u>	Credits
FILM 360	Video Production III:	<u>3</u>
	Storytelling and the	
	<u>Director</u>	
FILM 361	Video Production IV:	<u>3</u>
	Short Film Project	
Any 300 or 400-level VA course*		3

*Students may select 6 credits of 300-level VA

Visual Arts minor

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.

Course	Title	Credits
12 credits in V	(A, FILM, and AH including at least:	12
-	One lower-level AH course	-
_	One lower-level VA course	_

 Upper-level requirements: 15 credits

 Course
 Title
 Credits

 15 credits in VA, FILM, and AH, including at least:
 15

 One upper-level AH course

 One upper-level VA course

Note: In order to be eligible to take the required upper level courses, students must ensure they

complete the appropriate lower-level prerequisites.

<u>Students must complete requirements in four areas:</u> <u>Visual Arts Core: 15-17 credits</u> <u>Materials and Methods (List A): 6 credits</u> <u>Advanced and Thematic Approaches (List B): 3 credits</u> <u>Students must complete a minimum of 15 credits in upper-level courses in order to</u> <u>complete the minor.</u>

Visual Arts Core: 15-17 credits

<u>Course</u>	<u>Title</u>	<u>Credits</u>
<u>SOCA 100</u>	Ways of Looking at Art,	<u>3</u>
	Digital Media, and Visual	
	Culture	
<u>VA 100</u>	Introduction to Visual	3
	Arts	
One of: VA 300 or VA 301	Visual Arts Research	3
	Methods or Visual Arts	
	<u>Praxis</u>	

One of AH 204 (Indigenous Art of the Northwest Coast), AH 321 (Canada: Contact Zone), SOCA 301 (Race, Place, and Space: Art for Turbulent Times) or FILM 313 (Indigenous Film)	<u>3-4</u>
Any 200 or 300-level Art History course	<u>3-4</u>

List A: Materials and Methods Select 6 credits

Course	Title	Credits
FILM 260	Video Production Techniques	<u>3</u>
	<u>1</u>	
FILM 261	Video Production Techniques	<u>3</u>
	<u>II</u>	
<u>IPK 277</u>	Indigenous Art: Stories and	<u>3</u>
	Protocols	
<u>MEDA 210</u>	Digital Concept Art	<u>3</u>
<u>MEDA 270</u>	3D Modelling and Animation	<u>3</u>
	<u>I</u>	
<u>MEDA 280</u>	Game Engines I	<u>3</u>
<u>THEA 250</u>	Storytelling	<u>3</u>
Any 200-level VA course*		<u>3</u>

*Students may select 6 credits of 200-level VA

List B: Advanced and Thematic Approaches

Select 3 credits

<u>Course</u>	<u>Title</u>	Credits
FILM 360	Video Production III:	<u>3</u>
	Storytelling and the	
	Director	
FILM 361	Video Production IV:	<u>3</u>
	Short Film Project	
Any 300 or 400-level VA co	urse*	3
*Students may calect 6 credits	of 200 on 400 lovel \/A	

*Students may select 6 credits of 300 or 400-level VA

Memo for Course Changes

To: CACC, UEC

From: Geoffrey Spurling, History Dept. Curriculum Committee Chair, and Sebastian Huebel, HIST 122 course reviewer.

Date: March 8, 2023

Subject: Proposal for revision of History 122

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:
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>:
- 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 <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

The course includes sections on European imperialism, especially in Africa and Asia, and de-colonization post-1945. The course discusses practices of subjugation and genocide against Indigenous peoples under European rule in the late 19th and early 20th century. Indigenous perspectives are incorporated to eschew colonialist, Eurocentric views.

Much of the learning is predicated on traditional First Nations Learning Principles such as engagement and conversation. Students are encouraged to inquire about the past and respond to analytical questions to help them reach the Learning Objectives actively and on their own. Through class discussion and debate, students will acquaint themselves with multiple perspectives and viewpoints and learn how to share and respect one another's viewpoints. Further emphasis will be placed on stories, historical primary sources, in writing and through oral (recorded) formats for students to better appreciate the personal-human aspects of history and empathize with the importance of learning lessons from the past.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

Pedagogically, the course strives to foster an inclusive and safe work environment that is based on mutual respect, inclusivity and reciprocity among students and instructor. As students showcase a diverse range of needs and skills, students will be able to make use of different means of learning to contribute to the course and achieve Learning Outcomes. This includes oral participation in class, group discussions, written assignments including personal reflection pieces, and online discussions to be completed at home (an ideal means for more shy, introverted students).

In terms of content, students will be exposed to a diverse range of historical topics, periods and geographies that spans the entire European continent and comprises numerous countries, languages and cultures. Students will develop a sensitivity for the histories of diversity, multiculturalism and peace, all in historical contexts where at times, such norms and values were rejected and abandoned (think of Nazi Germany and other totalitarian regimes) but also contested and re-instated (such as in Western Europe after World War II).

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 (excluding tuition): under \$100



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

September 2015 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: HIST 122 Number of			of Credits: 3 Course credit policy (105)		
Course Full Title: Europe Since 1850: Impe	rialism, Total W	/ar, and the C	uestion o	f Unity	
Course Short Title: Europe Since 1850					
Faculty: Faculty of Humanities		Departmen	t (or prog	gram if no department):	History
Calendar Description:					
Examines the ascendancy of Europe from the economic reconstruction during and after the		its destructio	n in two w	vorld wars, and its politica	l, cultural, social, and
Prerequisites (or NONE):	None.				
Corequisites (if applicable, or NONE):	None.				
Pre/corequisites (if applicable, or NONE):	None.				
Antirequisite Courses (Cannot be taken for	additional crea	dit.)	Course	Details	
Former course code/number:			Special	Topics course: No	
Cross-listed with:			(If yes, the course will be offered under different letter designations representing different topics.)		
Equivalent course(s): HIST 210, HIST 111					
(If offered in the previous five years, antirequ			Directed Study course: No (See policy 207 for more information.)		nation.)
included in the calendar description as a note for the antirequisite course(s) cannot take thi			Grading System: Letter grades		
			Delivery	/ Mode: May be offered i	n multiple delivery modes
Typical Structure of Instructional Hours			Expecte	ed frequency: Annually	
Lecture/seminar		45	Maximum enrolment (for information only): 36		tion only) : 36
			Prior Learning Assessment and Recognition (PLAR)		d Recognition (PLAR)
				s available for this course.	
	Total hours	45	Transfe	er Credit (See <u>bctransfe</u>	rguide.ca.)
Scheduled Laboratory Hours			Transfe	r credit already exists: Ye	S
•		o∏Yes	Submit	outline for (re)articulation	: Yes
Labs to be scheduled independent of lecture			(If yes	s, fill in <u>transfer credit forn</u>	<u>n</u> .)
Department approval			•	Date of meeting:	March 2023
Faculty Council approval				Date of meeting:	May 5, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

	rning Outcomes	(These should contribu	te to students' ability	to meet program outcom	es and thus Institutional Learning Ou	utcomes
Upo	on successful com	pletion of this course, st	tudents will be able to):		
	 Distinguish a Assess the s Interpret and Identify the d Articulate the 	nd compare the develo gnificance and impact evaluate modern Euro ifferences between prin	pment of different mo of radical ideologies a pean history though a nary and secondary s he past and the prese	sources in analyzing mod ent in the study of history	stitutions, and cultures. be and the world. a variety of historical and scholarly so dern European history.	ources.
Red	commended Eval	uation Methods and W	leighting (Evaluation	n should align to learning	outcomes.)	
Fi	nal exam:	25%	Assignments:	40%		%
Q	uizzes/tests:	35%		%		%
Te>	ts and Resource	Materials (Include onli	ne resources and Ind	ligenous knowledge sour	railable from the instructor. Trces. <u>Open Educational Resources</u> (Cexts and Resource Materials form.)	DER)
00	Туре	Author or des		Title and publicatio	,	Year
1.	Textbook	Merriman, J.			Europe, Volume 2: From the the Present (4 th ed.). W.W. Norton	2019
2.	Textbook	Perry, Berg, Kru	ukonos	Wadsworth	n History Since 1900 (2 nd ed.).	2011
3. 4.	Textbook	Lynn Hunt et al			/est: Peoples and Cultures, Volume d.) Macmillan (alternate)	2021
5.	wined Additional	Cumpling and Materia	le (Coffigere bardure	re toole encodelined alet		
Noi	-	Supplies and Materia	is (Sonware, nardwa	re, tools, specialized clot	ning, etc.)	
Co	urse Content and	Topics				
	 European im Russian revo The Soviet U Fascism: Mu Crisis in the 2 	urope: socialism, nation perialism and the outbr lution and peace settle nion under Stalin ssolini, Franco, and Hit 1930s and the origins o d War and the Holocau ements and the develo pe and the Soviet Unio	eak of the First World ments ler f WWII st pment of the Cold Wa n	l War	ral reaction	

UFV Transfer Credit Request Form

Course(s): HIST 122 Europe Since 1850: Imperialism, Total War, and the Question of Unity

Code	Full Institution name	Transfer credit exists	Request transfer credit
ALEX	Alexander College		
ASM	Acsenda School of Management		
AU	Athabasca University		\boxtimes
BCIT	BC Institute of Technology		
CAMO	Camosun College		\boxtimes
CAPU	Capilano University		\boxtimes
CCC	Corpus Christi College		
CMTN	Coast Mountain College		
CNC	College of New Caledonia		
COTR	College of the Rockies		\boxtimes
COLU	Columbia College		
COQU	Coquitlam College		\boxtimes
DOUG	Douglas College		\boxtimes
EC	Emily Carr University of Art & Design		
FDU	Fairleigh Dickinson University		
FIC	Fraser International College		
JIBC	Justice Institute of BC		
KPU	Kwantlen Polytechnic University		\boxtimes
LANG	Langara College		\boxtimes
LCV	LaSalle College Vancouver		
NVIT	Nicola Valley Institute of Technology		
NIC	North Island College		
NLC	Northern Lights College		\boxtimes
OC	Okanagan College		\boxtimes
QU	Quest University		
SELK	Selkirk College		\boxtimes
SFU	Simon Fraser University		\boxtimes
TRU	Thompson Rivers University		\boxtimes
TWU	Trinity Western University		\boxtimes
UBCO	University of British Columbia – Okanagan		\boxtimes
UBCV	University of British Columbia – Vancouver		\boxtimes
UCW	University Canada West		
UNBC	University of Northern BC		
UVIC	University of Victoria		
VCC	Vancouver Community College		
VIU	Vancouver Island University		
YVU	Yorkville University		

Visit <u>https://tcs.bctransferguide.ca/Web/Help/Detail/Upper-Level-Credit-Policy</u> for a list of institutions that will articulate upper-level courses.

For help identifying appropriate receiving institutions, see www.bccat.ca/pubs/resources/HowToArticulate2018.pdf.

Memo for Course Changes: Six-Year Revision of HIST 162/LAS 162

To: CACC, UEC

From: Adrianna Bakos (History Department Head) and Geoffrey Spurling (Chair, History Department Curriculum Committee, and HIST 162/LAS 162 course designer)

Date: March 8, 2023

Subject: Proposal for revision of HIST 162/LAS 162

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
 - \Box Other Please specify:
- 2. Rationale for change: HIST 162/LAS 162 is up for its six-year review.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>: The learning outcomes have been updated, with some additional detail added but with no substantial changes. The course LOs align with the History Program's learning outcomes and UFV's ILOs.
- 4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? This course is cross-listed with Latin American Studies and can be used for the LAS minor or extended minor. None of the updates for the course revision will have an impact on the LAS Program.
- 5. Which program areas have been consulted about the change(s)? As there are no substantial changes to the course, I have not advised the LAS Program.
- 6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

History/LAS 162 contributes directly to the process of Indigenizing UFV. One week of the course focuses specifically on the historical relationship between Latin American Indigenous peoples and the state. After a broad historical overview of Indigenous history (the subject of two other courses I teach—History/LAS 162 and 458), this section of 162 focuses in particular on Andean music and musicians from the early 20th century to the present, considering the impacts of the Indigenista movement and questions of national identity, shifting power relations, and rural-urban migration.

- 7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods? At its core, History/LAS 162 explores questions of equity and inequity, of racial, ethnic, and national diversity, and of inclusion and exclusion. The entire course examines how soccer and music have intersected historically with class, race, ethnicity, and gender, and with regional, national, and transnational identities.
- 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 (excluding tuition): \$50.00



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

September 2015 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: HIST 162 Number of			of Credits: 3 Course credit policy (105)		
Course Full Title: Soccer and Song in Latin					
Course Short Title: Soccer & Song in Latin	America				
Faculty: Faculty of Humanities		Departmen	t (or prog	gram if no department)	: History
Calendar Description:					
Explores the history of modern Latin America through the study of soccer and music. Using these themes students examine national and local identities; class, race, ethnicity, and gender; relations between Indigenous peoples and the state; rural-urban migration, industrialization, and populist politics; military rule, repression, resistance, and exile; the drug trade; globalization; and cultural hybridity. Note: This course is offered as HIST 162 and LAS 162. Students may take only one of these for credit.					
	1				
Prerequisites (or NONE):	None.				
Corequisites (if applicable, or NONE):	None.				
Pre/corequisites (if applicable, or NONE):	None.				
Antirequisite Courses (Cannot be taken for	additional crea	dit.)	Course Details		
Former course code/number:			Special Topics course: No		
Cross-listed with: LAS 162			(If yes, the course will be offered under different letter designations representing different topics.)		
Equivalent course(s): HIST 262/LAS 262, LA	S 162		Directed Study course: No		
(If offered in the previous five years, antirequ			(See policy 207 for more information.)		
included in the calendar description as a note for the antirequisite course(s) cannot take thi			Grading System: Letter grades		
			Delivery Mode: May be offered in multiple delivery mode:		
Typical Structure of Instructional Hours			Expected frequency: Annually		
Lecture/seminar		45	Maximum enrolment (for information only): 36		
			Prior L	earning Assessment a	nd Recognition (PLAR)
				s available for this course	• • • •
	Total hours	45	Transfe	er Credit (See <u>bctransf</u> e	erguide.ca.)
Sahadulad Laboratory Hours			Transfe	r credit already exists: Y	es
Scheduled Laboratory Hours Labs to be scheduled independent of lecture	hours: 🛛 No	o 🗌 Yes		outline for (re)articulation s, fill in <u>transfer credit for</u>	
Department approval			•	Date of meeting:	March 2023
Faculty Council approval				Date of meeting:	May 5, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

l earni	ing Outcomes (Th	nese should contribu	te to students' ability to i	meet program outcom	nes and thus Institutional Learning	Outcomes
	•		tudents will be able to:	noot program outcom	loo ana inao monanonar zoarning	outooniot
•	•		bry of nineteenth- and two	ontiath contury Latin	America	
1. 2.					an inclusive and open-minded mar	nner.
3.	Describe histori	cal shifts in the comp	plex relationship betwee	n Indigenous peoples	and Latin American nation-states	
4.	 Analyze how the national identity 		erican music and socce	r intersects with ques	tions of class, race, ethnicity, gend	ler, and
5.			mary and secondary sou	rces.		
	Employ primary	and secondary sour	rces in historical analyse	S.		
6. 7.			he past and the present		rical thinking in oral and written we	ork
	0				5	
			Veighting (Evaluation sh		outcomes.)	
Final	exam:	20%	Assignments:	60%		%
Quiz	zes/tests:	20%		%		%
Detail	s:					
	es/tests: mid-term e	exam				
-	nments:		. 500/			
•		historical skills exer	footnote citations and b	ibliography (7%)		
			of a secondary source			
	 Definin 	g and arguing a the	sis (2 x 10%)			
		an introduction (159				
•			ation: 10% (calculated w	eeklv: based on thou	phtful, critical responses to reading	
			the course website on		other course motorials presented	
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ORIGINAL COURSE IMPLEMENTATION DATE: REVISED COURSE IMPLEMENTATION DATE:

September 2015 September 2024

COURSE TO BE REVIEWED (six years after UEC approval): November 2029 Course outline form version: 06/18/2021

OFFICIAL UNDERGRADUATE CROSS-LISTED OUTLINE FORM

Course Code and Number: LAS 162	Number of C	redits: 3	Course credit policy (10	<u>5)</u>
Course Full Title: Soccer and Song in Latin Course Short Title: Soccer & Song in Latin				
Faculty: Faculty of Humanities	Department	(or prog	ram if no department):	History
Official Course Outline:				
This is a cross-listed course. Please refer to l	HIST 162 for the official cou	urse out	ine.	
Calendar Description:				
Explores the history of modern Latin America and local identities; class, race, ethnicity, and industrialization, and populist politics; military Note: This course is offered as HIST 162 and	l gender; relations between rule, repression, resistanc	Indiger e, and e	ous peoples and the stat xile; the drug trade; glob	te; rural-urban migration,
Prerequisites (or NONE):	None.			
Corequisites (if applicable, or NONE):	None.			
Pre/corequisites (if applicable, or NONE):	None.			
Antirequisite Courses (Cannot be taken for Former course code/number: Cross-listed with: HIST 162 Equivalent course(s): HIST 262/LAS 262, HIST		Trans Subm	fer Credit (See <u>bctrans</u> er credit already exists: t outline for (re)articulatio yes, fill in transfer credit	Yes on: Yes
(If offered in the previous five years, antirequ included in the calendar description as a note for the antirequisite course(s) cannot take this credit.)	isite course(s) will be that students with credit	(1)	yes, in in <u>nansier creak</u>	<u>10111</u> .)
Department approval			Date of meeting:	March 2023
Faculty Council approval			Date of meeting:	May 5, 2023
Undergraduate Education Committee (UE	C) approval		Date of meeting:	November 24, 2023

UFV Transfer Credit Request Form

Course(s): HIST/LAS 162 Soccer and Song in Latin America

Code	Full Institution name	Transfer credit exists	Request transfer credit
ALEX	Alexander College		
ASM	Acsenda School of Management		
AU	Athabasca University		\boxtimes
BCIT	BC Institute of Technology		
CAMO	Camosun College		
CAPU	Capilano University		
CCC	Corpus Christi College		
CMTN	Coast Mountain College		
CNC	College of New Caledonia		
COTR	College of the Rockies		
COLU	Columbia College		
COQU	Coquitlam College		
DOUG	Douglas College		\boxtimes
EC	Emily Carr University of Art & Design		
FDU	Fairleigh Dickinson University		
FIC	Fraser International College	\square	\square
JIBC	Justice Institute of BC		
KPU	Kwantlen Polytechnic University		\boxtimes
LANG	Langara College	\square	\boxtimes
LCV	LaSalle College Vancouver		
NVIT	Nicola Valley Institute of Technology	\square	\square
NIC	North Island College		
NLC	Northern Lights College		
OC	Okanagan College		
QU	Quest University		
SELK	Selkirk College		
SFU	Simon Fraser University		
TRU	Thompson Rivers University		\boxtimes
TWU	Trinity Western University		
UBCO	University of British Columbia – Okanagan	\square	\boxtimes
UBCV	University of British Columbia – Vancouver		\boxtimes
UCW	University Canada West		
UNBC	University of Northern BC		
UVIC	University of Victoria		
VCC	Vancouver Community College		
VIU	Vancouver Island University		
YVU	Yorkville University		<u>_</u>

Visit <u>https://tcs.bctransferguide.ca/Web/Help/Detail/Upper-Level-Credit-Policy</u> for a list of institutions that will articulate upper-level courses.

For help identifying appropriate receiving institutions, see www.bccat.ca/pubs/resources/HowToArticulate2018.pdf.

Memo for Course Changes (HIST 211)

To: CACC, UEC

From: Geoffrey Spurling, History Dept. Curriculum Committee Chair, and David Milobar, HIST 211 course reviewer.

Date: May 16, 2023

Subject: Proposal for revision of HIST 211: England from 1066-1688: An Emerging Nation-State

- 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
 - \boxtimes Delivery methods and/or texts and resource materials
 - □ PLAR options, grading system, and/or evaluation methods
 - □ Discontinuation of course
 - \Box Other Please specify:
- 2. Rationale for change: History 211 has been refreshed to reflect new departmental and institutional priorities relating to diversity and Indigenization, as well as learning outcomes. Course delivery methods also reflect new materials and sources available online and new course texts that both enrich student learning while reducing the cost of course materials for students.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>:

The learning outcomes of History 211 have evolved to more directly align with the History Program Learning Outcomes as defined by more recent departmental initiatives to better define the nexus between the Academy and the broader institution and the world beyond.

- 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)? Not applicable.
- 6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

The course will prioritize student engagement based on diversity and inclusion and the principle of reciprocity that is at the core of Indigenous pedagogy. The emphasis placed on stories in Indigenous

studies will be respected in the pedagogical experience through narrative sources fostering a humanizing understanding of a time and society very different from our own to complement traditional academic historical literature. For example, the British Library houses an extensive (free/ public) archive of images, literature, stories, medieval chronicles and narratives providing insight into the values and perspectives of women, peasants, trades people and others whose voices are not often heard through official sources.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

A critical aspect of course design is to create an inclusive and caring community where all students are respected and valued for who they are, feel safe, and belong and shine in their own distinct way. The class environment will be one that celebrates diversity, inclusion and equity in an environment where collaborative respect fosters student learning and success. Furthermore, the principles of equity, diversity and inclusion are supported in the course material and subjects covered over the course of the term. The broad list of documents used in the course include material that reflects not only a different time but a range of themes and lived experiences from which a student can select to explore individual interests. Similarly, the list of monographs for the book review has been enlarged to incorporate new scholarship exploring not only traditional political subjects but gender, class and race. The dramatic readings and short lectures from sources, such as the 'Citizens : 800 years in the making' (History Hub), incorporated into the course architecture expose students to diverse perspectives often not explored in a survey course. All of these are examples of initiatives encouraging students to take an active role in shaping their respective learning experience and to explore a diverse range of perspectives. Furthermore, History 211 uses course design to support the needs of all students from diverse backgrounds integrating into an academic environment. Students benefit from low stakes writing assignments that afford them the opportunity to learn, experiment and receive feedback in a collaborative, constructive and positive environment.

A survey course on medieval and early modern England provides students the opportunity to explore positions, experiences, and expressions of a time and people culturally different from our own world while developing an understanding of how that remote past intersects with our present.

- 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. Not applicable.
- 9. Estimate of the typical costs for this course, including textbooks and other materials (excluding tuition): Approximately \$50.00

CWC comment and response:

UEC may have concerns regarding repeated learning outcomes across multiple courses, as recently discussed with the department.
 Please include these in the package to go to the next UEC meeting with the Learning
 Outcomes as they are now. If the UEC does recommend changes, then the LOs will be altered at that point.



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

May 1995 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: HIST 211 Num			nber of Credits: 3 Course credit policy (105)		
Course Full Title: England from 1066-1688:	00	Nation-State			
Course Short Title: England from 1066-168	8	r			
Faculty: Faculty of Humanities		Departmen	nt (or program if no department): History		
Calendar Description:					
Students explore English history from the No was transformed from a peripheral player on					
Prerequisites (or NONE):	None.				
Corequisites (if applicable, or NONE):	None.				
Pre/corequisites (if applicable, or NONE):	None.				
Antirequisite Courses (Cannot be taken for	additional crea	dit.)	Course	Details	
Former course code/number: HIST 109			Special	Topics course: No	
Cross-listed with:			(If yes, the course will be offered under different letter		
Equivalent course(s):			designations representing different topics.)		
(If offered in the previous five years, antirequ			Directed Study course: No (See policy 207 for more information.)		
included in the calendar description as a note for the antirequisite course(s) cannot take thi			Grading System: Letter grades		
		,		•	in multiple delivery modes
Typical Structure of Instructional Hours				ed frequency: Annually	
Lecture/seminar		45	Maximum enrolment (for information only): 36		
				earning Assessment ar	
				s available for this course	c (<i>i</i>
	Total hours	45			
	Total nours	45		er Credit (See <u>bctransfe</u>	,
Scheduled Laboratory Hours				r credit already exists: Y	
Labs to be scheduled independent of lecture	hours: 🛛 No	D 🗌 Yes		outline for (re)articulatior s, fill in <u>transfer credit for</u>	
Department approval				Date of meeting:	May 2023
Faculty Council approval				Date of meeting:	August 31, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

2. Debate issues related 3. Identify the differences 4. Employ primary and se 5. Articulate the relations 6. Communicate in oral a Recommended Evaluation Me Final exam: Quizzes/tests: Details: Assignments: 20% Summary/Co NOTE: The following sections Texts and Resource Materials should be included whenever po Type A	ts in medieval and early me to medieval and early me between primary and secc econdary sources to analyz hip between the past and th nd written forms to diverse ethods and Weighting (Ev 30% Assignment 20% ritiques (5); 20% Book Rev s may vary by instructor.	odern English history from 1066 ern England. ondary sources. e a specific historical theme on he present in the study of the his audiences. raluation should align to learning s: 50% % iew; 10% Primary source analys	medieval England. story of England. g outcomes.)	% %
2. Debate issues related 3. Identify the differences 4. Employ primary and se 5. Articulate the relations 6. Communicate in oral a Recommended Evaluation Me Final exam: Quizzes/tests: Details: Assignments: 20% Summary/Co NOTE: The following sections Texts and Resource Materials should be included whenever po Type A	to medieval and early mode between primary and secce condary sources to analyz hip between the past and the nd written forms to diverse ethods and Weighting (Ev 30% Assignment 20% ritiques (5); 20% Book Rev s may vary by instructor.	ern England. ondary sources. e a specific historical theme on ne present in the study of the his audiences. raluation should align to learning s: 50% % iew; 10% Primary source analys	medieval England. story of England. g outcomes.)	
Quizzes/tests: Details: Assignments: 20% Summary/Cl NOTE: The following sections Texts and Resource Materials should be included whenever per Type A	30% Assignment 20% ritiques (5); 20% Book Rev s may vary by instructor. s (Include online resources	s: 50% % iew; 10% Primary source analys		
Quizzes/tests: Details: Assignments: 20% Summary/Co NOTE: The following sections Texts and Resource Materials should be included whenever po Type A	20% ritiques (5); 20% Book Rev s may vary by instructor. s (Include online resources	% iew; 10% Primary source analys	sis.	
Details: Assignments: 20% Summary/Co NOTE: The following sections Texts and Resource Materials should be included whenever po Type A	ritiques (5); 20% Book Rev s may vary by instructor. s (Include online resources	iew; 10% Primary source analys	sis.	9
Assignments: 20% Summary/Constraints NOTE: The following sections Texts and Resource Materials should be included whenever por Type A	may vary by instructor.		sis.	
Туре А	ossible. If more space is re	and Indigenous knowledge sou	rces. <u>Open Educational Resources</u>	(0ER)
71		quired, use the <u>Supplemental T</u>	exts and Resource Materials form.)	
	uthor or description ohn Gillingham and Ralph A		d publication/access details	2021
	ohn Guy		ors: A Very Short Introduction.	2021
	ohn Morrill		ritain: A Very Short Introduction.	2021
4 Online resource Ai	rticles, books and streamin nline through UFV Library.			2021
5. Online resource ar	treaming videos, podcasts, nd documents available on tes.			
 Angevin England and t Life in medieval Englar Medieval England in a England as a house di Tudor England and the Church and state in the Elizabethan England: a Absolutism and the chi Stuart England: war ar The rise and fall of the 	what is history? f the Norman Conquest the rise of a centralizing mo- nd time of plague and war: so vided: social, political, and e beginnings of modernity e age of Reformation a golden age? allenge of modernity nd revolution Protectorate and the road on and the triumph of Parlia	onarchy cial, economic, and political cha economic perspectives	inge	

Memo for Course Changes (HIST 212)

To: CACC, UEC

From: Geoffrey Spurling, History Dept. Curriculum Committee Chair, and David Milobar, HIST 212 course reviewer.

Date: May 16, 2023

Subject: Proposal for revision of: HIST 212: History of Britain, 1688-1990: Great Power Status and Beyond

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:
- Rationale for change: The revisions will refresh the course to reflect the changing scholarly landscape and better align the course to reflect new departmental and institutional priorities relating to diversity and Indigenization as well as learning outcomes; course delivery methods also reflect new materials and sources available online and new course texts to enrich learning while reducing the cost of course materials.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>:

The Learning Outcomes have evolved to align more directly with the History Program Learning Outcomes as defined by more recent departmental initiatives to better define the nexus between the Academy, the broader Institution and the world beyond.

- 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)? N/A
- In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u>

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

History 212 focuses on the history of Britain; however, it also studies social, political and economic forces that were integral to shaping colonialism as it defined the settler- Indigenous relationship over time. Colonialism and treatment of Indigenous peoples throughout the global British Empire was mediated through the prism of issues relating to class, gender and race as they were first contested in the metropole. Online primary sources available through institutions such as the British Library, British Museum and the National Archives are utilized to support learning that enables students to better understand the origins of attitudes and values upon which colonialist thinking evolved. Furthermore, the course will prioritize student engagement based on diversity and inclusion that is the foundation of the principle of reciprocity at the core of Indigenous pedagogy. Students will play an integral role in shaping the learning experience of the entire class. Assignments are designed to encourage students to engage in collaborative learning that values mutual support of fellow students for one another and instructor-student exchanges with a view to encourage respectful exchange of diverse perspectives and understanding based on a student's own life experience. The emphasis placed on stories in many Indigenous studies will be respected in the pedagogical experience through narrative sources fostering a humanizing understanding of a time and society different to our own to complement traditional academic literature.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

A critical element of course design is to create an inclusive and caring community where all students are respected for who they are, feel safe, and belong in an environment where they can shine in their own ways. The various assignments and activities are designed to support students with a range of learning styles. This goal will be highlighted explicitly at the outset and will be reinforced throughout the term by encouraging students to take an active role in shaping their learning goals on their own schedule. Low stakes writing assignments, such as the summary/critiques, will afford students the opportunity to learn, experiment and receive feedback in a collaborative, constructive and positive environment that inspires learning and allows students to build on their strengths. Course materials, such as the documents and review monographs, include titles on themes and topics relating to diversity and equality. Online dramatic readings of speeches etc from sites such as the 'Citizen' project are curated to include voices that are often ignored in a general survey. A survey course on modern Britain affords students the opportunity to explore the distinct positions, experiences, and expressions of the past and how it intersects with our present.

- 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 (excluding tuition): \$50.



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

September 1978 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: HIST 212 Number			of Credits: 3 Course credit policy (105)		
Course Full Title: A History of Britain, 1688-		ower Status a	nd Beyon	d	
Course Short Title: A History of Britain, 168	8-1990				
Faculty: Faculty of Humanities		Departmen	nt (or program if no department): History		
Calendar Description:					
Surveys the major developments in British his the evolution of social, economic, and politicate					gives special attention to
Prerequisites (or NONE):	None.				
Corequisites (if applicable, or NONE):	None.				
Pre/corequisites (if applicable, or NONE):	None.				
Antirequisite Courses (Cannot be taken for	additional crea	dit.)	Course	Details	
Former course code/number: HIST 110			Special Topics course: No		
Cross-listed with:			(If yes, the course will be offered under different letter		
Equivalent course(s):			designations representing different topics.)		
(If offered in the previous five years, antirequ			Directed Study course: No (See <u>policy 207</u> for more information.)		
included in the calendar description as a note for the antirequisite course(s) cannot take this			Grading System: Letter grades		
······································			-		in multiple delivery modes
Typical Structure of Instructional Hours				ed frequency: Annually	
Lecture/seminar		45	Maximum enrolment (for information only): 36		
Tutorials/workshops				``	
				earning Assessment ar	• • • •
			PLAR IS	s available for this course	9.
	Total hours	45	Transfe	er Credit (See <u>bctransfe</u>	erguide.ca.)
Scheduled Laboratory Hours			Transfe	r credit already exists: Y	es
Labs to be scheduled independent of lecture	hours: 🖾 No	o∏Yes		outline for (re)articulatior	
			(If yes	s, fill in <u>transfer credit for</u>	<u>m</u> .)
Department approval				Date of meeting:	May 2023
Faculty Council approval				Date of meeting:	August 31, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

HIST 212	University of	the Fraser valley On	icial Undergraduate C		Page 2 of
Learning Outcome	s (These should contribu	te to students' ability to	o meet program outcom	nes and thus Institutional Learning (Dutcomes
Upon successful cor	npletion of this course, st	udents will be able to:			
 Debate the Identify the Employ print Articulate the 	components in British H mes and issues related to differences between prin mary and secondary sour ne relationship between t ate in oral and written for	b British History in an i hary and secondary so ces in historical analys he past and the preser	nclusive and open-mino ources to analyze a spe sis. nt in the study of the his	cific theme on modern Britain.	
Recommended Eva	luation Methods and W	leighting (Evaluation	should align to learning	outcomes.)	
Final exam:	30%	Assignments:	50%		%
Quizzes/tests:	20%		%		%
Texts and Resourc	e Materials (Include onli	ne resources and Indig	genous knowledge sou	vailable from the instructor.	(0ER)
				exts and Resource Materials form.)	Maaa
Type 1. Textbook	Author or desored	ription	Title and publication	Britain: A Very Short Introduction.	Year 2021
 Textbook Textbook 	Christopher Ha Matthew,	rvie and H.C.G.		Britain: A Very Short Introduction.	2021
3. Textbook	Kenneth O. Mo	rgan,	Twentieth-Century E	Britain: A Very Short Introduction.	2021
4. Online resource	UFV Library Art	icle and Streaming s, UFV Library e-		· · · · · · · · · · · · · · · · · · ·	
5. Online resource	exhibits, librarie	os, podcasts, 'virtual' s, archives, museums ailable on (free) public			
Required Additiona	Il Supplies and Materia	s (Software, hardware	e, tools, specialized clo	thing, etc.)	
 The legacy 	: what is history? of the Glorious Revolutio		cant social-political cha	nge?	
England inBritain as the	society and the rise of the a time of revolution: 1783 ne "workshop of the world Victorian Britain	3-1815			
 Britain and 	isis? Challenges to the V the Great War		n world		
 "Their fines "I'm alright	itain: society and the Gre t hour"? Britain, World W Jack": fifties Britain the "swinging sixties" to	ar II and beyond	on		

Memo for Course Changes (HIST 309)

To: CACC, UEC

From: Geoffrey Spurling, History Dept. Curriculum Committee Chair, and Adrianna Bakos, HIST 309 course reviewer

Date: March 13, 2023

Subject: Proposal for revision of History 309: Witches, Whores, and Midwives: Women in Early Modern Europe

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):
 - \boxtimes 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
 - $\hfill\square$ Discontinuation of course
 - □ Other Please specify:
- 2. Rationale for change:
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>:

The course LOs have been revised to align with new departmental Program Learning Outcomes (revised 2022). LOs 1, 6, 7 and 8 have been added to reflect the department's explicit commitment to helping students graduate with the ability to "communicate effectively" (ILO 5), "pursue self-motivated and self-reflective learning" (ILO 6) and "engage in respectful and professional practices" (ILO 8).

- 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)? Department of History
- 6. In what ways does this course (not just the proposed changes) contribute to <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

A central activity of this course is the re-enactment of an early modern witch trial. In this activity, we embrace several of the <u>First Peoples Principles of Learning</u>, most notably: "Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place)." Both before and after the "trial," students are working collaboratively to create a fictional community in which the trial takes place. They work together to design the "town" and its community members, whom they take on as characters. After the trial, the class comes together in a talking circle to reflect on their experience. They also offer feedback on how the activity might improve in its next iteration, thus paying their knowledge forward. Self-reflection is also utilized as a "bridge-out" when students produce a narrative self-evaluation about their engagement in the course and what they have discovered about themselves as learners.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

The course, at its core, is an investigation of the marginalization of women's voices within the patriarchal society of early Modern Europe. It considers the intersecting ways that women of varying social status, ethnicity and gender expression experienced (and resisted) oppression. Course content is delivered in multiple formats in order to mitigate barriers to learning, whether technological, environmental or individual. Additionally, the assignment structure for this course is deliberately designed to provide maximum flexibility; in choosing from a wide variety of options, students themselves determine how they will achieve the learning outcomes of the course. This increases accessibility for students and allows them to bring prior knowledge to the class while offering opportunities to learn new content and gain new skills.

- 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): \$40-50.



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

September 2008 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: HIST 309	Number of	Credits:	4 Course credit policy (1	<u>05)</u>			
Course Full Title: Witches, Whores, and Mic		n in Early Moc	lern Europ	De			
Course Short Title: Women in Early Modern	Europe						
Faculty: Faculty of Humanities Department			t (or prog	gram if no department):	History		
Calendar Description:							
Examines women's lives and experiences in status, profession, or identity crossed gender modern Europe.							
Prerequisites (or NONE):	Nine credits	of lower-level	history or	45 university-level credit	ts.		
Corequisites (if applicable, or NONE):	None.						
Pre/corequisites (if applicable, or NONE):	None.						
Antirequisite Courses (Cannot be taken for	additional crea	dit.)	Course	Details			
Former course code/number: HIST 397C			Special	Topics course: No			
Cross-listed with:			(If yes, the course will be offered under different letter designations representing different topics.)				
Equivalent course(s):			0	, ,	erent topics.)		
(If offered in the previous five years, antirequ			Directed Study course: No (See <u>policy 207</u> for more information.) Grading System: Letter grades				
included in the calendar description as a note for the antireguisite course(s) cannot take thi							
					in multiple delivery modes		
Typical Structure of Instructional Hours			-	ed frequency: Every othe			
Lecture/seminar		60	Maximum enrolment (for information only): 30				
				Prior Learning Assessment and Recognition (PLAR)			
			PLAR is	s available for this course	9.		
Total hours 60			Transfer Credit (See <u>bctransferguide.ca</u> .)				
Scheduled Laboratory Hours			Transfer credit already exists: No				
Labs to be scheduled independent of lecture hours: No Yes			Submit	outline for (re)articulatior	n: No		
			(If yes	s, fill in <u>transfer credit for</u>	<u>m</u> .)		
Department approval				Date of meeting:	March 2023		
Faculty Council approval				Date of meeting:	May 5, 2023		
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023		

Loar	ning Autoomee ///	hasa shauld contribu	te to students' shility t	o meet program outcon	nes and thus Institutional Learning	a Outcomo
	•		udents will be able to:		ies and thus institutional Leanning	y Outcome:
•	•				in de danse.	
				l, inclusive, and open-m	ninded way. ng the early modern period.	
					influenced social and political rela	tionships.
					tive, and research in the study of	history.
			ary and secondary, in a iences using a variety	support of an historical	argument.	
				ose expressed by histo	rical actors/authors.	
8	 Reflect critically 	and constructively u	ipon one's own work a	and that of others.		
Reco	ommended Evaluat	tion Methods and W	leighting (Evaluation	should align to learning	outcomes.)	
Fina	al exam:	25%	Assignments:	65%	Holistic assessment:	10%
		%		%		%
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Deta						
				menu of assignments, v	with varying percentage values, a	dding up to
	,, ,, ,, ,, ,, ,, ,, ,, ,, ,, ,, ,, ,,	ht include the following	01			
		orth 5%: quizzes (up				
•		orth 10%: podcast, a		lon oritical back review		
			ndary school lesson p iction portfolio, literatu	lan, critical book review		
		orth 30%: nistorical fi				
•			source paper			
	J					
Holis	0	esigned as a reflectiv	e participation self-as	sessment: 10%		
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AGENDA ITEM # 3.10.

Memo for Course Changes (HIST 321)

To: CACC, UEC

From: Geoffrey Spurling, History Dept. Curriculum Committee Chair, and Scott Sheffield, HIST 321 course reviewer

Date: March 13, 2023

Subject: Proposal for revision of History 321: Canadian Military History

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:

- Slight revision to calendar description to enhance flow.
- Learning Outcomes have been substantially revamped to bring them up to date with the departmental and institutional Learning Outcomes.
- Typical structure of Instructional Hours revised to provide hours for typical in-class tactical exercise (workshop).
- Textbooks have been revised and updated.
- Grading and evaluation have been revised to reflect the current iteration of the instructional methods and assessment used by the instructor. So too has the course content.
- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs)</u>:

-The LOs for History 321 have been substantially revised to align them with recent iterations of the History program learning outcomes, as well as ILOs.

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 <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

-History 321 contributes to the Indigenization of the academy in part through some Indigenous content, primarily in the responses to the Métis resistance in the 19th century. However, the instructor's research expertise in Indigenous military contributions during the World Wars insures that ILectures throughout the course touch on Indigenous military service, veterans, and the Oka Crisis. In addition, for both major essay projects, students can choose to focus on Indigenous peoples and their experiences during the wars.

-In delivering the learning experience, the course will prioritize the principles of reciprocity valued in some Indigenous pedagogy.¹ It refers to the instructor learning from the students, or students playing crucial roles in shaping the learning experience of the entire class. Additionally they will be encouraged on a regular basis to take part in an organic conversation in the classroom where their views and comments will be actively harnessed to enrich and diversify the classroom experience. The basic premise is that their views merit a serious consideration in order to expand and diversify perspectives and understanding beyond what is presented by the instructor.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

-The course is designed to foster an inclusive and supportive learning environment, where all students are respected for who they are, feel safe, and have opportunities to succeed in their own ways.

-In class small-group activities and discussion groups will be utilized to enable each student to take an active role in shaping their learning. Discussion questions are open-ended and produced by the students themselves, allowing students to respond and steer their discussion as they deem appropriate.

-While in the past, the course has drawn from a published text of readings, in the future, the instructor intends to shift to PDF copies of readings will be posted on Blackboard, both to reduce barriers of cost for students and to facilitate access to the readings' audio transcription.

¹ Marcella LaFever, "Switching from Bloom to the Medicine Wheel: Creating Learning Outcomes that Support Indigenous Ways of Knowing in Post-Secondary Education," *Intercultural Education*, 27/5 (2016), https://doiorg.proxy.ufv.ca:2443/10.1080/14675986.2016.1240496

-<u>Course content consistently</u> addresses diversity issues within the Canadian military, in part because throughout Canada's past, Indigenous and racialized communities have sought to use military service as leverage for enhanced civil rights and recognition in Canadian society. On an institutional level, the Armed Forces' openness to reflecting Canada's diversity in its ranks has ebbed and flowed across time and space.

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):

-Currently, students have been required to purchase the textbook of readings (Keshen and Durflinger) at roughly \$120. However, in the future, with as the instructor transitions to PDF readings available through Blackboard, the course will cost students no more than the tuition.



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

September 2006 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Course Code and Number: HIST 321	Number of	Credits:	4 Course credit policy (10	<u>)5)</u>			
Course Full Title: Canadian Military History							
Course Short Title:		r					
			Department (or program if no department): History				
Calendar Description:							
Explores the military experiences of a suppos transformed by conflict. This course examine home front and battle front, peace-time and w	s Canadian mil						
Prerequisites (or NONE):	Nine credits	of lower-level	history or	45 university-level credit	S.		
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	Special Topics course: No			
Cross-listed with:			(If yes, the course will be offered under different letter designations representing different topics.)				
Equivalent course(s):			Ū	, 0	en topics.)		
(If offered in the previous five years, antirequ			Directed Study course: No (See <u>policy 207</u> for more information.)				
included in the calendar description as a note for the antirequisite course(s) cannot take this			Grading System: Letter grades				
		,	Delivery Mode: May be offered in multiple delivery modes				
Typical Structure of Instructional Hours				ed frequency: Every othe			
Lecture/seminar 57			Maximum enrolment (for information only): 30				
Tutorials/workshops		3	-	•			
				earning Assessment an s available for this course			
	Total hours	60					
Total hours 60			Transfer Credit (See <u>bctransferguide.ca</u> .)				
Scheduled Laboratory Hours			Transfer credit already exists: No				
Labs to be scheduled independent of lecture hours: No CYes				outline for (re)articulation s, fill in <u>transfer credit form</u>			
Department approval			1	Date of meeting:	March 2023		
Faculty Council approval				Date of meeting:	May 5, 2023		
Undergraduate Education Committee (UEC	C) approval			Date of meeting:	November 24, 2023		

AGENDA ITEM # 3.10.

Lea	arning Outcomes	(These should contribut	e to students' ability	to meet program outcom	es and thus Institutional Learning	Outcomes
Upo	on successful com	pletion of this course, st	udents will be able t	:0:		
	1. Analyze key	components in Canada'	s military history an	d how they relate to the b	roader understandings of Canada	s past and
				ada's military past in an in I development, culture, ar	clusive and open-minded manner.	
	 Describe the Demonstrate Employ multi 	e Canadian soldiers' exp e the importance of conte iple sources, both prima	erience of war. ext, evidence, persp ry and secondary, i	• • •	e study of Canada's military histor	y.
		nistorical conventions an				
Ree	commended Eva	uation Methods and W	eighting (Evaluatio	on should align to learning	outcomes.)	
Fi	nal exam:	30%	Assignments:	65%%		%
		%		5%		%
	0,1			Var Newspaper essay 209 e see course syllabus av	%: ailable from the instructor.	
					ces. <u>Open Educational Resources</u> exts and Resource Materials form.)	
0.70	Туре	Author or desc		Title and publicatio	,	Year
1.	Textbook	Desmond Morto	•	•	anada: From Champlain to Kosovo	2007
2.	Textbook	Jeff Keshen an Durflinger, eds	d Serge Marc	War and Society in	Post-Confederation Canada	2007
3.	Textbook	Jack Granatstei	n	Canada's Army: Wa	ging War and Keeping the Peace	2002
	urse Content and Introduction Defending Canada, in Creating a War and C Trench life Canada's On the sea In-class Ta The Canada	n the dominion and empir nperial defence, and the professional army, 1916 anadian society, 1914-1	outbreak of the Gr 5-1918 8 nd racialized soldie rebirth, 1919-1941 and RCAF at war, Troops (TEWT) 42-46	rs' experiences, 1914-18 1939-45		
		ior and peacekeeper, 19 War defence, the Oka C		the memory of war		

Memo for Course Changes (HIST 325)

To: CACC, UEC

From: Geoffrey Spurling, History Dept. Curriculum Committee Chair, and Robin Anderson, HIST 325 course reviewer

Date: March 13, 2023

Subject: Proposal for revision of HIST 325: Canadian Sport History

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:

While HIST 325 maintains its central focus on the history of organized sport in Canada, it has recently integrated three major additions to the course content: a fuller examination of the fundamental aspects of Indigenous sport and recreational activities; the emergence and impact of globalized sport structures and cultural perspectives that arrived to Canada by the early 20th century and have increased enormously since the 1960s; and the often ignored but fundamental role of non-human animals in sport actions from the early time of human life to the end of the 20th century. Given that most students who take HIST 325 hope to become public school teachers, many of whom will participate in physical education, these new themes are enormously useful to strengthen their critical perspective on organized sports and provide some foundational knowledge as the BC public school curricula changes.

- 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 <u>Institutional Learning</u> <u>Outcomes (ILOs): N/A There have been minor updates to the Learning Outcomes</u>
- 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 <u>Indigenizing Our</u> <u>Academy</u>? 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: <u>UFV Integrated Strategic</u> <u>Plan</u>, <u>Fulfilling Our Commitment to Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

For the last 16 years HIST 325 has grown to include the learning of Indigenous sport in three topical areas. First, the wide variety and rich pre-colonial histories of Indigenous stick-ball games that eventually formed the basis of lacrosse, known across North America in a variety of forms and names, but largely in eastern and central Canada as *Tewaaraton* and/or *Baaga'adowe*. This course examines the interesting and important aspects of these Indigenous games, but also follows their narrow transformation into the Eurocentric nature of game known as lacrosse in the mid-19th century. Secondly, HIST 325 looks at the substantial rise of Indigenous male athletes within colonial-based organized sports in the late 19th and early 20th century – in particular, the important story of Mohawk marathon runner Tom Longboat – and then the racially-driven rejection of Indigenous athletes after the First World War. And finally, HIST 325 looks at the role of physical education in Residential Schools and the range of experiences for Indigenous people. It is fair to say that both Indigenous perspectives and experiences form a significant part of HIST 325 content, which is delivered through required readings, recent video presentations, and class-based discussions.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

As a part of academic social history, HIST 325 has maintained a critical perspective on the history of sport and recreation. The reality of social inequity and both its changes and continuity have been a foundational part of the course. These include: the conflicts raised between various religious structures and their control of sports in the ancient and pre-modern world; the importance of social class inequity in the initial construction of organized sports in the 19th and early 20th century, as well continual shaping of economic power today; the emergence of organized sport in the 19th century and its gender domination by the controlled forms of masculinity; the efforts of women in the early 20th century to question their public rejection from almost all sports, and the slow yet constant efforts to build women's sports over time; and the deep efforts made from the outset to bar, and then later control, non-white racialized and ethnically-discriminated people from organized sports, as well as the struggles of non-white athletes to gain access to sports in the second half of the 20th century. In addition to the EDI themes above, HIST 325 also introduces students to the emerging theme on Human-Non-Human Animal Relations and how those enormous inequities fundamentally shaped the nature of physical culture from the beginning of sport history. While this is a new area of social science, the academic history of sport has become one of the key areas of study that reveal the role that animals have played in determining human existence.

- 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
- Estimate of the typical costs for this course, including textbooks and other materials (excluding tuition): \$75.00



ORIGINAL COURSE IMPLEMENTATION DATE: REVISED COURSE IMPLEMENTATION DATE: COURSE TO BE REVIEWED (six years after UEC approval): Course outline form version: 09/08/2021 January 2001 September 2024 November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: HIST 325 Number			of Credits: 4 Course credit policy (105)		
Course Full Title: Canadian Sport History Course Short Title:					
Faculty: Faculty of Humanities		Departmen	ent (or program if no department): History		
Calendar Description:					
Examines the academic history of organized sport in Canada from pre- on the social roles of sport from the late 19th century to the end of the 2 the rise and social goals of Eurocentric organized sport; gender, race, a media representation.				. Topics include original Ir	ndigenous sport practices;
Prerequisites (or NONE):	Nine credits of	of lower-level	history or	45 university-level credits	5.
Corequisites (if applicable, or NONE):	None.				
Pre/corequisites (if applicable, or NONE):	None.				
Antirequisite Courses (Cannot be taken for	additional crec	lit.)	Course Details		
Former course code/number:			Special Topics course: No		
Cross-listed with:			(If yes, the course will be offered under different letter		
Equivalent course(s):			designations representing different topics.)		
(If offered in the previous five years, antirequ			Directed Study course: No (See policy 207 for more information.)		
included in the calendar description as a note for the antirequisite course(s) cannot take this					
		,	Delivery Mode: May be offered in multiple delivery modes		
Typical Structure of Instructional Hours			Expected frequency: Every other year		
Lecture/seminar		60	Maximum enrolment (for information only): 36		
			Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.		
			PLAR is available for this course.		
	Total hours	60			
	Total Hours	00		er Credit (See <u>bctransfer</u>	· · · · · · · · · · · · · · · · · · ·
Scheduled Laboratory Hours				r credit already exists: No	
Labs to be scheduled independent of lecture	hours: 🛛 No	> 🗌 Yes		outline for (re)articulation: s, fill in <u>transfer credit form</u>	
Department approval				Date of meeting:	March 2023
Faculty Council approval				Date of meeting:	May 5, 2023
Undergraduate Education Committee (UEC	C) approval			Date of meeting:	November 24, 2023

AGENDA ITEM # 3.10.

Learning Outcomes	(These should contribu	te to students' ability	v to meet program outcom	es and thus Institutional Le	earning Outcomes
Upon successful con	npletion of this course, st	udents will be able t	0:		-
1. Analyze key	components in Canadia	an sport history.			
	features of Indigenous s				
			c Canadian sport history.	ted to equity, diversity, and	l inclusion in
organized s		the importance of a	nterit eridenee neveneet		udu of onort
5. Demonstrat	e in-deptri knowledge of	the importance of co	oniexi, evidence, perspeci	tive, and research in the stu	udy of sport
	tiple sources, both prima verse historical audience		n support of an historical a	argument.	
		-			
			n should align to learning	outcomes.)	
Final exam:	25%	Assignments:	75%		%
	%		%		%
Details:					
	roup presentation: 10%	participation: 20% di	scussion paper; 30% rese	arch paper	
Assignments. 1070 g			300331011 paper, 30 /0 1636		
NOTE: The followin	g sections may vary by	/ instructor. Please	see course syllabus av	ailable from the instructo	or.
Texts and Resource	Materials (Include onli	ne resources and In	diaenous knowledae sour	ces. Open Educational Res	
				exts and Resource Material	
Туре	Author or desc	cription	Title and publicatio	on/access details	Year
1. Textbook	Morrow, Don 8	Kevin Wamsley	Sport in Canada: A	History (4 th Ed.)	2017
2. Other		dules of Articles, Bo	ook		
	Chapters, and	Primary Sources			
2					
3.					
4.					
4. 5.					
4. 5.	I Supplies and Materia	Is (Software, hardwa	are, tools, specialized cloti	hing, etc.)	
4. 5. Required Additiona	I Supplies and Material	I <mark>s</mark> (Software, hardwa	are, tools, specialized cloti	hing, etc.)	
4. 5. Required Additiona None		I s (Software, hardwa	are, tools, specialized cloti	hing, etc.)	
4. 5. Required Additiona None		I s (Software, hardwa	are, tools, specialized clot	hing, etc.)	
4. 5. Required Additiona None Course Content and • Course intro	d Topics	to academic sport h	nistory		
4. 5. Required Additiona None Course Content and Course intro Sport histor	d Topics oduction and approaches y theories: modernization	s to academic sport h	nistory theory, civilizing process,	hing, etc.) post-structuralism, and po	st-colonialism
4. 5. Required Additiona None Course Content and Course intro Sport histor Features ar	d Topics oduction and approaches y theories: modernization d diversity of Indigenous	s to academic sport h n theory, hegemony s sport culture and a	nistory theory, civilizing process,		st-colonialism
5. Required Additiona None Course Content and Course intro Sport histor Features ar Traditional of	d Topics oduction and approaches y theories: modernization d diversity of Indigenous colonial sports in British I	s to academic sport h n theory, hegemony s sport culture and a North America	nistory theory, civilizing process, ctivities		st-colonialism
4. 5. Required Additiona None Course Content and Course Content and Course intro Sport histor Features ar Traditional o Montreal an	d Topics oduction and approaches y theories: modernization d diversity of Indigenous	s to academic sport h n theory, hegemony s sport culture and a North America ports in the 19th cer	nistory theory, civilizing process, ctivities		st-colonialism
4. 5. Required Additiona None Course Content and Course Content and Course intro Sport histor Features ar Traditional of Montreal an Sport in Brit	d Topics oduction and approaches y theories: modernization d diversity of Indigenous colonial sports in British I d the rise of organized s	s to academic sport h n theory, hegemony s sport culture and a North America ports in the 19th cer rld War I	nistory theory, civilizing process, ctivities		st-colonialism
4. 5. Required Additiona None Course Content and Course Content and Course intro Sport histor Features ar Traditional of Montreal an Sport in Brit Rise of com Role of non	d Topics oduction and approaches y theories: modernization d diversity of Indigenous colonial sports in British I d the rise of organized s ish Columbia before Wo mercial and professiona -human animals in orgar	s to academic sport h n theory, hegemony s sport culture and a North America ports in the 19th cer rld War I I sport lized sports in the 15	nistory theory, civilizing process, ctivities ntury		st-colonialism
4. 5. Required Additiona None Course Content and Course Content and Course intro Sport histor Features ar Traditional of Montreal an Sport in Brit Rise of com Role of non Sport and m	d Topics bouction and approaches y theories: modernization d diversity of Indigenous colonial sports in British I d the rise of organized s ish Columbia before Wo imercial and professiona -human animals in organ basculinity in Canada bei	to academic sport h theory, hegemony s sport culture and av North America ports in the 19th cer rld War I I sport ized sports in the 19 fore 1920	nistory theory, civilizing process, ctivities ntury		st-colonialism
4. 5. Required Additional None Course Content and Course Content and Course intro Sport histor Features ar Traditional of Montreal an Sport in Brit Rise of com Role of non Sport and m Women and	d Topics bouction and approaches y theories: modernization d diversity of Indigenous colonial sports in British I d the rise of organized s ish Columbia before Wo imercial and professiona -human animals in orgar hasculinity in Canada before	to academic sport h theory, hegemony s sport culture and an North America ports in the 19th cer rld War I sport ized sports in the 19 fore 1920 1960	history theory, civilizing process, ctivities htury 9th and 20th centuries		st-colonialism
4. 5. Required Additiona None Course Content and Course Content and Course intro Sport histor Features ar Traditional of Montreal an Sport in Brit Rise of com Role of non Sport and m Women and The foundat	d Topics bouction and approaches y theories: modernization d diversity of Indigenous colonial sports in British I d the rise of organized s ish Columbia before Wo imercial and professiona -human animals in orgar hasculinity in Canada before d sport in Canada before tions of racism and ethni	to academic sport h theory, hegemony s sport culture and an North America ports in the 19th cer rld War I sport ized sports in the 19 fore 1920 1960 city of sport in Cana	history theory, civilizing process, ctivities htury 9th and 20th centuries		st-colonialism
4. 5. Required Additiona None Course Content and Course Content and Course intro Sport histor Features ar Traditional of Montreal an Sport in Brit Rise of com Role of non Sport and m Women and The foundar Institutionali Canada and	d Topics bouction and approaches y theories: modernization d diversity of Indigenous colonial sports in British I d the rise of organized s ish Columbia before Wo mercial and professiona -human animals in orgar nasculinity in Canada before tions of racism and ethni ization of sport between d the Olympic Games	to academic sport h theory, hegemony sport culture and an North America ports in the 19th cer rld War I I sport nized sports in the 19 fore 1920 1960 city of sport in Cana the wars	history theory, civilizing process, ctivities htury 9th and 20th centuries		st-colonialism
4. 5. Required Additional None Course Content and Course Content and Course intro Sport histor Features ar Traditional of Montreal an Sport in Brit Rise of com Role of non Sport and m Women and The foundar Institutional Canada and Canada and Canada and	d Topics bouction and approaches y theories: modernization d diversity of Indigenous colonial sports in British I d the rise of organized s ish Columbia before Wo mercial and professiona -human animals in orgar hasculinity in Canada before tions of racism and ethni ization of sport between d the Olympic Games ationalisms and sport du	to academic sport h theory, hegemony sport culture and a North America ports in the 19th cer rld War I I sport nized sports in the 19 fore 1920 1960 city of sport in Canat the wars ring the Cold War	history theory, civilizing process, ctivities htury 9th and 20th centuries		st-colonialism
4. 5. Required Additional None Course Content and Course Content and Course intro Sport histor Features ar Traditional of Montreal an Sport in Brit Rise of com Role of non Sport and m Women and The foundar Institutional Canada and Canada and Canada and	d Topics bouction and approaches y theories: modernization d diversity of Indigenous colonial sports in British I d the rise of organized s ish Columbia before Wo mercial and professiona -human animals in orgar nasculinity in Canada before tions of racism and ethni ization of sport between d the Olympic Games	to academic sport h theory, hegemony sport culture and a North America ports in the 19th cer rld War I I sport nized sports in the 19 fore 1920 1960 city of sport in Canat the wars ring the Cold War	history theory, civilizing process, ctivities htury 9th and 20th centuries		st-colonialism
4. 5. Required Additiona None Course Content and Course Content and Course intro Sport histor Features ar Traditional of Montreal an Sport in Brit Rise of com Role of non Sport and m Women and The foundar Institutional Canada and Canada and Canada and	d Topics bouction and approaches y theories: modernization d diversity of Indigenous colonial sports in British I d the rise of organized s ish Columbia before Wo mercial and professiona -human animals in orgar hasculinity in Canada before tions of racism and ethni ization of sport between d the Olympic Games ationalisms and sport du	to academic sport h theory, hegemony sport culture and a North America ports in the 19th cer rld War I I sport nized sports in the 19 fore 1920 1960 city of sport in Canat the wars ring the Cold War	history theory, civilizing process, ctivities htury 9th and 20th centuries		st-colonialism
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MEMO

То:	LINDA PARDY
From:	SYLVIE MURRAY
Cc:	TARA KASZONYI, MARK FISCHER
Subject:	NEW COURSE BUDGET APPROVAL: HIST 371, 386, and 482, History, College of Arts
Date:	MAY 10, 2023

Dear Linda,

Please accept this memo as confirmation that my office has conducted a budget analysis of the proposed implication of the new courses HIST 371, 386, and 482, and I approve their submission to CACC and UEC for curriculum review.

Thank you,

Sylin Muna

Dr. Sylvie Murray (she/her) Dean, College of Arts Faculty of Humanities Faculty of Social Sciences <u>Sylvie.murray@ufv.ca</u> 604-854-4515

Memo – Renewal-Program Suspension | Page 1 of 1

Memo for New Course: HIST 371

To: CACC, UEC

From: Geoffrey Spurling, History Dept. Curriculum Committee Chair, and Ian Rocksborough-Smith, HIST 371 course designer.

Date: May 16, 2023

Subject: Proposal for new course: HIST 371: Populism in America: From Andrew Jackson to Donald Trump

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 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.

A course on populism in America fills a gap in U.S. and North American history course offerings at UFV. It has been successfully offered for a number of years as a special-topics offering and been well reviewed by students (2018; 2020; 2022). It seems to regularly enrol well. Most importantly, it offers students a chance to examine and learn about America's political history from the time of Andrew Jackson through the era of Donald Trump – a timely topic that demonstrates the ongoing salience of defining "populism," "radicalism," and polarization as historical concepts and to consider to what extent these sorts of political formations (when "used and abused") caused violence in the political arena. It also relates to an area of research development that dates back to my PhD studies in U.S. history at the University of Toronto – where I was specifically trained to understand the historiography of "populist moments" in American history from the 19th through the 20th century by published experts in this field. Most recently, I have published writings about the "truckers" protests in both the U.S. and Canada for the Labor and Working-Class History Association's Labor Online blog and have a forthcoming chapter, tentatively entitled: "North American Truckers and the Symbolism of Working-Class Grievances in an Age of Polarization" for an edited volume to be published by McGill/Queens University Press called The Politics of Polarization in Canada and Beyond. I have engaged with students through this course, who work on related research as well. Notably an editor of UFV's student newspaper, The Cascade, interviewed myself and another colleague from UFV History for an excellent piece entitled "Radicalization Nation" about polarization and the pitfalls of social media use in contemporary political discourse.

This course will be complementary to other offerings by the UFV History Department, notably History 241, 242, 369, 370, 357 (taught by Prof. Geoffrey Spurling) and 454.

It will be a helpful addition to the History Department program at the third-year level. Since it has been offered as a special topics course for several years it should fit in nicely with other streams in the history of the Americas that we currently offer. The outlined assessments will emphasize student research with digital primary sources, a practice I encourage with students through student-centered presentations to help curate and extend the diversity of content in the class. This helps fulfill some of the recommendations from the last History Department external report (2019) about encouraging digital

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literacies and communication competencies among our program students and which also helps achieve Institutional Learning Outcome 5 (noted below).

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):

The course works to identify major events and participants from a specific period and theme in history as required by History Department third year courses. This will also encourage students to inquire about what major developments and trends in scholarly approaches to the study of this topic have occurred to date and where these studies might lead (ILO 4). These efforts will encourage extensive written research and reflective assessment about specific aspects of U.S. history and historiography related to the subject of populism in history (ILO 3; ILO 6). It will also encourage students to study a variety of historical sources both textual and digital with an emphasis on primary documents especially (ILO 1 and 2). It will focus on the important skill development of academic writing as well as presentation and discussion communication skills (ILO 5). Finally, it will work towards one of our key program areas related to institutional learning outcomes which encourages students to engage with the world around them and to think through how they can contribute to a socially just society (ILO 9). Key to this last outcome will be a conscious effort to engage students where they are and respect all perspectives and ways of knowing and being that come into classroom settings. Part of this outcome will also be encouraged by modeling a pedagogy of support, care, and engagement when discussing uncomfortable and potentially polarizing topics (ILO 8).

- 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? N/A
- 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).

A major theme in this course charts the ways successive American presidential administrations worked to deliberately undermine Indigenous sovereignties through "populist" appeals to white male settler majorities among the electorate. It will highlight the scholarship of Indigenous scholars, like Standing Rock Sioux elder, Vine Deloria, Jr., as well as younger scholar-activists like Audra Simpson (Mohawk) and Nick Estes (Sioux), and recent scholarship on "pipeline populism." It will also examine primary sources from Indigenous leaders of the 19th century like Tecumseh (Shawnee) and John Ross (Cherokee) to demonstrate the limits and exclusions of early American "populism" during the era of figures like William Henry Harrison and Andrew Jackson. This is a theme we treat over the 19th century as the so-called Western "frontier" expanded to integrate new territories into the union and sectional battles were fought over racial slavery as U.S. nation-state formation took place. This critical focus on the limits and paradoxes of American "democracy" moving from the 19th through the 21st century will help

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students center Indigenous pedagogies and knowledges during periods of violent removal, assimilation, and repression of democratic rights.

In terms of pedagogy, students will be encouraged to engage in circle-led sharing sessions that were based in part on techniques learned from recent workshops run by UFV Indigenization Teaching and Learning Staff. This will be helpful in a course like this where challenging, often polarizing political histories will be discussed, debated, and presented by students with diverse perspectives and ways of knowing and being. These circle-share discussions will also help break-up and decentre instructor-focused lectures, activities, and modules.

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

Students will be engaged through multiple learning literacies, which means they will be able to review course content that is oral and visual, in addition to weekly readings – as a way to promote diverse learning styles and ways of knowing and being in the classroom. Recent documentary films will be viewed in class and students will get a chance to listen to oral histories (such as the recorded rhetoric of populist politicians and radio personalities from the early 20th century like the infamous "radio priest" Charles Coughlin and the notorious populist governor of Louisiana, Huey Long). This will be in addition to reading textual sources that they will read before and during class. One of the major assessments in this course is an audio-visual blog (which can be completed orally or in written form) that students must complete to consider a past American populist leader or movement and compare them to present-day examples – on any side of the political spectrum. This reflective exercise enables students to consider leaders and movements in America's past in ways that deploy their own unique positionalities in the present in potentially public-facing ways. But it also urges them to maintain a critical academic rigor that requires them to source legitimate scholarship through independent research.

A variety of topic areas in the course cover important themes that speak to EDI principles. As noted above, a great deal of course readings will reflect Indigenous perspectives about settler-colonialism and particularly populist political formations that have both propped-up and challenged structures of power in American life. Moreover, the course also deals quite closely with the subject of racial slavery and how white supremacy has often been mobilized through "populist" political rhetoric throughout American history. It helps trace these histories particularly through the Age of Andrew Jackson (1810s-1840s), through the sectional conflict that led to Civil War (1861-65) and its Jim Crow aftermath of widespread (legal and extra-legal) forms of racial segregation which continued through the mid-late 20th century. Moreover, this course also traces important multiracial populist politics that represented significant paths not taken. Examples include the fusion Democrat/Republican and Populist Party formations of the late 19th century that highlighted independent Black American politics that occasionally found alliances with white working-class farm worker and labor movements. Together, these movements momentarily challenged the hegemony of free market capitalism and the hold that corporate monopolies and elites had on federal politics as the country further industrialized and urbanized. Likewise, in the 20th century, this course traces populist politics that helped bring right-wing demagogues to power at the state and federal level through what some scholars refer to as a "politics of rage" (like the notorious governor of Alabama from the 1960s through 1980s: George Wallace). Such politics were particularly salient in America during times of heightened economic crisis, social strife, and war. It will also trace important

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challenges to the limits of American democracy in the form of civil and social rights fought by radical reform movements from the political left that shed light on issues of universal civil and human rights through successive eras of rapid human migration (voluntary and forced).

Much of the scholarship that students will read and discuss to trace these dynamics is written by scholars from historically marginalized populations, notably Black, Indigenous, and Peoples of Colour, as well as from other socially marginalized voices and perspectives. For example, students read from the likes of Omar H. Ali on Black populism, Nick Estes on Indigenous environmental activisms, and Nell Irvin Painter on the history and politics of whiteness.

Finally, this course can and has been delivered in a number of different ways, from face-to-face in person to online asynchronous, synchronous and in a hybrid style (which combined in person with online asynchronous). This adaptability makes the course more accessible to students who may wish to take it when it is offered in a more flexible format.

- 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: \$60 in textbooks.



ORIGINAL COURSE IMPLEMENTATION DATE:May 2024REVISED COURSE IMPLEMENTATION DATE:May 2024COURSE TO BE REVIEWED (six years after UEC approval):November 2029Course outline form version: 28/10/2022November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: HIST 371			Number of Credits: 4 Course credit policy (105)		
Course Full Title: Populism in America: From Course Short Title: Populism in America	n Andrew Jack	son to Donald	d Trump		
Faculty: Faculty of Humanities		Department (or program if no department): History			
Calendar Description:					
Examines American populism from the age o has been used and abused in U.S. life and hi political violence.					
Note: Students with credit for HIST 396Q car	not take this co	ourse for furth	er credit.		
Prerequisites (or NONE):	9 credits of lo	ower-level hist	tory or 45	university-level credits.	
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for	additional cred	dit.)	Course	Details	
Former course code/number: HIST 396Q			Special	Topics course: No	
Cross-listed with: n/a			(If yes, the course will be offered under different letter		
Equivalent course(s): n/a			designations representing different topics.)		
(If offered in the previous five years, antirequ			Directed Study course: No (See policy 207 for more information.)		
included in the calendar description as a note for the antireguisite course(s) cannot take thi			Grading System: Letter grades		
		,	Delivery Mode: May be offered in multiple delivery modes		
Typical Structure of Instructional Hours			Expected frequency: Every three years		
Lecture/seminar		30		im enrolment (for informa	-
Tutorials/workshops		30			.,
			Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.		
	Total hours	60			
	Total nours	00	Transfer Credit (See <u>bctransferguide.ca</u> .)		
Scheduled Laboratory Hours				r credit already exists: No	
Labs to be scheduled independent of lecture	hours: 🛛 No	> 🗌 Yes		outline for (re)articulation s, fill in <u>transfer credit for</u>	
Department approval				Date of meeting:	May 2023
Faculty Council approval				Date of meeting:	August 31, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

	arning Outcomes	These should contribu	te to students' abilit	y to meet program outcom	es and thus Institutional Learni	ng Outcomes.
	•	letion of this course, st				0
	 Debate theme Articulate hist Demonstrate American hist Assess a vari 	es and issues related to corical debates on the s knowledge of the impo tory. ety of historical source	o the history of Ame subject of American rtance of context, e s and digital records	rican populism through clupopulism in light of global vidence, perspective, and	research in the study of populis mary sources like oral histories,	sm in
Rei	commended Evalu	ation Methods and W	leighting (Evaluation	on should align to learning	outcomes.)	
A٩	ssignments:	50%	Project:	40%	Holistic assessment:	10%
		%		%		%
Гур	pical Instructional	Methods (Guest lectu		e see course syllabus av online instruction, field trip	ailable from the instructor.	
au	ce to face; some on					
Γ e> shc	xts and Resource	Materials (Include onli enever possible. If mo	re space is required	, use the <u>Supplemental Te</u>	ces. <u>Open Educational Resourc</u> exts and Resource Materials for	<u>ces</u> (OER) <u>m</u> .)
shc	ould be included wh Type	Materials (Include onli enever possible. If mor Author or desc	re space is required cription	, use the <u>Supplemental Te</u> Title and publicatio	exts and Resource Materials for on/access details	<u>m</u> .)` Year
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Memo for New Course: HIST 386

To: CACC, UEC

From: Geoffrey Spurling, History Dept. Curriculum Committee Chair, and Eiji Okawa, HIST 386 course designer.

Date: May 16, 2023

Subject: Proposal for new course, HIST 386 History of East Asian Communities in North America:

Migration, Denial, and Belonging

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 new course, including how this course fits into the program(s):

This course creates an opportunity for students to explore an important historical theme of our region, migration and connections across the Pacific with China and Japan. Migrants from this region and their descendants have played crucial roles in Canadian and American societies, but as yet their historical experiences and complex positionalities are not adequately represented in existing offerings. The course augments HIST 430 Canada and Migration, HIST 464 India, the Punjab and Diaspora, ANTH/ENG 367 Culture and Theory of Diaspora, as well as ENG 384 South Asian Diaspora Literature, and helps to broaden UFV's institutional coverage of Asian-Canadian and Asian-American histories. It also connects with the many courses already on the calendar on Canadian and American, as well as East Asian, histories, thus providing a fruitful platform for students to enrich their intellectual journeys.

At the third-year level, the course allows the History department to expand its upper-level offerings for history majors and minors as well as non-history students, while bolstering the diversification of sociohistorical understanding in ways that reflect the diversity of our interconnected world.

2. Explain how the course learning outcomes align with the learning outcomes of the program(s) and contribute to students' ability to meet the <u>Institutional Learning Outcomes (ILOs)</u>:

The learning outcomes of the course are modeled on the departmental Program Learning Outcomes (PLOs) revised in May 2022. The course embraces a key principle of the PLOs which is to recognize that "disciplinary methods change as more inclusive, non-western, and Indigenous ways of knowing are shaping the evolution of historical knowledge" and it promotes a critical reflection on the past to "evaluate the present, both locally and globally." The history of migration from East Asia is a fitting theme in this vision. It is a history of Pacific Canada or more broadly North America on the racialized margins, but also it is a part of the broader global history of mobility and fluid positionality that are now being richly debated in transnational and diasporic studies. Those debates, which form among the core materials examined in this course, behoove us to unbox our perspectives from the container of the nation and explore new ways of making sense.

The coursework would enable students to strive towards all ILOs, but it identifies strongly with 9 "Contribute regionally and globally." By fostering a nuanced historical understanding of our "region and the world," the course prepares students to "participate in their regional and global communities" and make informed decision as responsible global citizens.

- 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? School of Social Justice and Global Stewardship (Diaspora Studies and Migration and Citizenship)
- 5. If a new discipline designation is required, explain why: N/A
- In what ways does this course contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our Commitment to</u> <u>Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations</u> <u>Declaration on the Rights of Indigenous Peoples (UNDRIP</u>).

One of the themes explored in this course will be Asian-Indigenous encounters and relations in Canada. This theme is really beginning to be examined primarily with a focus on Chinese-Indigenous relations. Historically, migrants from Asia were placed on the fringe of the settler society, and their positions vis-à-vis Indigenous communities provides an important vantage point on the complex settler-Indigenous relations in history.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

In terms of topic selection, the course promotes EDI principles by fostering historical understanding in inclusive ways. It examines the history of Pacific Canada through the stories and experiences of migrants from China and Japan from the late 19th to the late 20th century. It is well-known that the migrants faced systemic discrimination on the grounds of race, and for this reason, including their histories is essential to develop critical and reflective understandings of the past. But one of the premises of the course will be that framing their history strictly with the narrative of the migrants' struggle against white racism is flattening, as, it excludes a rich swathe of meanings and practices that informed diasporic lives. Working with the instructor and peers, students will explore how the migrants navigated their world on their own terms and seek ways to understand their histories in ways that prioritize their cultural values and outlook.

Classroom activities will be designed to promote an equitable learning experience. Students will take turns to lead a seminar in small groups of about ten students, allowing each student to shape the learning experience while inviting fellow classmates to join a scholarly debate in a non-intimidating setting.

The course makes use of different forms of source materials, including oral histories, images, and videos. These augment the more traditional scholarly texts and enable students with different learning styles to tap their strengths and engage the materials creatively and in a multi-faceted

manner. The final assignment will be a project. This involves research on a topic of their choice, and they also choose how to communicate their findings or ideas. They may opt for a traditional academic essay, but other options include podcast, video, story, or art with a brief write-up to outline the rationale of the work. With this flexibility, students are empowered to create their own content while developing or utilizing skillsets that match their interests and goals.

- 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
- Estimate of the typical costs for this course, including textbooks and other materials: tuitions only, readings and materials will be made available in electronic form or on the UFV library website or other free online resources



ORIGINAL COURSE IMPLEMENTATION DATE:May 2024REVISED COURSE IMPLEMENTATION DATE:May 2024COURSE TO BE REVIEWED (six years after UEC approval):November 2029Course outline form version: 28/10/2022November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: HIST 386 Number		Number of	of Credits: 4 Course credit policy (105)			
Course Full Title: History of East Asian Communities in North America				Denial, and Belonging		
Course Short Title: East Asian Communities	s in NA	r				
Faculty: Faculty of Humanities		Departmen	partment (or program if no department): History			
Calendar Description:						
Explores the histories of migrants from East Asia and their descendants Themes examined include transpacific movement and networks, experi Chinese- and Japanese-Canadian communities, and sense of identity a				cialization and exclusion,		
Prerequisites (or NONE):	9 credits of lo	ower-level hist	tory or 45	university-level credits.		
Corequisites (if applicable, or NONE):						
Pre/corequisites (if applicable, or NONE):						
Antirequisite Courses (Cannot be taken for	additional cred	dit.)	Course	Details		
Former course code/number:			Special	Special Topics course: No		
Cross-listed with:			(If yes, the course will be offered under different letter			
Equivalent course(s):			designations representing different topics.)			
(If offered in the previous five years, antirequ			Directed Study course: No (See policy 207 for more information.)		nation.)	
included in the calendar description as a note for the antirequisite course(s) cannot take thi						
		,	Delivery Mode: May be offered in multiple delivery modes			
Typical Structure of Instructional Hours			Expected frequency: Every other year			
Lecture/seminar		60	Maximum enrolment (for information only): 30			
			Prior Learning Assessment and Recognition (PLAR) [click to select]			
			Yes			
	Total hours	60				
			Transfer Credit (See <u>bctransferguide.ca</u> .)			
Scheduled Laboratory Hours				r credit already exists: No		
Labs to be scheduled independent of lecture	hours: 🛛 No	D 🗌 Yes		outline for (re)articulation s, fill in <u>transfer credit forr</u>		
Department approval			·	Date of meeting:	May 2023	
Faculty Council approval				Date of meeting:	August 31, 2023	
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023	

AGENDA ITEM # 3.10.

 Jpon successful completion of this course, students will be able to: Analyze key components in the history of East Asian migratio current times. Debate themes and issues related to the history of East Asian Articulate culturally-nuanced and evidence-based views on th America. Demonstrate knowledge of the importance of context, evidence. Employ multiple sources, both primary and secondary, in ana Recommended Evaluation Methods and Weighting (Evaluation shows the secondary) of the secondary of the secon	n migration in an inclu ne history of East Asia ce, perspective, and ro	sive and open-minded manner. n migration and communities in No esearch in the study of history.	
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 Demonstrate knowledge of the importance of context, evidence Employ multiple sources, both primary and secondary, in ana Recommended Evaluation Methods and Weighting (Evaluation shows) 			
5. Employ multiple sources, both primary and secondary, in ana Recommended Evaluation Methods and Weighting (Evaluation sho			
		ast Asian migration.	
Assignments: 45% Final exam:	ould align to learning c	outcomes.)	
	20%		%
Project: 35%	%		%
Details:			
Assignments (45%): textual analysis 10%; interpretive pieces (primary	v source analyses) 25%	6: presentation 10%	
······································		-,	
NOTE: The following sections may vary by instructor. Please see	course syllabus ava	ilable from the instructor.	
	-		
Typical Instructional Methods (Guest lecturers, presentations, online	e instruction, field trips	e, etc.)	
Face-to-face or delivered online			
Texts and Resource Materials (Include online resources and Indiger			OER)
should be included whenever possible. If more space is required, use Type Author or description	Title and publication	· · · · · · · · · · · · · · · · · · ·	Year
	•	e nation: Canadian history as	
	transnational history (2015
		orthwest: Japanese Americans	0005
	(University of Washing	ians in the twentieth century gton, ebook)	2005
3.			
4.			
5.			
Required Additional Supplies and Materials (Software, hardware, to	ools, specialized cloth	ing etc.)	
	,		
Course Content and Topics			
What is diaspora?			
Transpacific movement, late-19th to early-20th century			
 Asian-Indigenous encounters and relations Denial and exclusions 			
 Definal and exclusions The internment of Japanese Canadians 			
Model minority?			
Language and heritage			
Food cultureHistorical memories			
Urban environment (e.g., Chinatown and Powell Street)			

Memo for New Course: HIST 482

To: CACC, UEC

From: Geoffrey Spurling, History Dept. Curriculum Committee Chair, and Eiji Okawa, HIST 482 course designer.

Date: May 16, 2023

Subject: Proposal for new course HIST 482: Under the Shogun: Social History of Early Modern Japan

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 new course, including how this course fits into the program(s): The course expands the upper-level offerings of the department, providing an opportunity for students to conduct an indepth historical study of the social life in early modern Japan (17th to 19th century). As it stands, there is no upper-level course on precolonial Asia, and this course fills that gap with a focus on a period in Japanese history that has been receiving renewed scholarly interests in the last couple of decades. Since I began teaching at UFV in Fall 2022, students have expressed interest in East Asian history in premodern times, more generally in histories of places other than those that are privileged in public education (Canada & Europe). At the fourth-year level, this course allows history majors to fulfill program requirements while following their interests and curiosity. The course utilizes cutting-edge scholarship on a defining period in Japanese history when popular culture flourished under the warrior regime known as the Tokugawa shogunate.

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

2. Explain how the course learning outcomes align with the learning outcomes of the program(s) and contribute to students' ability to meet the <u>Institutional Learning Outcomes (ILOs)</u>:

The learning outcomes of the course are modeled on the departmental Program Learning Outcomes (PLOs) revised in May 2022. The course dovetails with the central premise of the PLOs to recognize that "disciplinary methods change as more inclusive, non-western, and Indigenous ways of knowing are shaping the evolution of historical knowledge."

The course is designed to foster a broad understanding of the world and ways to think of it. It does so by utilizing recent scholarship on early modern Japan. Such scholarship reflects the efforts by leading historians to expand the scope of historical understanding. Some examine previously excluded aspects of the social world, while others propose new conceptual frameworks to organize and present complex sociohistorical data, yet others synthesize what's been said by other scholars. The course will not inundate students with heavy amounts of readings, but rather it will encourage students to deeply and critically engage two aspects of the studies we take up and scrutinize: a) what is shown and discussed by the authors or more broadly the ideas conveyed in the piece, and b) how the idea or understanding is derived – methods used, questions asked, choices made in interpreting a source or selecting source materials, and so on. Assignments, including classroom discussion and analytical papers, will get students to form and express their own views.. This was the approach taken in a third-year course that I recently taught (HIST 385, Imperialism and

Colonialism in Modern East Asia, 2022F) and I found it particularly useful in enabling students to take nuanced positions on complex issues. Students will develop a rich knowledge about the social dynamics and cultural life in a non-Western and non-capitalist setting, but also, they will gain the experience of discussing, in speech and writing, culturally specific issues in a thoughtful, inclusive, and respectful manner (ILO 8).

With a critical use of primary and secondary sources, the course supports students to reach all ILOs. Short essay assignments will get students to summarize and analyzes sources and make arguments about their significance (ILOs 1, 2, 3, 5). They will be leading a seminar collaboratively (ILO 7) and play crucial roles in creating an inclusive space for discussing challenging problems (ILO 8). They will define the problem or question to pursue in their project and get support from the instructor to develop their own ideas and outputs (ILOs 4, 6). By examining cultural expressions in relation to political power, the course promotes a nuanced perspective on forms of political processes, and supports students' growth into thoughtful global citizens who make responsible decisions and contribute regionally and globally (ILO 9).

- 3. Will this course be required by any program beyond the discipline? If so, how will this course affect that program or programs? N/A
- 4. Which program areas have been consulted about the course? N/A
- 5. If a new discipline designation is required, explain why: N/A
- In what ways does this course contribute to <u>Indigenizing Our Academy</u>? 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: <u>UFV Integrated Strategic Plan</u>, <u>Fulfilling Our Commitment to</u> <u>Aboriginal Peoples policy (BRP-200.05)</u>, the <u>TRC Calls to Action</u>, and/or the <u>United Nations</u> <u>Declaration on the Rights of Indigenous Peoples (UNDRIP)</u>.

The course looks at the historical interaction between the Japanese state and Indigenous peoples in an early modern context. The Ainu peoples in what is now northern Japan exercised sovereignty on their lands outside of the territorial state of early modern Japan, and interactions among them provide a valuable perspective on the relations among Indigenous and non-Indigenous peoples in a setting outside of colonial modernity or the modern West.

7. How does the course reflect principles of <u>equity</u>, <u>diversity</u>, <u>and inclusion</u>, through assignment design, topic selection, curriculum delivery, or other methods?

The course promotes EDI by emphasizing the diversity of the historical world, examining the position of various social groups in the political structure. One of the topics examined would be the roles played by discriminated groups, the so-called social outcaste. They were stigmatized for cultural and political reasons yet performed crucial social functions and had their own sense of identity and belonging. An in-depth and immersive exploration of the historical world, with extensive use of primary sources, promotes the transposing between our socio-cultural norms and theirs, and by doing so helps decentre our ways of knowing and supports a greater appreciation for social and cultural diversity.

The course also promotes equitable processes of learning in the classroom. Students will be taking turns to lead a seminar in groups of about ten students. This creates an equitable opportunity for each student to shape the learning experience, while encouraging classmates to actively take part in discussion. Students will also have the option of presenting some of their assignments in non-essay formats – such as podcast, video, artwork, or story-allowing them to utilize their individual strengths and shine in their own 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: \$25 for a paperback monograph



ORIGINAL COURSE IMPLEMENTATION DATE:May 2024REVISED COURSE IMPLEMENTATION DATE:May 2024COURSE TO BE REVIEWED (six years after UEC approval):November 2029Course outline form version: 28/10/2022November 2029

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: HIST 482 Num			nber of Credits: 4 Course credit policy (105)		
Course Full Title: Under the Shogun: Social		y Modern Jap	ban		
Course Short Title: Social Hist Early Modern	n Japan	1			
Faculty: Faculty of Humanities		Departmen	ent (or program if no department): History		
Calendar Description:					
Examines the social and cultural history of ea and experiences, as well as the arrangement					
Note: Students with credit for HIST 499S cannot take this course for further credit.					
Prerequisites (or NONE):	9 credits of lo	wer-level hist	tory and a	ny 300-level history cou	rse.
Corequisites (if applicable, or NONE):					
Pre/corequisites (if applicable, or NONE):					
Antirequisite Courses (Cannot be taken for	additional crea	dit.)	Course	Details	
Former course code/number: HIST 499S			Special	Topics course: No	
Cross-listed with:			(If yes, the course will be offered under different letter designations representing different topics.)		
Equivalent course(s):					
(If offered in the previous five years, antirequ			Directed Study course: No (See policy 207 for more information.)		mation.)
included in the calendar description as a note for the antirequisite course(s) cannot take this			Grading System: Letter grades		
		,	Delivery Mode: May be offered in multiple delivery modes		
Typical Structure of Instructional Hours			Expected frequency: Every other year		
Lecture/seminar		60	Maximum enrolment (for information only): 20		
			Prior Learning Assessment and Recognition (PLAR)		
			Phor Learning Assessment and Recognition (PLAR) PLAR is available for this course.		
					. .
	Total hours	60	-		
	Total nours	00	Transfer Credit (See <u>bctransferguide.ca</u> .)		
Scheduled Laboratory Hours				r credit already exists: N	
Labs to be scheduled independent of lecture	hours: 🛛 No	⊃ □ Yes		outline for (re)articulation s, fill in <u>transfer credit for</u>	
Department approval				Date of meeting:	May 2023
Faculty Council approval				Date of meeting:	August 31, 2023
Undergraduate Education Committee (UE	C) approval			Date of meeting:	November 24, 2023

	arning Outcomes (The	ese should contribu	e to students' ability to m	neet program outcom	es and thus Institutional Learning C	outcome
Up	on successful completio		-			
- •	 Analyze key com Debate issues re Present argumen Lead discussions Analyze scholarly Demonstrate knonistory. 	ponents in the soci lated to the history its and ideas in the based on assigned debates on social wledge of the impo	al history of Japan from c of early modern Japan in study of early modern Ja d readings. political, and religious as	an inclusive and op panese history in for spects of early mode ce, perspective, and	mal and informal settings. rn Japan. research in the study of non-Weste	rn
Re			eighting (Evaluation sho			
	roject:	40%	Holistic assessment:	15%		9
Α	ssignments:	45%		%		9
Ту			rers, presentations, online	-	vailable from the instructor.	
					ces. <u>Open Educational Resources</u> (exts and Resource Materials form.)	OER)
5/10	Туре	Author or desc		Title and publication	,	Year
1.	Textbook	Mary Elizabeth	Berry		nation and Nation in the Early versity of California Press) EBSCO UFV library	2006
2.	Online resource	Gary P. Leupp	et al.	Tokugawa World (R	outledge)	2021
	Textbook	David Howell		(University of Califor	tity in Nineteenth-Century Japan nia Press), EBSCO ebook	2005
3.				collection)		
	Textbook	Luke Roberts		Performing the Grea	t Peace: Political Space and Open a Japan (University of Hawaii	2012
4. 5.	Textbook			Performing the Grea Secrets in Tokugaw Press)	a Japan (University of Hawaii	2012
4. 5. Re	Textbook	plies and Material		Performing the Grea Secrets in Tokugaw Press)	a Japan (University of Hawaii	2012

UFV Transfer Credit Request Form

Course(s): HIST 371, HIST 386, HIST 482

Code	Full Institution name	Transfer credit exists	Request transfer credit
ALEX	Alexander College		\boxtimes
ASM	Acsenda School of Management		
AU	Athabasca University		\boxtimes
BCIT	BC Institute of Technology		
CAMO	Camosun College		
CAPU	Capilano University		\boxtimes
CCC	Corpus Christi College		
CMTN	Coast Mountain College		
CNC	College of New Caledonia		
COTR	College of the Rockies		
COLU	Columbia College		
COQU	Coquitlam College		
DOUG	Douglas College		\boxtimes
EC	Emily Carr University of Art & Design		
FDU	Fairleigh Dickinson University		
FIC	Fraser International College		
JIBC	Justice Institute of BC		
KPU	Kwantlen Polytechnic University		\boxtimes
LANG	Langara College		\boxtimes
LCV	LaSalle College Vancouver		
NVIT	Nicola Valley Institute of Technology		
NIC	North Island College		
NLC	Northern Lights College		
OC	Okanagan College		\boxtimes
QU	Quest University		
SELK	Selkirk College		\boxtimes
SFU	Simon Fraser University		\boxtimes
TRU	Thompson Rivers University		\boxtimes
TWU	Trinity Western University		
UBCO	University of British Columbia – Okanagan		
UBCV	University of British Columbia – Vancouver		\boxtimes
UCW	University Canada West		
UNBC	University of Northern BC		\boxtimes
UVIC	University of Victoria		
VCC	Vancouver Community College	<u>_</u>	
VIU	Vancouver Island University		
YVU	Yorkville University		

Visit <u>https://tcs.bctransferguide.ca/Web/Help/Detail/Upper-Level-Credit-Policy</u> for a list of institutions that will articulate upper-level courses.

For help identifying appropriate receiving institutions, see www.bccat.ca/pubs/resources/HowToArticulate2018.pdf.



MEMO

То:	Linda Pardy
From:	Sylvie Murrey
Cc:	Tara Kaszonyi, Mark Fischer
Subject:	Program Changes Budget Approval: History Major, History, College of Arts
Date:	MAY 10, 2023

Dear Linda,

Please accept this memo as confirmation that my office has conducted a budget analysis of the proposed changes to the History Major and I approve its submission to CACC and UEC for curriculum review.

Thank you,

Sylin Monay

Dr. Sylvie Murray (she/her) Dean, College of Arts Faculty of Humanities Faculty of Social Sciences <u>Sylvie.murray@ufv.ca</u> 604-854-4515

 ${\sf Memo-Renewal-Program \ Suspension} \mid \ {\sf Page 1 \ of 1}$

Memo for Program Changes

To: CACC, UEC

From: Geoffrey Spurling, History Dept. Curriculum Committee Chair and Eiji Okawa, HIST 386 and HIST 482 course designer.

Date: May 16, 2023

Subject: Program change History 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:
- Rationale for change(s): Two new courses are being added to expand the departmental offerings. The course titles are HIST 386 History of East Asian Communities in North America: Migration, Denial, and Belonging and HIST 482 Under the Shogun: Social History of Early Modern Japan
- 3. If program outcomes are new or substantially changed, explain how they align with the Institutional Learning Outcomes: Program outcomes will not be substantially changed.
- 4. What consideration has been given to Indigenizing the curriculum?

HIST 386: One of the themes explored in this course will be Asian-Indigenous encounters and relations in Canada. This theme is really beginning to be examined primarily with a focus on Chinese-Indigenous relations. Historically, migrants from Asia were placed on the fringe of the settler society, and their positions vis-à-vis Indigenous communities provides an important vantage point on the complex settler-Indigenous relations in history. Will additional resources be required? If so, how will these costs be covered? No additional resources are required.

HIST 482: The course looks at the historical interaction between the Japanese state and Indigenous peoples in an early modern context. The Ainu peoples in what is now northern Japan exercised sovereignty on their lands outside of the territorial state of early modern Japan, and interactions among them provide a valuable perspective on the relations among Indigenous and non-Indigenous peoples in a setting outside of colonial modernity or the modern West.

- 5. How will students be impacted? (Indicate the projected number of students impacted.) Is the change expected to increase/decrease enrolment in the program? The only impacts will be an increased number of course options.
- 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 change.
- 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.) Scheduling of the courses in the program will be adjusted accordingly.
- 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? Provide a memo from the respective dean(s) of the impacted faculty to confirm if budgetary implications have been considered and addressed. N/A
- 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. No budgetary implications.

From: Claire Carolan <<u>Claire.Carolan@ufv.ca</u>> Subject: Re: [CWC] History major - revisions

Dear Geoffrey,

As an instructor and fan of history courses, I am interested in topics that are covered in various programs. However I am always concerned when I see any departments/programs adding elective courses without demonstrating student demand and/or how the electives serve or enhance the core program learning outcomes.

If I have counted correctly, History currently has 34 courses at the 300-level and 26 at the 400level. History majors are only required to take 32 credits at the upper-level. With the majority of History courses being 4-credits this means that students are currently choosing only 8 courses out of a total (at my count) of 60 options. (If the true goal is to add breadth the better pedagogical choice would be to cut the 4 credit courses to 3 credits allowing for students to take 2 additional courses in the upper-level requirements of a 120-credit degree. Arguably the learning outcomes could be met in 45 contact hours vs. 60, but I digress) While this looks like students are being provided with a breadth of options, an excess of electives in a program can be problematic for some of the following reasons (there are more, these are just few examples) :

- Program bloat adding courses is not effective program growth. Two large cost drivers in curriculum are courses that give general education credit but do not themselves fulfill degree requirements for the programs and electives that are not needed to fulfill the institutions general education requirements.
- 2. There is data that shows that having too many choices in a program of study can be particularly detrimental to the success of students from lower socioeconomic backgrounds.
- 3. Having increased choices is only useful when the chooser is well-informed however many students do not make elective choices based on what is best for their educational goals.
- 4. The practice of catering to student or faculty desires may be at odds with what best suits the needs of prospective employers and what is best for future student success.

The History average class sizes and fill rates by subject and level since 2020/21 show space for students to register and not an urgent need for new courses to be offered. I would be interested in knowing if any analysis has been done to determine if there are courses that are regularly undersubscribed that could be canceled to balance out the addition of these new courses.

If you are interested in some articles regarding curricular efficiency and student selection of electives, I have included some titles here:

Capaldi & Phillips. "The Cost of Chaos in the Curriculum". Perspectives on Higher Education. (2015)

Graham et al. "Is What Students Want What they Really Need? A Values View of Undergraduate Marketing Elective Course Offerings". Marketing Education Review. Vol. 30, No. 3, 140-149 (2020)

Harrison et al. "Should I Start at Math 101? Content Repetition as an Academic Strategy in Elective Curriculums". Sociology of Education, Vol. 95(2) 133-152 (2022)

From: Geoffrey Spurling <Geoffrey.Spurling@ufv.ca> Subject: RE: [CWC] History major - revisions

Dear Claire,

Thank you very much for taking the time to review our most recent new course proposals and for responding in detail, with recommendations. I will forward your comments to the members of the Curriculum Committee so that we can discuss them at our next meeting. For the moment, though, I thought I would respond to some of your points.

You refer to "elective" courses. In the History program we do not have a distinction between core and elective courses. Instead, we have breadth area requirements at the lower and upper levels, as well as an Indigenous history requirement. The memos attached to our three new course proposals all refer to how they fit within core program learning outcomes. One new course, History 371, has been offered before under a special topics designation and enrolled well.

In the department we discussed the possibility of shifting from four credits to three credits at the upper level. We decided against making that change. We did not see any pedagogical advantage; in fact, some argued that such a shift would have a negative impact. Given our breadth area requirements, we do not see how shifting to three credits would provide an advantage over our current structure. Furthermore, moving to three credits at the upper division would be very costly.

I agree with your concern about "program bloat." I think that a reasonable basic principle is that each permanent faculty member has a stable of courses that they regularly teach at least once over a two year period. In this, I would not include special topics courses, which may be offered infrequently but which provide necessary flexibility, for sabbatical replacements, field study tours, and faculty—new or continuing—who want to test run a course before making it a

part of the department's regular offerings. In the past we have reviewed our course offerings, culling those that have not been offered for years and/or that enroll poorly, but we should probably do this more frequently. At least that's my view; following your suggestion, I'll make a proposal to the department that we institute a more consistent, regular process for the ongoing review of our permanent course offerings.

Here are my responses to your other points:

There is data that shows that having too many choices in a program of study can be particularly detrimental to the success of students from lower socioeconomic backgrounds.

• I haven't seen the data so obviously I can't judge it, but I must admit I regard the conclusion with some skepticism and would never subscribe to the idea that people from lower socioeconomic backgrounds be given fewer choices.

Having increased choices is only useful when the chooser is well-informed – however many students do not make elective choices based on what is best for their educational goals.

• Within the History department we have put a great deal of effort into providing students with information regarding course selection and their goals. Students can get excellent advice from our Departmental Coordinator, from the Department Head, from faculty members, from our website, and from Academic Advising. I think I can speak for all of my colleagues in saying that we are more than happy to provide advice and help. Our students are well informed; they then make their own decisions regarding what courses they take and what they consider to be their educational goals.

The practice of catering to student or faculty desires may be at odds with what best suits the needs of prospective employers and what is best for future student success.

- History course are not just added to cater to student interest or faculty expertise, though for obvious reasons those are important factors to consider. Faculty create courses thoughtfully, with the department's—and the university's—teaching goals in mind, while planning how each course will contribute to students' learning and their broader educational experience. Faculty also consider how their courses augment interdisciplinary programs at the university (Indigenous Studies, Latin American Studies, Peace and Conflict Studies, etc.). I think the three courses created by our new faculty that are currently up for review by the UEC are perfect examples of this overall approach.
- The History department takes the employment prospects of our students very seriously. The department, in conjunction with the Association of History Students, offers annually a session on "What To Do With Your History Degree", with invited History alumni who have gone on to be meaningfully employed in a number of

different areas. History, of course, is a sought-after degree for those students interested in teaching (the majority of our graduates); others have used their UFV History degrees to become lawyers, attain employment in the private and public sectors, and go to graduate school.

I hope this response gives you a sense that we take our roles seriously and that we make our students our top priority.

Thanks again for your suggestions.

Geoffrey Spurling History Curriculum Committee Chair

Geoffrey Spurling, Ph.D. Associate Professor Department of History University of the Fraser Valley

History major

Upper-level requirements: 32 credits

Of the 32 credits, at least 12 must be at the 300 level and at least 12 must be at the 400 level.

Course	Title	Credits
Two of:		8
HIST 357/LAS 357	From the Big Stick to the CIA: The Troubled History of Inter-American Relations	
HIST 358/LAS 358	African Slavery in the Americas	
HIST 359/LAS 359	Problems in Latin American Regional History	
HIST 364	Indian Social History	
HIST 382	Social History of Twentieth-Century China	
HIST 385	Imperialism and Colonialism in Modern East Asia	
<u>HIST 386</u>	History of East Asian Communities in North America: Migration, Denial, and Belonging	
HIST 398	Topics in Asian History	

HIST 457/LAS 457	Sexuality and Gender in Latin America	
HIST 458/LAS 458	History of Indigenous Peoples in Latin America	
HIST 459/LAS 459	Topics in Political and Social History of Latin America	
HIST 460/LAS 460	State Terror, Human Rights, and the Politics of Memory in Latin America	
HIST 464	India, the Punjab and Diaspora: A Study of Migration and Community Formation in Canada	
HIST 465	British India	
<u>HIST 482</u>	<u>Under the Shogun: Social History of Early</u> <u>Modern Japan</u>	
HIST 486	Problems in the Chinese Communist Revolution	
HIST 487	Society and Politics in China since 1949	
Plus:		
	An additional 24 credits in upper-level HIST	24

Memo for Program Changes

To: College of Arts Faculty Council

From: Stefania Pizzirani & Linda Pardy

Date: October 2, 2023

Subject: Program change (Power & Place: Stó:lō Téméxw Responsibility, Reflection and (Re)Storying)

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
- $\hfill\square$ Change in requirements for residency or continuance
- □ Change in admission quotas
- □ Change which triggers an external review
- $\hfill\square$ Deletion of a program not included in the Program Discontinuance policy
- □ Other Please specify:

2. Rationale for change(s):

Major program changes are being requested for the highly successful *Indigenous Maps, Films, Rights and Land Claims Certificate* that was originally created and offered by Dr. Ken Brealey, Hugh Brody, Dr. David Schaepe, and Naxaxalhts'I (Albert 'Sonny' McHalsie). Dr. Ken Brealey passed away in 2019 and as a result, it became evident that revisions are needed to ensure the program is sustainable and can continue to flourish. All previous offerings of the certificate were fully enrolled and highly successful – with many students upon graduation acknowledging the certificate as the highlight of their time at UFV. Over the years the certificate welcomed many community members who were not UFV students demonstrating that UFV supports and shares learning opportunities with the community.

The *Indigenous Maps, Films, Rights and Land Claims* was suspending in 2019 to allow for consultation and revisions to be made.

This proposal is submitted in honour of the groundbreaking work Dr. Brealey helped shape. The purpose of the proposed revision is to ensure the legacy of this successful program continues to address the expressed needs of students and community members today and into the future.

For the past 36 months deep consultation with UFV, Stó:lō, and community stakeholders has been done. This process has not been rushed and has involved deep listening. This process was led by Dr. Stefania Pizzirani in collaboration with Shirley Hardman and Drs. Lolehawk Buker and Wenona Hall. In addition,

Page 1 of 5

consultation involved many allies including Drs. Keith Carlson, Dave Shaepe, Adrianna Bakos, Jacqueline Nolte, Sylvie Murray and Heather Davis-Fisch.

The proposed program is responsive, inclusive, and interdisciplinary. It is designed to welcome alternative courses into the associate certificate as UFV continues to grow and expand course offerings.

The proposed revisions replace the older version of *Indigenous Maps, Films, Rights and Land Claims*, but the program's commitment to reconciliation and decolonization remain.

Name Change:

The program name is being changed to *Power and Place: Stó:lō Téméxw Responsibility, Reflection and (Re)Storying* because the Program Working Group (PWG) recommends that the name reflects the type of learning that the associate certificate offers and moves it away from committing to specific content. Power and Place is a nod in the literature that scholars such as Vine Deloria (2001) write eloquently about power and place of being in place and what we get from place. Keith Carlson, member of the PWG, also characterizes, and more specifically around Stó:lō téméxw the intrinsic connection of power to place. In addition, Sonny McHalsie on the Bad Rock Tour teaches us that power does not come from the place but rather our ability to be in that place. These are the foundational teachings embedded in this associate certificate and what are reflected in its name.

In addition to the Name Change the following programmatic changes are requested.

Number of Courses: The revised associate certificate is now called "Power and Place: Stó:lō Téméxw Responsibility, Reflection and (Re)Storying" is being revised from a three-course program to a four-course program. It was identified during the review that:

- Students required more time for personal reflection and guided discuss to help them connect the three specific content courses in the meaning making process.
- Indigenous faculty should play a more significant role in the teaching of courses offerings, therefore creating a variety of course options with the associate certificate to ensure instructor expertise, workload and availability is shared.
- Non-Indigenous faculty should take on the responsibility of helping students especially non-Indigenous students engage in unlearning and new meaning making. This reflective work requires facilitation, and it was recommended that an Indigenous faculty member should not be required to take on this additional emotional facilitation work.

Delivery Format: The associate certificate will remain an intensive immersive experience, but it will now be offered each year using the standard Early Summer session instead of a June/July, 4-week model as previously scheduled.

Credit Value: The Power and Place Associate Certificate instead of a 12-credit associate certificate, it will now be 15-17 credits. This will ensure the program can included courses from different areas that may very (3 credits or 4 credits each) if needed. This provides the Power and Place Associate Certificate with

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a sustainable and more flexibility way to meet the availability and workload demands of Indigenous instructors.

Course Selection: The revised associate certificate has a wider variety of courses to choose from. And it is designed to welcome alternative course as UFV grows and enhances related courses. This will help Power and Place to run smoothly each year, even with changing instructor availability (e.g., retirements, sabbaticals, community obligations, etc.). Each year, the Power and Place associate certificate will encapsulate the past, present, and future through the power of storytelling, stewardship, and advocacy – with mindfulness of the impacts associated with climate change. UFV has a variety of instructors that can contribute and share the delivery of the associate certificate.

To re-open the association certificate in 2024 the following schedule is proposed. The College of Arts will work with individual departments to prepare the timetable in consultation with its Indigenous faculty.

May 6 –June 21, 2024

- 1. HIST 399, or IPK 206 (3-4 credits)
- 2. GEOG 300 (4 credits)
- 3. IPK 401, VA 390, or FILM 313 (3-4 credits)
- 4. ARTS 401 (3 credits) Note: Revisions to ARTS 401 will be on the Feb CACC agenda for approval.

Admission requirements: The admission requirements have been simplified, while preserving the ability for community members to assess Power and Place as a learning opportunity.

See proposal for full details.

3. If program outcomes are new or substantially changed, explain how they align with the Institutional Learning Outcomes:

Through this associate certificate, students will:	Meets Institutional Learning Outcome:
Demonstrate a deep understanding of land to Indigenous people (e.g., sacred connections, historical connections, economic connections, etc.)	(1) Demonstrate information competency, (2) Analyze critically and imaginatively, (3) Use knowledge and skills proficiently, (6) Pursue self- motivated and self-reflective learning
Describe the multi-dimensional, kincentric connections/relationships to land	 (1) Demonstrate information competency, (2) Analyze critically and imaginatively, (3) Use knowledge and skills proficiently, (5) Communicate effectively, (6) Pursue self- motivated and self-reflective learning
Share appropriately a working knowledge of Halq'eméylem/ Heńq'emińem Place Names and the stories attached to them	 (1) Demonstrate information competency, (2) Analyze critically and imaginatively, (3) Use knowledge and skills proficiently, (5) Communicate effectively, (6) Pursue self- motivated and self-reflective learning, (8) Engage

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	in respectful and professional practices, (9) Contribute regionally and globally
Recognize and make sense of Stó:lō / Indigenous reflections in art making / aesthetics that demonstrate connection to land and waters	(1) Demonstrate information competency, (2) Analyze critically and imaginatively, (3) Use knowledge and skills proficiently, (6) Pursue self- motivated and self-reflective learning, (8) Engage in respectful and professional practices
Describe the meaningful connections between the historic past and the contemporary reality of Indigenous peoples	 (1) Demonstrate information competency, (2) Analyze critically and imaginatively, (3) Use knowledge and skills proficiently, (5) Communicate effectively, (6) Pursue self- motivated and self-reflective learning, (8) Engage in respectful and professional practices, (9) Contribute regionally and globally
Identify the role of Land in Reconciliation and Indigenous Resurgence	(1) Demonstrate information competency, (2) Analyze critically and imaginatively, (6) Pursue self-motivated and self-reflective learning, (8) Engage in respectful and professional practices
Recognize the difference between settler colonialism and other forms of colonialism	(1) Demonstrate information competency, (2) Analyze critically and imaginatively, (3) Use knowledge and skills proficiently, (6) Pursue self- motivated and self-reflective learning, (8) Engage in respectful and professional practices, (9) Contribute regionally and globally
Describe not only the historical origins and establishment of settler colonialism, but the ongoing structures of settler colonialism in Stó:lō Téméxw	 (1) Demonstrate information competency, (2) Analyze critically and imaginatively, (3) Use knowledge and skills proficiently, (5) Communicate effectively, (6) Pursue self-motivated and self-reflective learning, (8) Engage in respectful and professional practices, (9) Contribute regionally and globally
Interpret the current and past climate crisis and impacts through an Indigenous lens	(1) Demonstrate information competency, (2) Analyze critically and imaginatively, (3) Use knowledge and skills proficiently, (4) Initiate inquiries and develop solutions to problems, (7) Engage in collaborative leadership, (8) Engage in respectful and professional practices, (9) Contribute regionally and globally
Use a two-eyed seeing approach to consider collaborative climate change adaptation, land and resource stewardship and remediation strategies	(1) Demonstrate information competency, (2) Analyze critically and imaginatively, (3) Use knowledge and skills proficiently, (4) Initiate inquiries and develop solutions to problems, (5) Communicate effectively, (6) Pursue self- motivated and self-reflective learning, (7) Engage

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in collaborative leadership, (8) Engage in
respectful and professional practices, (9)
Contribute regionally and globally

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

Much effort and careful consideration has been made to ensure this revised Power and Place associate certificate is Indigenized. Each course aims to center and represent Stó:lō perspectives, rights, knowledges, teachings, science, art, and aspirations. The methods for course delivery are also Indigenized using storytelling, field trips, reflective practices, and opportunities to connect with land and water, and teachings using Halq'eméylem/ Heńq'emińem language. The use of the Five Rs – Relationships, Respect, Reciprocity, Responsibility and Relevance are the foundation of this program.

The design of the Power and Place associate certificate was collaboratively achieved under the guidance of Shirley Hardman and in collaboration with Drs. Lolehawk Buker and Wenona Hall. Many non-Indigenous allies were also involved and consulted such as Keith Carlson, Dave Schaepe (former instructor in the previous version and Director of the Stó:lō Research and Resource Management Centre), Adrianna Bakos, Sylvie Murray, and more.

5. Will additional resources be required? If so, how will these costs be covered?

3-5 field trips to locations around the Fraser Valley will be included in this associate certificate. Field trip costs will be added to the registration fee for each student. Honoraria for Indigenous guest speakers will be met by the College of Arts budget. Students will be notified of the field trip and land-based learning activities. The Indigenous Studies webpage will be updated to describe in detail the activities and associated costs so that students have detailed information before applying to the associate certificate.

6. How will students be impacted? (Indicate the projected number of students impacted.) Is the change expected to increase/decrease enrolment in the program?

The maximum number of students enrolled in each offering of the Power and Place associate certificate will be 20 (due to the complexities of carrying out multiple field trips with a large group of students). The last offering of the previous version of the associate certificate was fully enrolled with 20 students– this indicates a strong demand for this type of immersive, engaging, and meaningful Indigenous content from students, staff, and community members. We expect the proposed changes and the revised Power and Place associate certificate to increase and/or maintain enrolment in the program.

7. 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?

The Power and Place associate certificate will now be labelled as offering 15-17 credits (instead of only 12 credits). The total number of courses to be offered in the associate certificate is revised to four courses.

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8. Identify any available resources that will be used to accommodate the program changes. (E.g., seats in existing classes, conversion of sections, timetabling changes, deletion of courses, etc.)

N/A

9. 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? Provide a memo from the respective dean(s) of the impacted faculty to confirm if budgetary implications have been considered and addressed.

No.

10. 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.

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Major Program Change Proposal

Power and Place: S'olh Temexw Responsibility, Reflection and (Re)Storying

January 16, 2023: Revised October 3, 2023

Proposal Overview: This proposal outlines a major program change to the highly successful *Indigenous Maps, Films, Rights and Land Claims Certificate* that was originally created and offered by Dr. Ken Brealey, Hugh Brody, Dr. David Schaepe, and Naxaxalhts'I (Albert 'Sonny' McHalsie). Dr. Ken Brealey passed away in 2019 and as a result, it became evident that revisions are needed to ensure the program is sustainable and can continue to flourish. All previous offerings of the certificate were fully enrolled and highly successful – with many students upon graduation acknowledging the certificate as the highlight of their time at UFV. Over the years the certificate welcomed many community members who were not UFV students demonstrating that UFV supports and shares learning opportunities with the community.

The *Indigenous Maps, Films, Rights and Land Claims* was suspending in 2019 to allow for consultation and revisions to be made.

This proposal is submitted in honour of the groundbreaking work Dr. Brealey helped shape. The purpose of the proposed revision is to ensure the legacy of this successful program continues to address the expressed needs of students and community members today and into the future.

For the past 36 months deep consultation with UFV, Stó:lō, and community stakeholders has been done. This process has not been rushed and has involved deep listening. This process was led by Dr. Stefania Pizzirani in collaboration with Shirley Hardman and Drs. Lolehawk Buker and Wenona Hall. In addition, consultation involved many allies including Drs. Keith Carlson, Dave Shaepe, Adrianna Bakos, Jacqueline Nolte, Sylvie Murray and Heather Davis-Fisch.

The proposed program is responsive, inclusive, and interdisciplinary. It is designed to welcome alternative courses into the associate certificate as UFV continues to grow and expand course offerings.

The proposed revisions replace the older version of *Indigenous Maps, Films, Rights and Land Claims*, but the program's commitment to reconciliation and decolonization remain.

Name Change

The program name is being changed to *Power and Place: S'olh Temexw Responsibility, Reflection and (Re)Storying* because the Program Working Group (PWG) recommends that the name reflects the type of learning that the associate certificate offers and moves it away from committing to specific content. Power and Place is a nod in the literature that scholars such as Vine Deloria (2001) write eloquently about power and place of being in place and what we get from place. Keith Carlson, member of the PWG, also characterizes, and more specifically around Sto:lo temexw the intrinsic connection of power to place. In addition, Sonny McHalsie on the Bad Rock Tour teaches us that power does not come from the place but rather our ability to be in that place. These are the foundational teachings embedded in this associate certificate and what are reflected in its name.

Background

The terms "unceded", "traditional", "ancestral", and "territory" are often used by settlers and visitors who wish to give a respectful acknowledgement of the Indigenous lands that they are on. However, rarely do people truly understand what these terms mean. Terminology is only one component within a dynamic, layered cultural history.

Indigenous culture is deeply connected to place, space, and time. By fostering a deeper understanding of sacred land-based relationships, traditions, and stories, we can begin to enact meaningful methods of truth, justice, and reconciliation.

This associate certificate guides students through the acknowledgment of the ongoing tactics of colonization and dispossession within S'olh Temexw, while also recognizing Indigenous empowerment and resilience. This associate certificate creates opportunities for multi-dimensional connections with the lands, waters, and people. It creates an opportunity for personal reflection and the creation of an individualized reciprocity action plan.

At the heart of this associate certificate lies the power of advocacy. This associate certificate will help students become greater advocates for Indigenization, decolonization, and reconciliation through processes of:

- critical reflection on histories, lessons learned from those that have been advocates, the experiences of women storytellers, and modern-day realities
- o practical skill development regarding land-based stewardship practices
- empathetic communication and understanding of Halq'eméylem Place Names and connected stories
- o engagement in varied artistic expressions of resistance and resurgence
- o visioning future movements and directions of Indigenous-focused advocacy

Program Goals

Like the previous version of this credential the aim of the revisions is to explore the historically deep and culturally distinct connection that exists between the Stó:lō people and their ancestral lands. It does this through an examination of sacred land-based relationships, ancestral traditions, and stories. These knowledges and teachings are best understood through experiential learning on the Stó:lō lands. This associate certificate creates opportunities for multi-dimensional connections with Indigenous lands, waters, and people, so that the learning process emphasizes the process of learning with Stó:lō people as opposed to simply learning about Stó:lō people.

Additionally, this associate certificate guides students through the acknowledgment of the ongoing impacts of both settler colonialism and climate change within Stó:lo Téméxw, while also recognizing Indigenous contributions, empowerment and resilience in addressing these concerns.

The goals of this associate certificate are to: (1) understand Stó:lō perspectives of land and water stewardship through Stó:lō science and storytelling, (2) connect Stó:lō land and water stewardship with

settler responsibility; and (3) based on these connections begin establishing genuine reconciliation between Indigenous and settler people and governments.

Program Outline

This intensive Summer Semester Early Session, four-course, fifteen to seventeen credit associate certificate offers students the opportunity to learn a range of conceptual and practical skills. These skills are of direct relevance to the history, communication, implementation, and critique of Stó:lō rights, resiliency, and relationships. It focuses on a range of representational practices, including, but not limited to, art making processes, advocacy work, oral histories and stories, policies and governance, surveys and maps, and land remediation practices. Stó:lō lands will be the predominant focus, while other Indigenous land and rights processes may be generally discussed.

The in-class portion of this associate certificate will be a 'four-day-on, three-day-off' schedule, with the remainder of the summer semester (through until end of June) used for completion of assignments. The associate certificate consists of three topic specific courses and one course that weaves the learning process and knowledge building of the associate certificate. These courses include significant land-based and experiential learning on the territory of the Stó:lō.

Employing land-based pedagogy, this associate certificate explores the centrality of S'olh Temexw to the Stó:lō, as expressed through art, storytelling, and stewardship. The certificate serves to empower both Indigenous and non-Indigenous students and equips them to become advocates for S'olh Temexw, creating a path together towards Reconciliation.

Through this associate certificate, students will be able to:

- Acknowledge the sacredness of land to Indigenous people
- Articulate the multi-dimensional, kincentric connections/relationships to land
- Demonstrate a working knowledge of Halq'eméylem Place Names and the stories attached to them
- Identify Stó:lo / Indigenous reflections in art making / aesthetics
- Reflect on the connections between the historic past and the contemporary reality of Indigenous peoples
- Identify the role of land in Reconciliation and Indigenous Resurgence
- Apply self-reflective practices to create an individualized reciprocity action plan. engage in indigenization, decolonization, and reconciliation

Theme 1: Land-based Storytelling

One of the following courses: HIST 399, or IPK 206 (3-4 credits)

This theme focuses on applied working knowledge of place names and the stories attached to them providing learners with deeper engagement of the topic than the previous Place Name tour included in the program can provide. For example, Keith Basso's work *Stalking with Stories*

reinforces stories teach us how to live right, make meaningful connections between the historic past and contemporary reality of Indigenous peoples (e.g., why do we fight about lobster, why are we on reserves), identify the role of Land in Indigenous Resurgence (e.g., Geoffrey York speaks about the "dispossessed" and Glen Coulthard "resurgence", and land-based teachings and significant places/spaces, land-based teachings and significant places/spaces.

Theme 2: Land-based Stewardship

GEOG 300 (4 credits)

This theme focuses on the stewardship of water using a two-eyed seeing approach (i.e., Indigenous science and non-Indigenous science). Students learn how to monitor water health, fish ecologies, soils, etc. This course discusses Indigenous water governance in a time of a changing climate. Students gain an increased and deep awareness of Indigenous peoples' connections to land (water, plants, ecology, etc.), and learn about the ethics of working on Stó:lō land and with Stó:lō communities which includes stories and stewardship, and map making for treaty processes.

Theme 3: Land-based Art and Design

One of the following courses: IPK 401, VA 390, or FILM 313 (3-4 credits)

This theme draws on the teachings of the first two themes to envision ways to pursue Indigenization, Decolonization, and Reconciliation now and in the future. Students learn how to recognize Stó:lō and Indigenous patterns reflected in art making and aesthetics since what we see in art is what we see in natural ecologies. Students learn the meaning of land acknowledgement using a variety of approaches (e.g., spiritual, cultural, political, stewardship), and develop advocacy skills especially in relationship to the struggles, stories, resistance, and resilience of Stó:lō people.

Theme 4: Reflective Practice: Reconciliation and Reciprocity

ARTS 401 (3 credits)

This theme is woven through themes 1-3. Students start their participation in the associate certificate with guided reflection and end with the creation of a reciprocity action plan and resource kit. Students participate in reflective practices designed to deconstruct their learning experiences and field work and explore new knowledge creation and meaning making because of previous, new, and emerging learning opportunities.

Program Schedule

As noted in the Program Overview section the design of the proposed associate certificate will welcome alternative course selections into the associate certificate as UFV continues to grow and expand course offerings. However, to re-open the association certificate in 2024 the following schedule is proposed. The College of Arts will work with individual departments to prepare the timetable in consultation with its Indigenous faculty.

May 6 –June 21, 2024

- 1. HIST 399, or IPK 206 (3-4 credits)
- 2. GEOG 300 (4 credits)
- 3. IPK 401, VA 390, or FILM 313 (3-4 credits)
- 4. ARTS 401 (3 credits)

Program Duration

Like the previous version of the course The Power and Place: Stó:lō Téméxw Responsibility, Reflection and (Re)Storying Associate Certificate is seven weeks in duration and is completed in a full-time capacity. It will also be offered in May and delivered over the condensed early summer semester.

Location

Themes 1, 2, and 3 will be delivered face-to-face on-campus and with several off-campus locations. Such locations may include the Great Blue Heron Nature Reserve, various locations on the Vedder River, or Cultus Lake. Theme 4 will start with a face-to-face gathering and thereafter combine face-to-face gatherings and the use of Blackboard to journey through to completion of the associate certificate.

Entrance requirements

Option 1: Completion of 45 university-level credits with a CGPA of 2.50 on all credits attempted, AND completion of any IPK course numbered 102 or higher, any FNST course, or HIST 103.

OR

Option 2: For non-university students, demonstration of equivalent professional experience and/or instructors' permission.

For Option 2 admission, applicants should apply by April 5th by submitting:

- A letter of intent (up to 500 words in length) that explicitly describes the applicant's interest in learning about Indigenous relationships to land and water, Stó:lō language and culture, colonialism and reconciliation.
- 2. An employment record or letter of reference that demonstrates professional experience such as holding a significant position or role in an Indigenous Band or Tribal Council for at least two years (e.g., elected leader, technician, elder, etc.); employment as a paralegal, legal historian, or lawyer; or work in a government ministry or other organization.

Note: If the instructors have questions about the applicant, or if the applicant would like more information about the program or its land-based delivery method, a follow-up interview will be arranged.

Prerequisites: For students admitted through either Option 1 or Option 2, prerequisites for courses that may be used in the associate certificate (e.g., HIST 399, HALQ 203, GEOG 300, IPK 401, VA 390 or FILM 313) will be waived based admission to the program.

Fees and additional costs

In addition to the tuition and any ancillary costs that normally apply to credit courses taken at UFV, students should expect some incidental program-specific expenses related to field work.

Graduation requirements

Any student successfully completing all four courses in the program with a minimum grade of C in each course will be eligible to receive the associate certificate. Students may be able to use these courses to satisfy requirements for the UFV Bachelor of Arts or Bachelor of Integrated Studies degrees. Those wishing to apply credit towards other UFV bachelor's degrees should check with an Academic Advisor.

References

Basso, K. H. (2000). Stalking with stories. Schooling and the symbolic animal: Social and cultural dimensions of education, 41-52.

Deloria, V. & Wildcat, D. (2001). Power and place. Fulcrum Books.

York, G. (1990). The dispossessed: Life and death in Native Canada. London: Vintage UK.

Coulthard, G. S. (2014). *Red skin, white masks: Rejecting the colonial politics of recognition*. University of Minnesota Press.

INDIGENOUS STUDIES https://www.ufv.ca/indigenous-studies/

Power and Place: Stó: lo Téméxw Responsibility, Reflection and (Re)Storying Associate Certificate

Background

The terms "unceded", "traditional", "ancestral", and "territory" are often used by settlers and visitors who wish to give a respectful acknowledgement of the Indigenous lands that they are on. In this associate certificate we dig deep within and across disciplines to provide context for what these terms mean and the historical relationship (or lack thereof) that they describe between the Indigenous people of Xwelmexw Téméxw and the settlers who have arrived within the last two centuries and who now also call this territory their home.

Indigenous cultures are neither frozen in time nor are they impervious to various geopolitical and environmental forces. In fact, despite the pressure from global capitalism and settler colonialism to erase and homogenize Indigenous cultures, Indigenous people have maintained old and found new ways to differentiate themselves. Additionally, climate change has always greatly impacted Indigenous communities and their lands, foods, and waters. This has led to involved Indigenous concerted efforts to preserve traditions as well as create innovative actions to adapt to change.

What you will learn

This associate certificate discusses the historically deep and culturally distinct connection that exists between the Stó:lō people and their ancestral lands. It does this through an examination of sacred landbased relationships, ancestral traditions, and stories. Additionally, this associate certificate guides students through the acknowledgment of the ongoing impacts of both settler colonialism and climate change within Stó:lō Téméxw, while also recognizing Indigenous contributions, empowerment and resilience in addressing these concerns.

The goals of this associate certificate are to (1) understand Stó:lō perspectives of land and water stewardship through Stó:lō science and storytelling, (2) connect Stó:lō land and water stewardship with Settler responsibility and (3) based on these connections contribute to genuine reconciliation between Indigenous and settler people and governments. These skills are of direct relevance to the living history, communication, implementation, and critique of Stó:lō rights, resiliency, and relationships. It focuses on a range of representational practices, including, but not limited to, art making processes, advocacy work, oral histories and stories, policies and governance, surveys and maps, and land remediation practices. Stó:lō lands will be the predominant focus, while other Indigenous land and rights processes may be generally discussed.

How you will learn

These knowledges and teachings are best understood through experiential learning on the Stó:lō lands. This associate certificate creates several opportunities for multi-dimensional connections with Indigenous lands, waters, and people, so that the learning process emphasizes the process of learning with Stó:lō people as opposed to simply learning about Stó:lō people. The associate certificate is offered full time, four days per week. This intensive Summer Semester Early Session, four-course, immersive fifteen to seventeen credit associate certificate offers students the opportunity to learn a range of conceptual and practical skills.

Entrance requirements

Option 1: Completion of 45 university-level credits with a CGPA of 2.50 on all credits attempted, AND completion of any IPK course numbered 102 or higher, any FNST course, or HIST 103.

OR

Option 2: For non-university students, demonstration of equivalent professional experience and/or instructors' permission.

For Option 2 admission, applicants should apply by April 5th by submitting:

- 1. A letter of intent (up to 500 words in length) that explicitly describes the applicant's interest in learning about Indigenous relationships to land and water, Stó:lō language and culture, colonialism and reconciliation.
- 2. An employment record or letter of reference that demonstrates professional experience such as holding a significant position or role in an Indigenous Band or Tribal Council for at least two years (e.g., elected leader, technician, elder, etc.); employment as a paralegal, legal historian, or lawyer; or work in a government ministry or other organization.

Note: If the instructors have questions about the applicant, or if the applicant would like more information about the program or its land-based delivery method, a follow-up interview will be arranged.

Prerequisites: For students admitted through either Option 1 or Option 2, prerequisites for courses that may be used in the associate certificate (e.g., HIST 399, HALQ 203, GEOG 300, IPK 401, VA 390 or FILM 313) will be waived based admission to the program.

When to apply

The associate certificate is offered in the summer semester using the Early Summer Schedule (May - June). Specific details regarding application deadline dates, exact scheduling, location, etc., are regularly updated at https://www.ufv.ca/indigenous-studies/. Students applying using Option 2 should apply before April 5th.

How to apply

Apply online at ufv.ca/admissions/apply.

Note: If you are already a UFV student you still need to apply to the specific Power and Place Associate Certificate. Students will be considered for admission to the program on a first-come, first-served basis.

Fees and additional costs

See the <u>Fees and Other Costs</u> section. In addition to the tuition and any ancillary costs that normally apply to credit courses taken at UFV, students should expect some incidental program-specific expenses related to field work.

Program duration

The Power and Place: Stó:lō Téméxw Responsibility, Reflection and (Re)Storying Associate Certificate is offered in the Early Summer semester in a condensed format and is completed in a full-time capacity.

The associate certificate courses will be offered May to June.

Location

Three courses are offered face-to-face on-campus and with several off-campus locations. The fourth course will start with a face-to-face gathering and thereafter combine face-to-face gatherings and the use of online learning.

Program outline

At the heart of this associate certificate lies the power of Stó:lō ways of knowing and being and allyship that respects Sto:lo ways of knowing and being, this associate certificate will help students become greater advocates for Indigenization, Indigenous resurgence, Decolonization, and ultimately Reconciliation through processes of:

- critical reflection on histories, lessons learned from those that have been advocates, the experiences of women storytellers, and modern-day realities.
 - o practical skill development regarding land-based stewardship practices
 - empathetic communication and understanding of Halq'eméylem Place Names and connected stories.
 - o engagement in varied artistic expressions of resistance and resurgence
 - \circ ~ visioning future movements and directions of Indigenous-focused advocacy

Each theme is led by a separate faculty member (or members), but they will typically alternate with each other over the course of the program, and there will be some instances where days are shared. Schedules will be adjusted as required to facilitate practicum work, guest speaker appearances, visits to field sites, etc. The themes are organized as follows:

Theme 1: Land-based Storytelling

One of the following courses: HIST 399, or IPK 206 (3-4 credits)

This theme focuses on applied working knowledge of place names and the stories attached to them providing learners with deeper engagement of the topic than the previous Place Name tour included in the program can provide.

Theme 2: Land-based Stewardship

GEOG 300 (4 credits)

This theme focuses on the stewardship of water using a two-eyed seeing approach (i.e., Indigenous science and non-Indigenous science). Students learn how to monitor water health, fish ecologies, soils, etc. This course discusses Indigenous water governance in a time of a changing climate. Students gain an increased and deep awareness of Indigenous peoples' connections to land (water, plants, ecology, etc.), and learn about the ethics of working on Stó:lō land and with Stó:lō communities which includes stories and stewardship, and map making for treaty processes.

Theme 3: Land-based Art and Design

One of the following courses: IPK 401, VA 390, or FILM 313 (3-4 credits)

This theme draws on the teachings of the first two themes to envision ways to pursue Indigenization, Decolonization, and Reconciliation now and in the future. Students learn how to recognize Stó:lō and Indigenous patterns reflected in art making and aesthetics since what we see in art is what we see in natural ecologies. Students learn the meaning of land acknowledgement using a variety of approaches (e.g., spiritual, cultural, political, stewardship), and develop advocacy skills especially in relationship to the struggles, stories, resistance, and resilience of Stó:lō people.

Theme 4: Reflective Practice: Reconciliation and Reciprocity

ARTS 401 (3 credits)

This theme is woven through themes 1-3. Students start their participation in the associate certificate with guided reflection and end with the creation of a reciprocity action plan and resource kit. Students participate in reflective practices designed to deconstruct their learning experiences and field work and explore new knowledge creation and meaning making because of previous, new, and emerging learning opportunities.

Program Schedule

May 6–June 21, 2024

- 1. HIST 399, or IPK 206 (3-4 credits)
- 2. GEOG 300 (4 credits)
- 3. IPK 401, VA 390, or FILM 313 (3-4 credits)
- 4. ARTS 401 (3 credits)

Undergraduate continuance

Students enrolled in undergraduate courses (courses numbered 100 or above) 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)**.

Graduation requirements

Any student successfully completing all four courses in the program with a minimum grade of C in each course will be eligible to receive the associate certificate. Students may be able to use these courses to satisfy requirements for the UFV Bachelor of Arts or the Bachelor of Integrated Studies degrees. Those wishing to apply credit towards other UFV bachelor's degrees should check with an Academic Advisor.

Course listings

For complete details on courses see the **<u>course descriptions</u>** section.



UEC POLICY SUBCOMMITTEE

The UEC Policy Subcommittee is a subcommittee of the Undergraduate Education Committee.

PURPOSE

The purpose of the subcommittee is to suggest new policies or revisions to policies that fall under Items 2 and 4 of the UEC Terms of Reference:

2. Advise Senate on policies, procedures, and criteria for the admission, evaluation, withdrawal, and promotion of undergraduate students.

4. Advise Senate on policies and procedures for review and approval of new and existing courses, programs, or curricular changes.

TERMS OF REFERENCE

- 1. Review Senate Governance Committee requests for policy reviews.
- 2. Consult with relevant stakeholders where necessary.
- 2.3. Work with the Secretariat to draft policy revisions.
- 3.4. Bring policy drafts to UEC for discussion, approval, or recommendation to Senate.

4.5. Identify policies in need of revision and propose policy reviews when appropriate.

5.6. Initiate policy reviews when directed by UEC to do so.

COMPOSITION

Membership

- One UEC Chair
- Registrar (or designate)
- University Secretary (or designate)
- Two UEC Faculty members*
- One UEC Advisor*
- One IR representative
- One PDQA representative
- One Dean
- One UEC at large member*

* Two-year term, renewable.

As needed, the committee will consult specific areas (International Education, Graduate Studies Committee, Continuing Education, specific disciplinary or Faculty areas not otherwise included in the committee, etc.)

UEC MEETING DATES AND AGENDA DEADLINES 2023/24

UEC meetings generally take place in week 4 of the UFV meeting schedule. All agenda exhibits must be submitted to the UEC office by **12 noon** on the deadline date.

Meeting Dates & Room	Agenda Exhibit Deadline (12:00 pm)
August 31, 2023 D217 — 1 pm	UEC meeting and retreat
September 29, 2023 A225 — 10 am	September 20, 2023
October 27, 2023 A225 — 10 am	October 18, 2023
November 24, 2023 A225 — 10 am	November 15, 2023
December 15, 2023* A225 — 10 am	December 6, 2023
January 26, 2024 A225 — 10 am	January 17, 2024
February 23, 2024 A225 — 10 am	February 14, 2024
March 22, 2024 A225 — 10 am	March 13, 2024
April 19, 2024 A225 — 10 am	April 10, 2024
May 17, 2024 A225 — 10 am	May 8, 2024
June 14, 2024 A225 — 10 am	June 5, 2024

*Please note that this meeting will take place in week 3 of the UFV meeting schedule.