

**AGENDA**  
**College of Arts Curriculum Committee**  
**Friday, February 9, 2024 - 10:00 AM**  
**Microsoft TEAMS**

Page

1. **WELCOME from the CHAIR**
  - 1.1. **Land Acknowledgement**
2. **FOR APPROVAL**
  - 2.1. **Adopt the College of Arts Curriculum Committee Agenda for 9 February 2024**  
THAT CACC adopt the agenda for 9 February 2024 as presented.
  - 2 - 5 2.2. **Approve the College of Arts Curriculum Committee minutes of 12 January 2024**  
THAT CACC approve the minutes of 12 January 2024 as presented.
3. **FOR DECISION**
  - 6 - 24 3.1. **ENGL 331, 335, & 360 (Course Revisions)**  
**Presented by Heather McAlpine & Ceilidh Hart, 10:05 a.m.**  
THAT CACC approve the revision to ENGL 331, 335, and 360 as presented.
  - 25 - 30 3.2. **CACC Terms of Reference: BA Core Competencies Courses Approval**  
THAT CACC approve the removal of Courses proposed as meeting BA core competencies requirements from the list of responsibilities in the Terms of Reference.
  - 3.3. **CACC Terms of Reference: Subcommittee work**  
THAT CACC approve the removal of Sub-committee work from the CACC Terms of Reference.
4. **FOR INFORMATION**
  - 31 - 35 4.1. Updated [UEC Course Outline & Prerequisite Guidelines](#)
5. **ADJOURNMENT and NEXT MEETING**
  - 5.1. **Next CACC Meeting: March 8, 2024**  
**9:00 a.m. to Noon (MS Teams)**
  - 5.2. **Adjournment - 11 a.m.**



**MINUTES**  
**COLLEGE OF ARTS CURRICULUM COMMITTEE**  
January 12, 2024  
10:00AM - Microsoft TEAMS

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**PRESENT:** Michael Batu, Geetanjali Gill, Keith Harms, Vanessa Krahn, Dana Landry, Maria de Luna, Elaine Newman, Melanie Opmeer, Linda Parady (Co-chair), Parjad Sharifi, Tara Kaszonyi (Recorder)  
**REGRETS:** Lolehawk Buker (Co-chair), Aimee Brown and Rita Atake,  
**GUESTS:** Tina Sangha, Alessandro Tarsia, Barbra Messamore, Edward Akuffo, Simon Lambek, Jessica Price, and Noah Schwartz

**1. WELCOME from the CHAIR**

**1.1. Land Acknowledgement**

**2. FOR APPROVAL**

**2.1. Adopt the College of Arts Curriculum Committee Agenda for 12 January 2024.**

**MOTION:**

THAT CACC adopt the agenda for 12 January 2024 as presented.

M. Batu & P. Sharifi

CARRIED

**2.2. Approve the College of Arts Curriculum Committee Minutes of 8 December 2023.**

**MOTION:**

THAT CACC approve the minutes of 8 December 2023 as presented.

M. Opmeer & M. Batu

CARRIED

**3. FOR DECISION**

**3.1. CMNS 310 (New course)**

- Housekeeping: Comments can be removed from the course outline.
- LO#3: Can this LO be deleted, since it appears to be covered in LOs 1 and 4?
- LO#4: The word *Extrapolate* sounds colonial. Could it be changed to another verb, such as "*Articulate one or more...*" or "*Apply one of more system of ethical...*"
- Typical Structure: Notes 3 hrs. of experiential (cultural/elder learning or participation). CACC recommends that CMNS consult with Betty Peters about elder participation. UFV may not have the capacity for regular elder class participation. Once the consultation is complete, please ensure it is spoken to in the memo and add additional details about what the experiential learning will be.

**MOTION:**

THAT CACC approve the new course CMNS 310 with recommended changes.  
M. Opmeer & K. Harms  
CARRIED

**3.2. CMNS 245 (Discontinuation)****MOTION:**

THAT CACC approve the discontinuation of CMNS 245 as presented.  
E. Newman & M. Opmeer  
CARRIED

**3.3. HIST 227 (New Course)**

CACC is excited to see this new course and believes it will be valuable to many program areas.

- Course Code and Number: Course Code (HIST) is missing.
- Calendar Description: Can more information be added about the activities the students will be doing.
- Prerequisites: Please add a statement to the memo that explains why there are no prerequisite (History department's view of 100 & 200 courses both as entry level).
- Recommended Evaluation Methods & Weighting Details: Use of the word *Fieldtrip*.
  - After discussion with the course designer, CACC learned that students will typically be given a list of sites that they can visit (outside of class time) in order to prepare independent fieldnotes. Therefore, CACC suggests that *Fieldtrips* be changed to *Fieldnotes* and recommends adding this additional information to the memo.
    - If the course designer would like the option to include class fieldtrips, a note can be added to the Calendar Description, "May contain a fieldtrip."
  - CACC asks whether more holistic assessments could be incorporated into this course.
- Learning Outcomes:
  - LO#1: Use a lower level verb, such as *identify*
  - LO#2: Change *Open-minded manner* to *Using an inclusive lens*
  - LO#3: Remove *Work with both*
  - LO#7: Remove the word *some*
  - Recommends adding a learning outcome about doing fieldnotes.
  - CACC appreciated the way Course Designer described what this course will do, "*helping students to use colonial systems against them,*" and suggests making this a learning outcome or at least included in the memo.

**MOTION:**

THAT CACC approve the new course HIST 227 with recommended changes.  
P. Sharifi & K. Harms  
CARRIED

**3.4. History Major & Extended Minor (Program Change)**

**MOTION:**

THAT CACC approve the changes to the History Major and Extended Minor as presented.

E. Newman & M. de Luna

CARRIED

**3.5. POSC 311, 312, and 350 (Course revisions)**

Global Comments:

- Housekeeping: Remove all comments from the course outlines and memos before UEC.
  - The track changes must remain on the course outlines, but can be removed from the memos.
- Memos should be written for an interdisciplinary audience.
- Calendar Descriptions: Ensure they are written in active voice and from a student focused perspective.
- Indigenization and Decolonization: CACC recommends connecting with Lorna Andrews.
  - Potential areas to look at include using alternative assessment methods, such as podcasts or visual essays, rather than relying heavily on tests.
- Prerequisites: CACC and POSC had a lengthy discussion regarding the prerequisites for their courses. CACC recommends that POSC review the prerequisites for these courses, and that they ensure that the memo speaks to their reasoning for them.
- Learning Outcomes: Please review all LOs for the use of lower level verbs (such as describe) and consider using higher level verbs (such as analyze) instead.

POSC 311

- LO#5: CACC and POSC discussed how *Exegesis* can be used by multiple disciples. CACC recommends this LO is framed specifically for this course and within the discourse of PoliticalScience.
- If Participation is going to be evaluated, please add details about how it will be assessed.

POSC 312

- PLAR and Transfer Credit section is incomplete

POSC 350

- CACC noted a disconnect between the memo and the course outline. For example, the memo speaks about the use of Indigenous authors, but they are not noted on the outline. Could this be added to the calendar description?

**MOTION:**

THAT CACC approved the revisions to POSC 311, POSC 312, and POSC 350 with recommended changes.

P. Sharifi & Vanessa Krahn

CARRIED

**3.6. POSC 313, 399, 498, and 499 (New Course)**

**Global Comments:**

- Housekeeping: Remove all comments from the course outlines and memos before UEC.
  - The track changes must remain on the course outlines, but can be removed from the memos.
- Indigenization and EDI: CACC recommends adding more information to the memos in these areas.
- Prerequisites: CACC recommends that POSC reviews the prerequisites for these courses and that they ensure the memo speaks to their reasoning for them.
- Learning Outcomes: Please review all LOs for the use of lower level or repeat verbs and consider using higher level verbs instead.

**POSC 399**

- Assignments: Please provide examples for Holistic Assessment
- PLAR & Transfer Credit cannot be awarded for a special topic course.

**POSC 499**

- For students to get credit for this course more than once, the course will need to have letters assigned. For example, POSC 499 C and POSC 499 D. A note should be added to the Calendar Description: *For students who wish to complete a longer project, this course can be taken twice as POSC 499 C and 499 D.*

**MOTION:**

THAT CACC approve the revisions to POSC 313, 399, 498, and 499 recommended changes.

M. Batu & K. Harms  
CARRIED

**3.7. POSC 480, 481, 482, 483, 484, 490, 491, 492, 493, and 494 (Discontinuations)****MOTION:**

THAT CACC approve the discontinuation of POSC 480, 481, 482, 483, 484, 490, 491, 492, 493, and 494 as presented.

M.de Luna & K. Harms  
CARRIED

**3.8. AIS 299 (Course Revision)****MOTION:**

THAT CACC approve the revisions to AIS 299 as presented.

M. de Luna & K. Harms  
CARRIED

**4. ADJOURNMENT and NEXT MEETING****4.1. Next CACC Meeting: February 9, 2024  
10:00 a.m. to Noon (MS Teams)****4.2. Adjournment - 12:15 p.m.**

## Memo for Course Changes

Commented [MB1]: Well written memo overall!

To: College of Arts Curriculum Committee

From: Heather McAlpine

Date: 29 January 2024

**Subject: Proposal for revision of ENGL 331: Victorian Poetry and Poetic Theory**

*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 course is up for its regular revision, but I took this opportunity to move it more into alignment with principles of Indigenization, EDI, and the new ILOs. The description has been cleaned up and slightly broadened; the learning outcomes have also been updated to reflect these principles. The assignment structure includes a wider variety of options to improve accessibility and allow students more ways to demonstrate their learning and share their gifts. The outline makes more explicit that the course will incorporate material that traces the power structures that inform Victorian poetry, including class, race, attitudes to gender, and imperialism.

3. If there are substantial changes to the learning outcomes, explain how they align with the learning outcomes of the program(s) and contribute to students' ability to meet the [Institutional Learning Outcomes \(ILOs\)](#): While the changes to the Learning Outcomes are not very substantial, they do align with all 8 of the new ILOs which go into effect this summer. Students learn to apply knowledge of context and critical frames to course materials (2, 3, 5, 6); they examine the readings critically and draw on multiple perspectives in their analysis (2, 3, 4, 5, 6, 7); they practice speaking, discussing, writing, and producing other products to communicate their ideas (1, 2, 7); they work collaboratively (5); they learn about and engage with Indigenous ways of knowing (4, 7); they reflect on connections between the course material and current issues (4, 6, 7); they uncover the structures of power at work within Victorian culture (3, 4); they use reflection and self-evaluation to facilitate long-term learning and growth (7).
4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? N/A

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

By reading Victorian poetic theory, students uncover the deeper attitudes that informed aesthetic production in this period, allowing them to see the ideological roots of literary representation, including, most notably, imperialism. For example, Thomas Babington Macaulay's "Minute on Indian Education" identifies English as the only language capable of carrying scientific knowledge, expressing a British supremacist attitude; Matthew Arnold's essay on Celtic literature applies a similar idea to a comparison of English and Irish literatures; Tennyson's *Idylls of the King* applies the British mythology of King Arthur to a cautionary tale about the decadence of the English empire.

The outcomes and assignments have been updated to reflect a holistic and Indigenized approach to learning that considers four areas of learning which correspond to the four quadrants of the Medicine Wheel: physical (workshops on research methods and Victorian crafting; writing), emotional (personal and affective responses; reflective writing), mental (applying knowledge and critical frames to course materials), and spiritual (critical frames and personal responses; self-evaluation).

One of the new outcomes also requires that students "evaluate the cultural outlook of Victorian writers in relation to the wider world, including Indigenous cultures."

The assignment scheme provides options for students to demonstrate their learning and demonstrate their gifts in multiple ways, including reflection, self-assessment, and creative production.
7. How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods?

The course allows for students to demonstrate their learning in multiple ways, including reflection, self-assessment, and creative production, alongside more traditional academic assignments. There is only one novel to be purchased, and all other materials are made available in open online formats.
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): \$20



ORIGINAL COURSE IMPLEMENTATION DATE: September 2009  
 REVISED COURSE IMPLEMENTATION DATE: January 2016  
 COURSE TO BE REVIEWED (six years after UEC approval): May 2021  
 Course outline form version: 28/10/2022

**OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM**

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

Course Code and Number: ENGL 331		Number of Credits: 4 <a href="#">Course credit policy (105)</a>	
Course Full Title: Victorian Poetry and Poetic Theory			
Course Short Title: (To be assigned by OReg based on university standards.)			
Faculty: Faculty of Humanities		Department (or program if no department): English	
<b>Calendar Description:</b>			
<p><del>This course will e</del>Examines the poetry and poetic theory of the Victorian era, 1830-1900. Representative works by Tennyson, Arnold, the Brownings, the Rossettis, <u>and others and Hopkins</u> will be studied in relation to <del>the aesthetics of</del>essays by Mill, Arnold, Ruskin, Pater, <u>Macaulay</u>, Buchanan, and <u>others</u>. <del>Symons</del>.</p>			
Note: Students with credit for _____ cannot take this course for further credit.			
<b>Prerequisites (or NONE):</b>		Any two 200-level English courses	
<b>Corequisites (if applicable, or NONE):</b>			
<b>Pre/corequisites (if applicable, or NONE):</b>			
<b>Antirequisite Courses</b> (Cannot be taken for additional credit.)		<b>Course Details</b>	
Former course code/number:		Special Topics course: <del>[click to select]</del> No	
Cross-listed with:		(If yes, the course will be offered under different letter designations representing different topics.)	
Equivalent course(s):		Directed Study course: <b>No</b>	
(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)		(See <a href="#">policy 207</a> for more information.)	
		Grading System: <del>[click to select]</del> Letter grades	
		Delivery Mode: <del>[click to select]</del> May be offered in multiple delivery modes	
		Expected frequency: <b>Every other year</b>	
		Maximum enrolment (for information only): <b>25</b>	
		<b>Prior Learning Assessment and Recognition (PLAR)</b>	
		PLAR is available for this course.	
		<b>Transfer Credit</b> (See <a href="#">bctransferguide.ca</a> .)	
		Transfer credit already exists: <b>Yes</b>	
		Submit outline for (re)articulation: <del>[click to select]</del>	
		(If yes, fill in <a href="#">transfer credit form</a> .)	
<b>Typical Structure of Instructional Hours</b>			
Lecture/seminar	30		
Tutorials/workshops	30		
[click to select]			
[click to select]			
[click to select]			
<b>Total hours</b>	<b>60</b>		
<b>Scheduled Laboratory Hours</b>			
Labs to be scheduled independent of lecture hours: <input type="checkbox"/> No <input type="checkbox"/> Yes			
<b>Department approval</b>		<b>Date of meeting:</b> <u>Jan 29 2024</u>	
<b>Faculty Council approval</b>		<b>Date of meeting:</b>	
<b>Undergraduate Education Committee (UEC) approval</b>		<b>Date of meeting:</b>	

Commented [MB1]: Indicate here the date when the department approved this outline.



**Learning Outcomes** (These should contribute to students' ability to meet program outcomes and thus Institutional Learning Outcomes.) (5-8 measurable learning outcomes (action verbs) that align with the level of the course, reflect Bloom's taxonomy, and demonstrate the integration of Indigenous epistemologies and pedagogies. Learning outcomes should also align with evaluation methods. For guidance, faculty and departments may consult with Teaching and Learning and refer to [UEC's course development resources](#).)

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

1. Discuss, with examples, central themes and concerns in Victorian poetry and poetic theory.
2. Write literary analysis using appropriate scholarly conventions and research methods.
3. Apply knowledge of the social and historical contexts of the Victorian period social and historical contexts to course materials, including imperialism, social class, aestheticism, subjective vs. objective, and attitudes to gender.
4. Evaluate the cultural outlook of Victorian writers in relation to the wider world, including Indigenous cultures.
5. Conduct guided research related to Victorian culture and synthesize secondary sources in written and oral work.
6. Apply appropriate Recognize and apply critical frames to literary analysis.
7. Analyze personal responses to Victorian literature poetry, and explain how this literature evokes affective responses.

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

Assignments:	8060%	[click to select]	%	[click to select]	%
Final exam: Project	2040%	[click to select]	%	[click to select]	%

**Details:**

- Journal/reflective writing 10%
- Self-assessment 5%
- Two short papers 20%
- Archival or creative project 15%
- Final project proposal and annotated bibliography 10%
- Final project 40%

**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.)

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

Type	Author or description	Title and publication/access details	Year
1. Other	Barrett Browning, Elizabeth	Aurora Leigh (Oxford UP)	2008
2. Online resource	Tennyson, Alfred	In Memoriam (RPO)	1998
3. Online resource	Custom Coursepack	Readings posted to Blackboard	
4. Textbook [click to select]	Collins, T and Rundle, V	Victorian Poetry and Poetic Theory	1999
5. [click to select]			

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

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

**Course Content and Topics**

- Week 1: Introduction, Background to the Victorian Period
- Week 2: What is Poetry, Who is the Poet? J.S. Mill, "What is Poetry?"; Caroline Norton, "The Poet's Choice," Alfred Tennyson, "The Poet's Mind," Matthew Arnold, "Resignation"
- Week 3: Sentimentality and Social Justice: L.E.L., "On the Ancient and Modern Influence of Poetry," "The Nameless Grave"; Felicia Hemans, "Casabianca"; E.B. Browning, "The Cry of the Children," Caroline Norton, "Voice from the Factories," Eliza Cook, "A Song for the Workers."
- Week 4: Dramatic Monologue: Robert Browning, selections from Dramatic Personae
- Week 5: The Pathetic Fallacy: Ruskin, "Of the Pathetic Fallacy," Tennyson, "Mariana," Browning, "Childe Roland to the Dark Tower Came"
- Weeks 6-7: Faith and Doubt: Tennyson, In Memoriam; Matthew Arnold, "Dover Beach"; Tennyson, "The Two Voices," Christina Rossetti, "Up-Hill"; Arthur Hugh Clough, "Say not the struggle naught availeth"
- Week 8: The Pre-Raphaelites: Ruskin's letters to The Times on the Pre-Raphaelites, selections from The Germ, D.G. Rossetti, "My Sister's Sleep," Christina Rossetti, "Goblin Market," G.M. Hopkins, "God's Grandeur"

Week 9: The Fleshly School Controversy: D.G. Rossetti, selections from *The House of Life*, Robert Buchanan, "The Fleshly School of Poetry," D.G. Rossetti, "The Stealthy School of Criticism"

Weeks 10-11: The Verse Novel: E.B. Browning, *Aurora Leigh*

Week 12: Aestheticism and Decadence: Walter Pater, Preface and Conclusion to *The Renaissance*, Max Beerbohm, "In Defense of Cosmetics," Symons, "The Decadent Movement in Literature," Oscar Wilde, "Helas," Michael Field, "The Birth of Venus"

Week 13: Late Victorianism / Early Modernism: Thomas Hardy, "The Darkling Thrush," Alice Meynell, "The Rhythm of Life"

- Background to the Victorian period: Clough, "Duty"; Tennyson, "The Lady of Shalott"
- What is poetry, who is the poet?: J.S. Mill, "What is Poetry?"; Barrett Browning, "Sonnets from the Portuguese"; Tennyson, "The Poet's Mind"; Arnold, "Resignation"
- Mourning and Victorian Rituals: Tennyson, *In Memoriam*
- Empire and Identity: Macaulay, "Minute on Indian Education"; Arnold, "On the Study of Celtic Literature"; Tennyson, "The Passing of Arthur"; Kipling, "Recessional"
- Victorian Crafting Workshop: Making hair art and rag rugs
- Grotesque and Ornate: Bagehot, "Wordsworth, Tennyson, and Browning"; Tennyson, "The Kraken"; Browning, "Caliban Upon Setebos"
- Subjective and Objective: Browning, "Essay on Shelley"; "By the Fire-Side"; "Childe Roland to the Dark Tower Came"
- Truth to Nature: Ruskin, "Of the Pathetic Fallacy"; Tennyson, "Mariana"
- The Female Poet and the Woman Question: Barrett Browning, *Aurora Leigh*
- The Fleshly School controversy: Rossetti, *The House of Life*; "The Stealthy School of Criticism"; Buchanan, "The Fleshly School of Poetry"
- Aestheticism and the Fin-de-siecle: Pater, *The Renaissance*; Wilde, "Symphony in Yellow"; Field, "The Birth of Venus"

## Memo for Course Changes

Commented [MB1]: Well written memo overall!!!

To: CACC

From: Heather McAlpine

Date: 30 January 2024

**Subject: Proposal for revision of ENGL 335: Topics in Victorian Literature**

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

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

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

2. Rationale for change:

The course is up for its regular revision, and I took this opportunity to move it more into alignment with principles of Indigenization, EDI, and the new ILOs. The description has been cleaned up and slightly broadened; the learning outcomes have also been updated to reflect these principles. The assignment structure includes a wider variety of options to improve accessibility and allow students more ways to demonstrate their learning and share their gifts. The sample outline makes more explicit that the course addresses the ideological underpinnings of the period, including class, race, attitudes to gender, and imperialism.

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

While the changes to the Learning Outcomes are not very substantial, they have been modified to align more closely with all 8 of the new ILOs which go into effect this summer. Students learn to apply knowledge of context and critical frames to course materials (2, 6); they examine the readings critically and draw on multiple perspectives in their analysis (1, 2, 3, 6, 7); they practice speaking, discussing, writing, and producing other products to communicate their ideas (1, 2); they work collaboratively (5); they learn about and engage with Indigenous ways of knowing (4); they reflect on connections between the course material and current issues (6, 7); they uncover the structures

of power at work within Victorian culture (3, 4); they use reflection and self-evaluation to facilitate long-term learning and growth (7).

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

In this course, students confront the ideological roots of literature, art and other aspects of culture in the Victorian period. The sample topic, the Pre-Raphaelite Movement, permits deep investigation of an aesthetic movement that embodies several of Victorian Britain's most significant ideologies, most notably imperialism (including attitudes of British supremacy, Christian supremacy, and white supremacy). Through its representations of British mythological figures, contemporary urban dwellers, and Biblical figures, this movement also engages with questions of gender, sexuality, class, privilege, and inequality.

The outcomes and assignments for this course reflect a holistic and Indigenized approach to learning that considers four areas of learning which correspond to the four quadrants of the Medicine Wheel: physical (workshops on research methods; writing; an exercise in which students photograph themselves recreating a famous Pre-Raphaelite painting), emotional (personal and affective responses; reflective writing), mental (applying knowledge and critical frames to course materials), and spiritual (evaluating critical frames and personal responses; self-evaluation).

One of the new outcomes also requires that students "evaluate the cultural outlook of Victorian writers in relation to the wider world, including Indigenous cultures."

The assignment scheme provides options for students to demonstrate their learning and demonstrate their gifts in multiple ways, including reflection, self-assessment, and creative production.

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

The course allows students to demonstrate their learning in multiple ways, including reflection, self-assessment, and creative production, alongside more traditional academic assignments. There is no in-person final exam; students self-assess their attendance and participation. There are only two paperback poetry collections to be purchased, and all other materials are made available in open online formats through Blackboard.

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



ORIGINAL COURSE IMPLEMENTATION DATE: January 2000  
 REVISED COURSE IMPLEMENTATION DATE: January 2016  
 COURSE TO BE REVIEWED (six years after UEC approval): May 2021  
 Course outline form version: 28/10/2022

**OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM**

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

Course Code and Number: ENGL 335		Number of Credits: 4 <a href="#">Course credit policy (105)</a>													
Course Full Title: Topics in Victorian Literature															
Course Short Title: (To be assigned by OReg based on university standards.)															
Faculty: Faculty of Humanities		Department (or program if no department): English													
<b>Calendar Description:-</b> (The calendar description should be written in third person active voice and be concise but meaningful. Make the description clear, brief, and informative; eliminate redundant words and phrases; don't repeat what's in the course title. Sentence fragments are acceptable. Beginning the description with "this course is" is not necessary.)  This course approaches the poetry, fiction, nonfiction, and/or art and culture of the Victorian period from a perspective chosen by the instructor.  Note: Students with credit for _____ cannot take this course for further credit.															
Prerequisites (or NONE):		Any two 200-level English courses.													
Corequisites (if applicable, or NONE):															
Pre/corequisites (if applicable, or NONE):															
<b>Antirequisite Courses</b> (Cannot be taken for additional credit.) Former course code/number: Cross-listed with: Equivalent course(s): (If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)		<b>Course Details</b> Special Topics course: <b>No</b> (If yes, the course will be offered under different letter designations representing different topics.) Directed Study course: <b>No</b> (See <a href="#">policy 207</a> for more information.) Grading System: <b>Letter grades</b> Delivery Mode: <b>May be offered in multiple delivery modes</b> Expected frequency: <b>Every other year</b> Maximum enrolment (for information only): <b>25</b>													
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Lecture/seminar	30														
Tutorials/workshops	30														
[click to select]															
[click to select]															
[click to select]															
<b>Total hours</b>	<b>60</b>														
<b>Scheduled Laboratory Hours</b> Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		<b>Transfer Credit</b> (See <a href="#">bctransferguide.ca</a> ) Transfer credit already exists: <b>Yes</b> Submit outline for (re)articulation: <b>[click to select]</b> (If yes, fill in <a href="#">transfer credit form</a> .)													
Department approval		Date of meeting: <a href="#">Jan 29 2024</a>													
Faculty Council approval		Date of meeting:													
Undergraduate Education Committee (UEC) approval		Date of meeting:													

Commented [MB1]: Indicate here the date when the department approved this outline.

**Learning Outcomes** (These should contribute to students' ability to meet program outcomes and thus Institutional Learning Outcomes.) (5-8 measurable learning outcomes (action verbs) that align with the level of the course, reflect Bloom's taxonomy, and demonstrate the integration of Indigenous epistemologies and pedagogies. Learning outcomes should also align with evaluation methods. For guidance, faculty and departments may consult with Teaching and Learning and refer to [UEC's course development resources](#).)

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

1. Discuss, with examples, the central themes and concerns of the area of Victorian literature and culture covered in the course.
2. Write literary analysis using appropriate scholarly conventions and research methods.
3. Apply knowledge of Victorian social and historical contexts to course materials, including imperialism and colonialism, class, and gender.
4. Evaluate the cultural outlook of Victorian writers in relation to the wider world, including Indigenous cultures.
5. Conduct guided research and synthesize secondary sources related to Victorian culture in written and oral work.
- 6.4. Recognize and apply critical frames appropriate to the study of Victorian literature and the specific course topic to literary analysis.
- 7.5. Analyze personal responses to Victorian literature, and explain how this literature evokes affective responses.

**Commented [MB2]:** Specificity is needed here. For this course the application of critical frames to literary analysis is relevant to Victorian Literature. "Apply critical frames to literary analysis" sounds applicable to a lot of courses.

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

Final exam:Project:	4020%	[click to select]	%	[click to select]	%
Assignments:Assignments:	6080%	[click to select]	%	[click to select]	%

**Details:**

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

- Journal/Reflective writing: 10%
- Two short papers: 20%
- Creative or archival project: 15%
- Annotated bibliography: 10%
- Self-assessment: 5%
- Final Project: 40%

**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.)

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

Type	Author or description	Title and publication/access details	Year
1. [click to select]	Rossetti, D.G.	Collected Poetry and Prose, Yale	2003
2. [click to select]	Rossetti, C.G.	The Complete Poems, Penguin	2001
3. [click to select]	Various	Custom Readings (Blackboard)-Coursepack	
4. [click to select]			
5. [click to select]			

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

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

**Course Content and Topics**

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

Themes will vary but may include the Pre-Raphaelites, the dramatic monologue, science and religion, the "woman question," or Chartism and the "condition of England" novel, to name only a few possible examples.

**Sample outline for a Pre-Raphaelite course:**

- Pre-Raphaelite Beginnings: William Holman Hunt, from *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*; W.M. Rossetti, "The Pre-Raphaelite Brotherhood"; Letters to *The Times*
- "Truth to Nature": Ruskin, from *Modern Painters*
- Pre-Raphaelite Manifesto: Selections from *The Germ*
- Symbol and Sacrament: D.G. Rossetti, "Mary's Girlhood"; C.G. Rossetti, "Consider the Lilies"
- Representing Social Realities: D.G. Rossetti, "Jenny," "Found"; C.G. Rossetti, "Eve," "A Portrait"

- Medievalism: William Morris, *The Defense of Guenevere*
- Dramatic Poems: D.G. Rossetti, "A Last Confession"; C.G. Rossetti, "The Convent Threshold"
- The Fantastic and the Didactic: *Goblin Market and Other Poems, The Prince's Progress and Other Poems* (C.G. Rossetti)
- Sex and Sacrilege: D.G. Rossetti, *The House of Life*; Robert Buchanan, "The Fleshly School of Poetry"; Swinburne, "Hymn to Proserpine"
- Art and Empire: Holman Hunt, *The Light of the World* and recent postcolonial critiques
- Socialist Utopias: William Morris, *News from Nowhere*
- Widening Circles: D.H. Lawrence, W.B. Yeats
- Week 1—Introduction: from William Holman Hunt, Pre-Raphaelitism and the Pre-Raphaelite Brotherhood; W.M. Rossetti, "Pre-Raphaelitism"
- Week 2—The Germ: D.G.R. "The Blessed Damozel," "My Sister's Sleep"; C.G.R. "Sweet Death," "Symbols"; reviews by Dickens and Ruskin
- Week 3—Symbol and Sacrament: D.M.R. Bentley, "The Pre-Raphaelites and the Oxford Movement"; D.G. Rossetti, "Ave," "Mary's Girlhood," C.G. Rossetti, "Consider the Lilies of the Field," "The World," "Spring"
- Week 4—Portraits of the Artists: D.G. Rossetti, "Hand and Soul," C.G. Rossetti, *Maude*, "In An Artist's Studio," "The PRB"
- Week 5—Gender: C.G. Rossetti, "Eve," "A Daughter of Eve," "A Portrait," from *Sing-Song*; D.G. Rossetti, "Jenny"
- Week 6—Medievalism: D.G. Rossetti, "The Staff and Scrip," "Sister Helen," C.G. Rossetti, "Love from the North," "A Ballad of Boding"
- Week 7—Dramatic Poems: D.G. Rossetti, "A Last Confession," C.G. Rossetti, "A Royal Princess," "The Convent Threshold"
- Week 8—*Goblin Market and Other Poems* (a selection from that volume)
- Week 9—*The Prince's Progress and Other Poems* (a selection from that volume)
- Week 10—William Morris: Arthurian Poems: "The Defense of Guenevere," "King Arthur's Tomb," "Sir Galahad," "The Chapel in Lyonesse"
- Week 11—William Morris: Froissartian Poems: "Sir Peter Harpdon's End," "Concerning Geffray Teste Noire," "The Haystack in the Floods"; "Art and the People"
- Week 12—D.G. Rossetti: Aesthetic Trajectories: selections from *The House of Life*; "The Stealthy School of Criticism," Buchanan, "The Fleshly School of Poetry"
- Week 13—C.G. Rossetti: Spiritual Trajectories: selections from *Time Flies: A Reading Diary*; "Beauty is Vain," "Weary in Well-Doing," "The Lowest Place"



## Memo for Course Changes – ENGL 360

To: Linda Pardy, Chair, CACC

From: Department Head, English

Date: January 29, 2024

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

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

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

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

2. Rationale for change:

- Title has been updated to reflect the field's broader interest in decolonizing: "Literatures in Canada" (as opposed to "Canadian Literature") is a small but meaningful gesture that decentres Canada in ways that are appropriate to decolonizing aims.
- Calendar description has been streamlined.
- Learning outcomes have been revised to reflect current practises in the field
- A new sample topic has been included

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

- Learning outcomes have been updated to align with program learning outcomes and outcomes in other 300-level courses in English, as well as to emphasize current issues and debates in the field.
- The revised learning outcomes align with program outcomes. They ask students to: demonstrate information competency in written and oral assignment (1,2,3,6); analyze critically and imaginatively by analyzing literature and conducting secondary research while attending to their own affective responses to what they read (5,6,7); use knowledge and skills proficiently by conducting research and writing literary analysis using the scholarly conventions appropriate to the discipline (5,6,7);

**Commented [MB1]:** Indicate here how these learning outcomes (LOs) correspond to program LOs and Institutional LOs. What specific LOs correspond to specific PLOs and ILOs? See the sample memos from political science.

initiate inquiries and develop solutions to problems by developing and completing essays, presentations, and research project (4,5,6); communicate effectively in their written and oral work by producing various types of assignments and engaging in conversation with their peers (5,8); pursue self-motivated and self-reflective learning by developing and working on research projects, analyzing their affective responses to what they read, and communicating their views in conversation with others (4,7,8); engage in respectful and professional practice by engaging research methods appropriate to the discipline and sharing their work in conversation with other scholars and their classmates (4,5,8); contribute regionally and globally by developing skills for sharing their ideas and work with others, orally and in written form (5, 8); integrate their learning across all facets of their lives by considering the affective qualities of literature and using reflection and self-evaluation to facilitate long-term learning and growth (7); engage in collaborative leadership by working on guided research projects in which they situate an argument in conversation with others, and share their views with their classmates – supporting and learning from their classmates as they do so. Similarly, these learning outcomes align with the new institutional learning outcomes. They ask students to apply knowledge and competencies proficiently (1,2,3,6); examine critically and holistically (5,6,7); communicate effectively (1,2,5,6,8), lead collaboratively (4,8), engage with Indigenous knowledge systems (3), contribute locally and globally (5,8); advocate for equity, diversity, and inclusion (3,6,7,8), engage in reflection for action (7,8).

4. Is this course required by any program beyond the discipline? If so, how will this change affect that program or programs? N/A
5. Which program areas have been consulted about the change(s)? N/A
6. In what ways does this course (not just the proposed changes) contribute to [Indigenizing Our Academy](#)? Provide explicit examples of assignment design, topic selection, curriculum delivery, or other methods, which can be in response to one or more of the following: [UFV Integrated Strategic Plan, Fulfilling Our Commitment to Aboriginal Peoples policy \(BRP-200.05\)](#), the [TRC Calls to Action](#), and/or the [United Nations Declaration on the Rights of Indigenous Peoples \(UNDRIP\)](#).  
- The two sample topics provided on the course outline demonstrate close alignment with the university's commitment to Indigenizing the academy. The sample topics don't simply include writing by Indigenous authors, but highlight theoretical frames that foreground the complexities of Indigenous experience and challenge outdated and colonial understandings of literatures in Canada. For example, in Urban Literatures in Canada, students consider urban space as Indigenous space as they read Katherena Vermette's Winnipeg-based novel *The Break*. Learning outcome #3 identifies Canada's colonial context as a key consideration no matter what topic an instructor chooses. Learning outcome #8 centres the respectful sharing of views in conversation as a productive strategy for building knowledge, which challenges colonial methods of academic argumentation.
7. How does the course reflect principles of [equity, diversity, and inclusion](#), through assignment design, topic selection, curriculum delivery, or other methods?

Commented [MB2]: Learning outcome 8 may satisfy this too.

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

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

9. Estimate of the typical costs for this course, including textbooks and other materials:  
-100-150\$

## Supplemental Texts and Resource Materials Form

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

<u>Type*</u>	<u>Author or description</u>	<u>Title and publication/access details</u>	<u>Year</u>
1. <b>Course Pack to include:</b>	various/anonymous	Samples of city poetry from the Toronto Telegram (1880s)	
2.	Austin Clarke	"Canadian Experience" from <i>Nine Men Who Laughed</i>	1986
3.	Lee Maracle	"Yin Chin" from <i>Canadian Literature</i> vol 124-5	1990
4.	J.G. Sime	"Munitions!" from <i>Sister Woman</i>	1919
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\*Type: Indigenous knowledge, OER book, textbook, article, journal, video, online resource, or other.



ORIGINAL COURSE IMPLEMENTATION DATE: September 1994  
 REVISED COURSE IMPLEMENTATION DATE: January 2014  
 COURSE TO BE REVIEWED (six years after UEC approval): January 2020  
 Course outline form version: 28/10/2022

**OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM**

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

Course Code and Number: ENGL 360		Number of Credits: 4 <a href="#">Course credit policy (105)</a>													
Course Full Title: Topics in <del>Canadian Literature</del> <u>Literatures in Canada</u>															
Course Short Title: (To be assigned by OReg based on university standards.)															
Faculty: Faculty of Humanities		Department (or program if no department): English													
<b>Calendar Description:</b> ( <del>The calendar description should be written in third person active voice and be concise but meaningful. Make the description clear, brief, and informative; eliminate redundant words and phrases; don't repeat what's in the course title. Sentence fragments are acceptable. Beginning the description with "this course is" is not necessary.</del> )  This course examines <u>Examines</u> a significant theme or topic in Canadian literature such as <u>representations of the</u> the North, World War I, <u>urbanization literature</u> , or social protest. Typically, course materials include works in a variety of genres. Note: Students with credit for _____ cannot take this course for further credit.															
Prerequisites (or NONE):		Any two 200-level English courses.													
Corequisites (if applicable, or NONE):															
Pre/corequisites (if applicable, or NONE):															
<b>Antirequisite Courses</b> ( <i>Cannot be taken for additional credit.</i> ) Former course code/number: Cross-listed with: Equivalent course(s): ( <i>If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.</i> )		<b>Course Details</b> Special Topics course: <b>No</b> ( <i>If yes, the course will be offered under different letter designations representing different topics.</i> ) Directed Study course: <b>No</b> ( <i>See <a href="#">policy 207</a> for more information.</i> ) Grading System: <b>Letter grades</b> Delivery Mode: <b>May be offered in multiple delivery modes</b> Expected frequency: <b>Every other year</b> Maximum enrolment (for information only): <b>25</b>													
<b>Typical Structure of Instructional Hours</b> <table border="1" style="width: 100%;"> <tr> <td>Lecture/seminar</td> <td style="text-align: right;">60</td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td>[click to select]</td> <td></td> </tr> <tr> <td style="text-align: right;"><b>Total hours</b></td> <td style="text-align: right;"><b>60</b></td> </tr> </table>		Lecture/seminar	60	[click to select]		[click to select]		[click to select]		[click to select]		<b>Total hours</b>	<b>60</b>	<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR is available for this course.	
Lecture/seminar	60														
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<b>Total hours</b>	<b>60</b>														
<b>Scheduled Laboratory Hours</b> Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		<b>Transfer Credit</b> (See <a href="#">bctransferguide.ca</a> ) Transfer credit already exists: <a href="#">[click to select]</a> Submit outline for (re)articulation: <a href="#">[click to select]</a> ( <i>If yes, fill in <a href="#">transfer credit form</a>.</i> )													
Department approval		Date of meeting: <u>Jan 29, 2024</u>													
Faculty Council approval		Date of meeting:													
Undergraduate Education Committee (UEC) approval		Date of meeting:													

Commented [MB1]: Indicate here the date when the department approved this outline.

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

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

- Discuss, with examples, central themes and concerns related to the course topic.
- Explain, with examples, how literary representations of the course topic have changed over time.
- Apply knowledge of relevant Canadian social and historical contexts to course materials, including Canada's colonial context.
- Conduct guided research on literatures in Canada.
- Write literary analysis using appropriate scholarly conventions and research methods.
- Apply to literary analysis critical frames appropriate to the study of literatures in Canada and the course topic
- Analyze personal responses to literatures in Canada, and how this literature evokes affective responses.
- Respectfully articulate their own views about literature in relation to those of others.

**Commented [MB2]:** Where are the learning outcomes for this course?

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

1. Discuss, with examples, central themes and concerns related to the course topic. Identify significant works that deal with the course topic.
2. Explain, with examples, how literary representations of the course topic have changed over time.
3. Write literary analysis using appropriate scholarly conventions and research methods.
4. Participate appropriately in class through informal discussions and/or formal presentations.
- 6-3. Apply knowledge of relevant Canadian social and historical contexts to course materials, including Canada's colonial context.
4. Conduct guided research on literatures in Canada.
5. Write literary analysis using appropriate scholarly conventions and research methods.
6. and synthesize secondary sources in written and oral work.
- 7-6. Recognize and apply appropriate critical frames to literary analysis.
7. Analyze personal responses to literatures in Canada, and demonstrate understanding of and how this literature evokes affective responses.
8. Respectfully articulate their own views about literature in relation to those of others.

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

Final exam:	20%	[click to select]	%	[click to select]	%
Assignments:	80	100%	[click to select]	%	[click to select]

**Details:**

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

- Passage Analysis: 10%
- Short essay: 15%
- Individual presentation: 15%
- Research proposal and bibliography: 15%
- Research paper: 30%
- Reading responses: 120%
- Self-Assessment: 5%

**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, seminars, and student presentations.

**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
<b>Topic 1: Canada and World War I/Urban Literature in Canada</b>			
1. <a href="#">[click to select]</a> Textbook	<a href="#">Sachiko Murakami</a> <a href="#">Montgomery, L.M.</a>	<a href="#">Rilla of Ingleside, 1920. Ballantine</a> <a href="#">Rebuild, Talon Books</a>	1987 2011
2. <a href="#">[click to select]</a> Online resource	<a href="#">Harrison, Charles Yale</a> <a href="#">Sachiko Murakami</a>	<a href="#">Generals Die in Bed, 1930. McClelland and Stewart</a> <a href="#">New Canadian Library</a> <a href="#">Project Rebuild, www.projectrebuild.ca</a>	2004 2011
3. <a href="#">[click to select]</a> Textbook	<a href="#">Findley, Timothy</a> <a href="#">Michael Ondaatje</a>	<a href="#">The Wars, 1977. Penguin</a> <a href="#">In the Skin of a Lion, Vintage</a>	2022 1982
4. <a href="#">[click to select]</a> Textbook	<a href="#">Major, Kevin</a> <a href="#">Gabrielle Roy</a>	<a href="#">No Man's Land, 1995. Anchor</a> <a href="#">The Tin Flute, Penguin</a>	2004 1947
5. <a href="#">[click to select]</a> Textbook	<a href="#">Massicotte, Stephen</a> <a href="#">Katherena Vermette</a>	<a href="#">Mary's Wedding, Playwrights Press</a> <a href="#">The Break, Anansi</a>	2002 2016
6. <a href="#">[click to select]</a> Other	<a href="#">See course pack details</a> <a href="#">Cumyn, Alan</a>	<a href="#">The Sojourn, 2003. McClelland and Stewart</a>	2004
7. <a href="#">Course package of Canadian poetry about World War</a>			
<b>Topic 2: Representation of the North</b>			
<a href="#">[click to select]</a>	<a href="#">Robert Flaherty</a>	<a href="#">Nanook of the North</a>	
2. <a href="#">[click to select]</a>	<a href="#">Stephen Leacock</a>	<a href="#">Adventurers of the Far North</a>	
3. <a href="#">[click to select]</a>	<a href="#">Farley Mowat</a>	<a href="#">People of the Deer</a>	
4. <a href="#">[click to select]</a>	<a href="#">Rudy Wiebe</a>	<a href="#">A Discovery of Strangers</a>	
5. <a href="#">[click to select]</a>	<a href="#">Henry Beissel</a>	<a href="#">Inuk and the Sun</a>	
6. <a href="#">[click to select]</a>	<a href="#">Mordecai Richler</a>	<a href="#">Solomon Gursky Was Here</a>	
7. <a href="#">[click to select]</a>	<a href="#">Geoff Kavanagh</a>	<a href="#">Ditch</a>	
8. <a href="#">[click to select]</a>	<a href="#">Minnie Aodla Freeman</a>	<a href="#">Survival in the South</a>	
9. <a href="#">[click to select]</a>	<a href="#">Gideon Enutsia Etorolopiaq (Dracc Dreque)</a>	<a href="#">Iliariuk</a>	
10. <a href="#">[click to select]</a>	<a href="#">Zacarias Kunuk</a>	<a href="#">Atanarjuat</a>	
11. <a href="#">[click to select]</a>	<a href="#">Renelitta Arluk</a>	<a href="#">Tumit</a>	

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

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

**Course Content and Topics**

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

**Topic 1: Canada and World War I Urban Literatures in Canada**

**Week 1: Introductions and Contexts: The City as Subject; the City as Marketplace**

Introduction: Canada and World War I

**Weeks 2-3: Heroism and Sacrifice: Rilla of Ingleside and poems from course package**City Poetry in the Early Periodical Press: poetry from the Toronto Telegram: "Munitions!"

**Weeks 4-5: Realism and Cynicism: Generals Die in Bed and poems from course package**Realism and Representations of Marginality: *The Tin Flute*

**Weeks 6-7: The Archive of War: The Wars**The Imaginary City: *In the Skin of a Lion*

**Week 8: Poetic Return: course package**The City as Contested Space: "Yin Chin:" "Canadian Experience"

**Weeks 9-10: A War for Children? No Man's Land**Poetics of Urban Community: *Rebuild: Project Rebuild*

**Week 11: A War Romance: Mary's Wedding**The Indigenous City: *The Break*

**Weeks 12-13: Reconstructing the War: The Sojourn**Class colloquium

**Topic 2: Representations of the North**

**Week 1:** Introduction; Robert Flaherty, *Nanook of the North*

**Week 2:** Exploring the North. Stephen Leacock, *Adventurers of the Far North*

**Week 3:** Writing the North. Farley Mowat, *People of the Deer*

**Week 4:** Rudy Wiebe, *A Discovery of Strangers*

**Week 5:** Staging North. Henry Beissel, *Inuk and the Sun*

**Weeks 6-7:** Challenging Northern Narratives. Mordecai Richler, *Solomon Gursky Was Here*

**Week 8:** Masculinity and the North. Geoff Kavanagh, *Ditch*

**Week 9:** Reversing the Gaze: Inuit Representations of the South. Minnie Aodla Freeman, *Survival in the South*

**Week 10:** Gideon Enutsia Etorolopiaq (Dracc Dreque), *Iliariuk*

**Week 11:** Renellta Arluk, *Turnit*

**Week 12:** Seeing the North. Zacarias Kunuk, *Atanarjuat*

**Week 13:** Presentations



Approved April 2023

**College of Arts Curriculum Committee (CACC) Terms of Reference  
A Standing Committee of College of Arts Council**

**Responsibilities:**

The College of Arts Curriculum Committee (CACC) is responsible for ensuring excellence and innovation in educational offerings, including responsiveness to the particular students and communities we serve. It is guided by the standards of quality curriculum defined by UFV's Undergraduate Education Committee (UEC) and by the College of Arts' and UFV's mandate, mission, values, and strategic plans. It serves as an advisory body to the College of Arts Council (CAC) and the Dean's office on curriculum-related matters. Any proposed change to Arts programs and curriculum must go through CACC for discussion and/or decision.

Responsibilities include, but are not limited to:

Review and College Approval of

- New courses in existing disciplines
- Changes to existing courses
- Reviews of existing courses
- Courses proposed as meeting BA core competencies requirements
- Minor changes, as defined by the [Procedures for Undergraduate Program and Course Approval](#), to existing programs

The above decisions will be sent to CAC as information items.

Review and Recommendation of

- Proposals for new degrees, majors, extended minors, minors, diplomas, or certificate offered by the College of Arts
- Proposals for new BA degrees, majors, extended minors, and minors offered by departments or divisions outside the College of Arts
- Proposed major changes, as defined by the [Procedures for Undergraduate Program and Course Approval](#), to existing programs offered by the College of Arts
- Updates or revisions to the BA's core competency requirements

The above will be sent to CAC for discussion and decision.

Review, Revision, Recommendation of

- Interdisciplinary courses not otherwise administered by a department within the College

The above will be sent to CAC for discussion and decision.

Advise CAC and the Dean of Arts on

- Long-term curriculum and program planning, particularly involving interdisciplinary collaboration
- Policies and procedures related to curriculum and program creation and review

The above proposals and/or recommendations will be sent to CAC for discussion and decision after advising the Dean.

Approved April 2023

**Membership: 15 members**

Elected, voting:

- 3 Social Sciences faculty from different disciplines
- 3 Humanities faculty from different disciplines
- 2 Creative Arts faculty from different disciplines
- 1 faculty at large
- 2 Arts students (any Arts faculty)
- One Indigenous scholar representative from the College of Arts
- All representatives from one Faculty cannot be from the same department or school.

Ex-Officio, voting:

- Associate Dean of Students, Chair
- Director of Advising or designate (designate to be approved by CAC)
- Arts Completion Advisor with expertise in Arts programs and curriculum

Conditions of Membership

- Faculty terms are for 3 years
- Student terms are for 1 year
- Members can serve up to three consecutive terms
- Participation in professional development in curriculum planning
- Commitment to Arts curriculum and programming as a whole
- Commitment to staying current on issues related to quality curriculum and the future direction of an Arts education

Members who fail to uphold the conditions of membership may be asked by the Chair and Vice-Chair to resign from the committee.

Election of Members

The call for expressions of interests for vacant positions will be issued in April and elections will normally be held in May for terms starting the following academic year. Expressions of interests, outlining commitment to the conditions of membership noted above, will be made public to CAC members two weeks before the election to ensure sufficient time for review.

Terms will be staggered to ensure continuity.

Sub-committee

CACC will strike sub-committees as needed. Membership on these sub-committees will include members of CACC, plus, as required, non-committee members with particular knowledge and/or expertise. CACC will notify CAC of the creation of such sub-committees, as well as their responsibilities and membership.

**Chair and Vice-Chair:**

CACC will be chaired by the Associate Dean of Students. The committee will elect a Vice-Chair annually at its September meeting.

Approved April 2023

**Attendance Policy:**

If an elected CACC member is absent or intends to be absent for three or more meetings annually, their seat will be declared vacant and an election will be held at the next possible College of Arts Council meeting to fill the vacancy.

If a voting, ex-officio member intends to be absent for two or more consecutive meetings, they are required to appoint a designate from their area to attend and vote on their behalf for the duration of their leave.

**Meetings:**

The College of Arts Curriculum Committee will meet monthly on Friday mornings in Week 2 of the UFV meeting schedule. Agenda items and attachments must be made available to the administrative assistant one week or 5 business days prior to Monday of Week 1 for inclusion in the agenda package. Agenda packages will be distributed on Friday of Week 1.

**Quorum and Voting**

Quorum

Quorum consists of more than 50% of voting members.

Voting

CACC will vote by simple majority.

Under normal circumstances, discussion and voting takes place during CACC meetings. In the event of extenuating circumstances or unforeseen events which cause disruptions to regular meeting schedules, such as school closures due to weather or urgent business that requires a decision prior to the next scheduled CACC meeting, discussion and voting may be conducted by email or other electronic technologies, at the discretion of the chair of CACC. In this case, all CACC members must be polled for a minimum of three business days and the number of votes cast must be equivalent to or exceed CACC's quorum in order for the decision to be valid. The results of electronic votes shall be reported via e-mail, as well as at the next CACC meeting and recorded in its minutes.

**Agenda and Minutes**

- The agenda will be prepared by the Chair and Vice-Chair
- Agendas, and minutes will be circulated to the Committee members at least forty-eight hours prior to meetings, though normally Committee members receive agenda packages one week before meetings.

**Review of Terms of Reference:** These Terms of Reference shall be reviewed at least every three years.

Senate approved March 10, 2023

## **UNIVERSITY OF THE FRASER VALLEY**

### **TERMS OF REFERENCE FOR THE STRUCTURE AND FUNCTION OF THE COLLEGE OF ARTS COUNCIL**

#### **1. Preamble**

In accordance with *the University Act of British Columbia, c. 468 RSBC (1996)* faculties of universities are required to make rules for the governance, direction and management of their affairs and to ensure that such affairs are conducted with representation from their membership. In accordance with the *Act* and with the *University of the Fraser Valley Terms of References for the Structure and Function of Faculties and College Councils*, the College of Arts shall have a *College References for the Structure and Functions of Faculties and College Councils* council referred to as the College of Arts Council (CAC).

#### **2. Establishment of College Council**

In accordance with the *University Act* and with the *University Amendment Act, 2008*, the College of Arts Council is hereby established as the senior academic governance body of the College of Arts at the University of the Fraser Valley. The CAC shall be responsible for the governance and management of academic affairs of the College of Arts. The College of Arts comprises the Faculty of Humanities and the Faculty of Social Sciences, which resolve to meet jointly on an ongoing basis, thereby establishing the College of Arts Council.

#### **3. Mandate**

The CAC shall:

- (a) serve as the forum for sharing information and the discussion of academic matters;
- (b) receive recommendations related to academic programs, including but not limited to: development of new programs, program changes, new courses, course changes, and discontinuation of courses;
- (c) vote on recommendations as related to the above; except where authority has been devolved to another body (e.g., CACC)
- (d) transmit recommendations to Senate;
- (e) pass policies related to the functioning of the CAC;
- (f) deal with matters assigned by the Board or Senate.

#### **4. Membership**

##### **4.1 Voting Membership**

- (a) all Type B Faculty in the College of Arts;
- (b) four students, declared in an Arts major or minor or admitted into an Arts degree, elected as representatives by students in the College of Arts;
- (c) two support staff representatives employed within the College of Arts, elected by support staff for a two-year term;

Senate approved March 10, 2023

- (d) two College of Arts non-permanent instructors' representatives, elected by College of Arts non-permanent instructors for a one-year term;
- (e) Director of the Academic Advising Centre (or designate as approved by CAC)
- (f) External Liaison Coordinator;
- (g) Director of the South Asian Studies Institute;
- (h) The Dean of the College of Arts;
- (i) The Associate Deans of the College of Arts;
- (j) The President of the University;
- (k) Departments outside the College of Arts which offer a major or majors that may be taken as part of a degree program in the College of Arts will have two designated representatives in the College of Arts Council, with full voting rights in the college council, except that they may not stand for election to Senate or vote to elect senators as members of the College of Arts Council;

#### **4.2 Ex-Officio and Non-voting Members**

- (a) Provost and Vice-President Academic
- (b) Registrar
- (c) University Secretary
- (d) One representative each from other Faculty Councils
- (e) University Librarian or designate
- (f) Those invited by the Dean, as approved by the College of Arts Council

#### **5. College Business**

College business will normally be carried out at regularly scheduled Council meetings where there is a quorum. The CAC has the right to delegate business to standing committees and ad hoc committees, which may make recommendations to the Council for consideration. The Dean of the College or designate will assume the role of chair on these committees, until such time as a chair may be elected by the committee.

**5.1 Standing Committees** – Standing committees will report to the College Council and will be elected or approved by Council. The Dean or delegate is a non-voting ex-officio member of all standing committees.

**5.2 Ad Hoc Committees** – may be struck by the CAC for specific purposes and dissolved upon completion of task.

#### **6. Quorum**

A quorum will consist of at least twenty-five percent (25%) voting members of Council.

#### **7. Voting**

Under normal circumstances, voting takes place during CAC meetings and decisions are made by a simple majority of voters. In the event of **extenuating** circumstances or unforeseen events which cause disruptions to regular meeting schedules, such as school closures due to weather, or urgent

Senate approved March 10, 2023

business that requires a decision prior to the next scheduled CAC meeting, voting may be conducted by email or other electronic technologies, at the discretion of the Chair and Co-chairs of CAC. In this case, all CAC members must be polled for a minimum of three business days and the number of votes cast must be equivalent to or exceed CAC's quorum in order for the decision to be valid. The results of electronic votes shall be reported via e-mail, as well as at the next CAC meeting and recorded in its minutes. In any online vote, members will be provided an opportunity to vote in favour, opposed, or abstain.

### **8. Executive Committee**

The Dean is Chair of the College; however, Council will elect two Co-chairs, one from Humanities and one from Social Sciences. Together with the Dean, the Co-chairs form an Executive Committee responsible for preparing the agenda and conducting the College Council meetings. The Co-chairs will serve two-year terms, staggered when possible.

### **9. Agenda and Minutes**

- (a) The proposed meeting agenda should be approved prior to distribution by the Executive Committee.
- (b) Agenda, minutes and written reports will be circulated to Council members at least twenty-four hours prior to meetings, though normally Council members will be given at least seven days' advance notice on voting matters.

### **10. Election Procedures**

Election of the Co-Chairs will normally be held at the May CAC meeting. The call for nominations will be communicated electronically to all CAC members four weeks prior to the May meeting, and nominations will be due two weeks prior to the May meeting to ensure sufficient time for CAC members to review.

Nominations shall be endorsed by two Arts faculty on Council and include a short expression of interest (150 words maximum) by the nominee.

Nominations for the elected members of Council (student, staff and non-permanent instructor representatives) will be solicited by the Dean's office in August. The Dean's office will be responsible for the conduct of elections for these positions, as needed.

Expressions of interest for CAC representatives to other bodies will be solicited by the Dean's office.

### **11. Meeting Times**

The CAC will determine the frequency of its meetings. However, meetings will be held at least three times per year. Notwithstanding, the Executive Committee has the right to call a Council meeting at any time if there is urgent business that requires the attention of the Council. Cancellation of meetings will be at the majority decision of the Executive Committee.

### **12. Review of Terms of Reference**

The terms of reference will be reviewed following relevant changes to the *Act* or at the end of three years after the date of Senate approval, whichever comes first.



## Course Outline and Prerequisite Guidelines

### Official Undergraduate Course Outline form

All courses submitted for approval should be on the latest version of this form, available in the Resources section of the UEC website (<http://www.ufv.ca/senate/uec/uec-resources/>) or from the UEC Assistant. Recent versions have an issue date listed near the top of the form.

- **Course implementation date:** Unless there is a reason for a later implementation date, the next available semester will be used. The UEC Assistant will complete this section of the form when the courses are fully approved.
- **Course review date:** Courses should be reviewed and updated every six years. The review date is six years after UEC approval, not course implementation.
- **Course number:** As directed by the Office of the Registrar, course numbers cannot be reused, as this creates data integrity issues for student records. This applies to course numbers that have been used at any point in UFV's history. The UEC Assistant can provide a list of available course numbers.
- **Course full title:** The official name of the course as it will appear in the Academic Calendar.
- **Course short title:** When a course title exceeds 30 characters, a short version should be provided by the department. The short title is what will appear in the timetable and on student transcripts.
- **Calendar description:** This should be written in third-person active voice and be concise but meaningful. Make the description clear, brief, and informative; eliminate redundant words and phrases; don't repeat what's in the course title. Sentence fragments are acceptable. Beginning the description with "this course is" is not necessary.
- **Prerequisites, corequisites, and pre/corequisites:** Courses or other requirements necessary to provide students with knowledge and skills essential for success in the course. Prerequisites must be completed prior to taking the course, corequisites must be taken concurrently, and pre/corequisites must be completed either prior to or concurrently with the course.
- **Learning outcomes:** The knowledge, attitudes, and skills students will be able to demonstrate upon successful completion of the course. For guidance, see the *Writing Learning Outcomes* document in the Resources section of the UEC website.
- **Typical course content and topics:** Point form overview of the main themes, issues, and concepts that will be explored, or activities in which students will be engaged. Content is typically listed by week, unit, or module.





## **Additional Course Forms**

### **Memo Template**

Any course outline that is proceeding through the approval process should be submitted with a memo. To ensure that all relevant information is included, it is highly recommended that departments use the *Memo Template for Course Proposals*, found on the Resources section of the UEC website (<http://www.ufv.ca/senate/uec/uec-resources/>) or from the UEC Assistant.

### **Official Undergraduate Cross-Listed Course Outline Form**

Cross-listed courses should be on the *Official Undergraduate Cross-Listed Course Outline Form*. Any time changes are made to the main course outline, which is on the *Official Undergraduate Course Outline Form*, the same changes must also be made to the corresponding cross-listed outline. All relevant areas of the cross-listed outline should match the main outline exactly, including the calendar description, prerequisites, etc.

### **Supplemental Texts and Resource Materials Form**

Whenever more than five text or resource materials need to be listed on the *Official Undergraduate Course Outline Form*, the *Supplemental Texts and Resource Materials Form* provides an area to list the additional information. This form should be submitted separately, but will be combined with the course outline file when it is published online.

### **Transfer Credit Request Form**

A *Transfer Credit Request Form* has been created to provide departments with the opportunity to indicate which institutions should be sent transfer credit requests. Departments will typically have the best understanding of which institutions are likely to grant transfer credit for each course.

## Prerequisite Guidelines

The following prerequisite standards have been developed in consultation with OReg staff to ensure clarity and consistency.

- High school subjects: full name in upper and lower case (*Biology 12, Principles of Mathematics 12*).
- UFV courses: course acronym in upper case (*BIO 111, ENGL 105*).
- Grades stated as “\_\_ or better in \_\_” (*C+ or better in BIO 111*).
- Options prefaced by “one of:”
- Numbers rather than words for required credits (“9 credits” rather than “nine credits”).
- “Including” rather than “to include” (*45 university-level credits including BIO 111*).
- “Admission to” rather than “enrollment in” or “acceptance to”.
- Specific requirements stated, rather than “at least \_\_ credits” or “at least \_\_ courses”.
- Specific course acronyms defined rather than general statements such as “Arts and Applied Arts” or “any first year lab course”.
- Serial comma used in a list of three or more (*MATH 211, MATH 221, and MATH 308*).
- Period at the end, even if there is only one requirement.
- Course level:
  - Number of credits referred to as “\_\_ university-level credits”.
  - “200-level courses” rather than “second-year courses”.
  - “300-level courses and above” rather than “upper-level courses”.
  - “Lower-level courses” is not usually necessary (i.e. “any CMNS course” rather than “any lower-level CMNS course”).
- Parentheses rather than semicolons (see examples below).
- Square brackets used within parentheses if required (see examples below).
- Corequisites should only include courses that will always be offered in the same term; otherwise, the pre/corequisites section should be used.
- The following cannot be coded in Banner and should not be included:
  - Required GPA.
  - Grade average over multiple courses (each course should have individual letter grade).
  - Statements such as “taken in the previous semester” (minimum that can be coded is within one year).
  - General requirements that are not associated with a UFV course or a recorded test score, such as “knowledge of programming language”, “diploma-related course work”, “familiarity with the basic skills of historical inquiry”, or “departmentally-approved certificate or diploma”.
  - The option of program admittance or a specified number of credits, such as “admission to the Liberal Arts diploma or 45 university-level credits”.

**Prerequisite Examples**

1. CMNS 125.
2. CMNS 125 or HIST 200.
3. CMNS 125 and HIST 200.
4. 9 credits of history or 45 university-level credits.
5. Admission to the Practical Nursing diploma.
6. HIST 102 and (6 additional credits of history or 42 additional university-level credits).
7. MATH 211 and (C or better in MATH 112 or B or better in MATH 118).
8. MATH 211, MATH 221, and MATH 308.
9. MATH 211, MATH 221, and at least two Math courses 300-level and above.
10. CMNS 345, or 45 university-level credits including CMNS 235 or CMNS 280.
11. 45 university-level credits including CMNS 251.
12. 60 university-level credits including a 200-level CMNS or ENGL course.
13. 60 university-level credits, including 12 credits of CMNS, of which 9 credits must be 300-level or higher, and written permission of the instructor and the department.
14. One of: CMNS 125, CMNS 155, CMNS 175, or ENGL 105.
15. (One of: CMNS 125, CMNS 155, CMNS 175, or ENG 105) and (any first-year CHEM course).
16. C+ or better in one of: (Biology 12 or BIO 093) or (BIO 111 within 5 years prior to enrollment).
17. One of: (C or better in one of Principles of Mathematics 11 or MATH 085) or (C or better in both Foundations of Mathematics 11 and Precalculus 11) or (B or better in one of Foundations of Mathematics 11 or Precalculus 11) or (C+ or better in Applications of Mathematics 11) or (one of Foundations of Mathematics 12, Precalculus 12, or MATH 096) or (both MATH 094 and MATH 095.)
18. One of: (C+ or better in MATH 085) or (B- or better in Principles of Mathematics 11 or Pre-calculus 11) or (C or better in one of Principles of Mathematics 12, Pre-calculus 12, or MATH 094) or (UUP assessment).
19. (HIST 210 [formerly HIST 111] or the discontinued HIST 112) and (6 additional credits of history or 42 additional university-level credits).
20. (One of: HIST 209 [formerly HIST 202], HIST 210 [formerly HIST 111], or the discontinued HIST 112) and (6 additional credits of history or 42 additional university-level credits).
21. (One of: HIST 210, RLST 201, RLST 330, ANTH 130, or SOC 340) and (6 additional credits of history or 42 additional university-level credits).
22. 60 university-level credits including (three of: HALQ 202, IPK 121, IPK 122, IPK 277, HIST 103, FNST 101, FNST 102, FNST 201, FNST 202, or FNST/EDUC 275) and (one of: IPK 331, IPK 332, IPK 386, IPK 444, or IPK 477) and instructor's permission.