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## MEMORANDUM

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ATTENTION Senate

DATE December 8, 2021

FROM Jeff Derksen,  
Chair of Senate Graduate Studies  
Committee (SGSC)

RE: New Course Proposals



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### **For information:**

Acting under delegated authority at its meeting of December 7, 2021, SGSC has approved the following new courses, effective **Fall 2022**:

#### **Faculty of Arts and Social Sciences**

##### School of International Studies

- 1) New Course: IS 823 Sub-Saharan Africa: Key Issues and Understandings
- 2) New Course: IS 839 Social Movements in the Global South

##### Graduate Liberal Studies Program

- 3) New Course: LS 816 The Art of Writing
- 4) New Course: LS 820 Travel Study

##### Urban Studies Program

- 5) New Course: URB 613 Storyscapes: Decolonizing the City Through Arts and Culture
- 6) New Course: URB 627 Women in Cities: A Critical Intersectional Perspective



FACULTY OF  
ARTS AND SOCIAL SCIENCES

MEMO

Office of the Dean

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ATTENTION: Jeff Derksen, Dean  
Graduate & Postdoctoral Studies

FROM : Sean Zwagerman, Chair  
Faculty of Arts and Social Sciences  
Graduate Studies Committee

RE: Items for SGSC

DATE: October 15, 2021

Dear Jeff,

The following were approved by the Faculty of Arts and Social Sciences Graduate Studies Committee on October 14, 2021, and are forwarded to the Senate Graduate Studies Committee for approval. Please include them on the next SGSC agenda.

**1. School for International Studies**

- ~~a) Course Change~~  
~~To be effective for Fall 2022~~
- ~~b) Program Requirement Change~~  
~~To be effective Fall 2022~~
- c) New Course Proposals  
To be effective for Fall 2022

**2. Graduate Liberal Studies**

- a) New course proposals  
To be effective for Fall 2022

**3. Urban Studies Program**

- a) New Course Proposals  
To be effective Fall 2022

*Sean Zwagerman*

Sean Zwagerman  
Associate Dean, Faculty of Arts and Social Sciences

**TO** Sean Zwagerman, Chair, FASSGSC  
**FROM** Nicole Jackson, Graduate Chair, School for International Studies  
**SUBJECT** Curriculum changes to International Studies programs  
**DATE** September 14<sup>th</sup>, 2021

At its meeting of June 16<sup>th</sup>, 2021, the School for International Studies approved the following changes (Effective term: Fall 2022):

- ~~• Graduate Course Change: IS 886~~
- ~~• Program Requirement Change~~
- New Course Proposal: IS 823
- New Course Proposal: IS 839

Please place this proposal on the agenda of the next meeting of the Faculty of Arts and Social Sciences Graduate Studies Curriculum Committee.

Please let me know if you have any questions.

Sincerely,



Nicole Jackson

# New Graduate Course Proposal

Course Subject (eg. PSYC)	Number (eg. 810)	Units (eg. 4)
Course title (max. 100 characters)		
Short title (for enrollment/transcript - max. 30 characters)		
Course description for SFU Calendar (course descriptions should be brief and should never begin with phrases such as “This course will...” or “The purpose of this course is...” If the grading basis is satisfactory/unsatisfactory include this in the description)		
Rationale for introduction of this course		
Term of initial offering (eg. Fall 2019)	Course delivery (eg. 3 hrs/week for 13 weeks)	
Frequency of offerings/year	Estimated enrollment per offering <b>5</b>	
Equivalent courses (courses that replicates the content of this course to such an extent that students should not receive credit for both courses)		
Prerequisite and/or Corequisite		
Criminal record check required? <input type="radio"/> Yes if yes is selected, add this as prerequisite		Additional course fees? <input type="radio"/> Yes <input type="radio"/> No
Campus where course will be taught <input type="radio"/> Burnaby <input type="radio"/> Surrey <input type="radio"/> Vancouver <input type="radio"/> Great Northern Way <input type="radio"/> Off campus		
Course Components * <input type="radio"/> Lecture <input type="radio"/> Seminar <input type="radio"/> Lab <input type="radio"/> Independent <input type="radio"/> Capstone <input type="radio"/> _____		
Grading Basis <input type="radio"/> Letter grades <input type="radio"/> Satisfactory/ Unsatisfactory <input type="radio"/> In Progress / Complete		
Repeat for credit? <input type="radio"/> Yes <input type="radio"/> No	Total repeats allowed? _____	Repeat within a term? <input type="radio"/> Yes <input type="radio"/> No
Required course? <input type="radio"/> Yes <input type="radio"/> No	Final exam required? <input type="radio"/> Yes <input type="radio"/> No	Capstone course? <input type="radio"/> Yes <input type="radio"/> No
Combined with a undergrad course? <input type="radio"/> Yes <input type="radio"/> No If yes, identify which undergraduate course and the additional course requirements for graduate students: IS 323. Graduate students will have an additional assignment and/or a larger version of the same assignments above (higher word count, higher minimum number of sources).		

\* See important definitions on the curriculum website.

## RESOURCES

If additional resources are required to offer this course, provide information on the source(s) of those additional resources.

Faculty member(s) who will normally teach this course
Additional faculty members, space, and/or specialized equipment required in order to offer this course

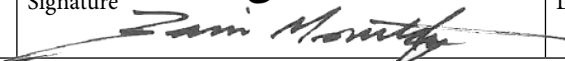
## CONTACT PERSON

Academic Unit / Program	Name (typically, Graduate Program Chair)	Email
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## ACADEMIC UNIT APPROVAL

A course outline must be included.

Non-departmentalized faculties need not sign


Graduate Program Committee	Signature 	Date
Department Chair	Signature 	Date

## FACULTY APPROVAL

The course form and outline must be sent by FGSC to the chairs of each FGSC (fgsc-list@sfu.ca) to check for an overlap in content

Overlap check done?  YES

This approval indicates that all the necessary course content and overlap concerns have been resolved. The Faculty/Academic Unit commits to providing the necessary resources.

Faculty Graduate Studies Committee	Signature 	Date
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A library review will be conducted. If additional funds are necessary, DGS will contact the academic unit prior to SGSC.

## SENATE GRADUATE STUDIES COMMITTEE APPROVAL

Senate Graduate Studies Committee	Signature 	Date
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### ADMINISTRATIVE SECTION (for DGS office only)

Library Check: \_\_\_\_\_  
 Course Attribute: \_\_\_\_\_  
 Course Attribute Value: \_\_\_\_\_  
 Instruction Mode: \_\_\_\_\_  
 Attendance Type: \_\_\_\_\_

If different from regular units:  
 Academic Progress Units: \_\_\_\_\_  
 Financial Aid Progress Units: \_\_\_\_\_

**Course Outline for IS 323 / 823 Africa Today and Tomorrow: Tracking Social Change and Possibility**  
**Instructor: Elizabeth Cooper**

**Calendar Description**

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Survey course of major contemporary issues relevant to people's lives in Sub-Saharan Africa as well as major debates about these. Study of the historic, economic, political, social and cultural factors contributing to contemporary realities and perspectives.

**Course Description**

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There are a few long-standing meta-narratives about Africa that problematically reduce the complexity and diversity of experiences that run across time and place as if 'Africa' could be known as one place, one history, one reality. This course is not designed to provide a new meta-narrative. Rather, it is designed to provide access points for considering multiple, dynamic, open-ended trajectories relevant to contemporary African societies and their possible futures. We will use the access points of: youth; urbanization; global linkages; and future forecasts. Through each of these access points, we will consider how change has been understood in terms of explanatory logics (i.e. what has spurred change) as well as normative judgements of how lives have changed and will change. We will read across academic disciplines as well as incorporate literary fiction, journalism, policy, and other resources.

**Learning Outcomes**

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The learning goals of this course are:

- To broaden and deepen students' knowledge of contemporary social, political, economic, cultural, and ecological conditions affecting possibilities for life across different parts of Africa.
- To enhance students' understanding and critical analysis of theories of drivers of change in recent histories and contemporary contexts of Africa, and especially those associated with demography and migration, imperialism and neoliberalism, globalized ecological risks, and epistemic and cultural innovation.
- To critically evaluate Africa's roles (material and epistemic) in international affairs
- To consider theories and evaluations of social change from multiple perspectives, and especially African perspectives

**Assignments and Grading**

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1. In-class participation	10%
2. Issue tracking	10%
3. Group book review	20%
4. Major essay	30%
5. Take-home exam	30%

Graduate students will have an additional assignment and/or a larger version of the same assignments above (higher word count, higher minimum number of sources).

**Required Readings**

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The course's customized set of required readings will be made available as electronic resources through SFU Library. Students should expect to read between 40 and 75 pages (e.g. 3 journal articles or book chapters) each week.

## IS 323 / 823 Required Reading Schedule:

### Week 1 (Sept 8) Africa is Not a Country

1. Wainaina, Binyanga. 2005. How to Write about Africa, *Granta* 92, <https://granta.com/how-to-write-about-africa/> (Links to an external site.)
2. Wainaina, Binyavanga. 2010. How to Write about Africa II: The Revenge, *Bidoun*, <https://www.bidoun.org/articles/how-to-write-about-africa-ii> (Links to an external site.)
3. <https://africasacountry.com/> (Links to an external site.) (Poke around this website, reading as many pieces as you can.)

### Week 2 (Sept 15) Africa and Theory-making

4. Kessi, Shose, Zoe Marks and Elelwani Ramugondo. 2020. Decolonizing African Studies, *Critical African Studies*, 12:3, 271-282.
5. Ochonu, Moses. 2021. On failed states and the pitfalls of Western commentary, Africa is a country, <https://africasacountry.com/2021/07/on-failed-states-and-the-pitfalls-of-western-commentary> (Links to an external site.)
6. Comaroff, Jean and John Comaroff. 2012. Theory from the South: Or, how Euro-America is Evolving Toward Africa, *Anthropological Forum*, 22:2, 113-131.

#### IS 823 additional reading:

Awino Okech (2020) African feminist epistemic communities and decoloniality, *Critical African Studies*, 12:3, 313-329.

### Week 3 (Sept 22) Global Links: Africa and Imperialism

7. Rodney, Walter. *How Europe Under-developed Africa*. Excerpts: section 3.2 entitled Africa's Contributions to the Economy and Beliefs of Early Capitalist Europe; section 4.1 The European Slave Trade as a Basic Factor in African Underdevelopment; Chapter 6 Colonialism as a System for Underdeveloping Africa.
8. Ayittey, George. 2010. The United States of Africa: A Revisit, *The ANNALS of the American Academy of Political and Social Science*, 632(1), 86–102.

9. Moyo, Sam. 2016. Perspectives on South-South relations: China's presence in Africa, *Inter-Asia Cultural Studies*, 17:1, 58-67.

10. Ngũgĩ wa Thiong'o. 1986. Decolonising the Mind, excerpt from *Decolonising the Mind: The politics of Language in African Literature*, pp. 26-30.

11. Bakare-Yusuf, Bibi. 2018. Archival Fever. Keynote address at Abuntu Book Festival, Soweto, South Africa: <https://www.dipsaus.org/exclusives-posts/2018/12/29/ihbijoa397wfc7xsghodv1r2l6wlvn> (Links to an external site.)

*IS 823 additional reading:*

Cooper, Frederick. *Africa in the World: Capitalism, Empire, Nation-State*. Excerpt: pp. 1-37.

#### **Week 4 (Sept 29) Global Links: Africa, Capitalism, and Neocolonialism**

12. Ferguson, James. 2006. Globalizing Africa? Observations from an Inconvenient Continent. Chapter in *Global Shadows: Africans in the Neoliberal World Economy*. Pages 25- 49.

13. Muiruri, Peter. 2021. Africa's park tourism crash is a wake-up call. Can we find new ways to finance conservation? The Guardian, <https://www.theguardian.com/global-development/2021/aug/19/africas-park-tourism-crash-is-a-wake-up-call-can-we-find-new-ways-to-finance-conservation> (Links to an external site.)

14. Livingston, Julie. 2019. 'In the Time of Beef', chapter in J. Livingston. *Self-Devouring Growth: A Planetary Parable*. Excerpt: pp. 35-60.

15. 'Nanjala Nyabola on the "Digital Colonialism" Transforming Kenya's Political Discourse,' interview with Catherine Tsalikis, 5 November 2019 Center for International Governance Innovation <https://www.cigionline.org/articles/nanjala-nyabola-digital-colonialism-transforming-kenyas-political-discourse> (Links to an external site.)

#### **Week 5 (Oct 6) Global Links: African Diasporas**

16. Selasi, Taiye. 2005. Bye-bye Babar *or* What is an Afropolitan? <http://thelip.robertsharp.co.uk/?p=76> (Links to an external site.)

17. Dabiri, Emma. 2014. Why I'm Not an Afropolitan. <https://africasacountry.com/2014/01/why-im-not-an-afropolitan/> (Links to an external site.)

18. Yehboah, Kwabena Agyare. 2019. We need to talk about Ghana's Year of Return and its politics of exclusion.



<https://africanarguments.org/2019/12/19/ghana-year-of-return-politics-of-exclusion/> (Links to an external site.)

19. Joseph, Jasmin. 2021. Searching Through Smoke What an Ancestry Test Could Not Teach Me About My History, The Black Atlantic: <https://republic.com.ng/the-black-atlantic/searching-through-smoke/> (Links to an external site.)

*Optional, additional reading*

Goffe, Leslie. 2013. W.E.B. Du Bois – The father of modern Pan-Africanism? *NewAfrican*, <https://newafricanmagazine.com/4091/> (Links to an external site.)

### **Week 6 (Oct 13) Youth: Vanguard or Vandals?**

20. Abbink, Jon. 2005. Being Young in Africa: the Politics of Despair and Renewal, chapter in *Vanguard or Vandals: Youth, Politics, and Conflict in Africa*, J. Abbink and W. Van Kessel, editors. Leiden: Brill, pp. 1-26.

21. Sommers, Marc. 2011. Governance, Security and Culture: Assessing Africa's Youth Bulge, *International Journal of Conflict and Violence*, 5(2): 292-303.

22. Kimari, Wangui. 2018. Africa Needs to Drop the Youth Bulge Discourse. <https://newint.org/features/2018/01/01/youth-bulge> (Links to an external site.)

### **Week 7 (Oct 20) Youth and Questions of Change**

23. Fredericks, Rosalind. 2014. 'The Old Man is Dead': Hip Hop and the Arts of Citizenship of Senegalese Youth, *Antipode*, 45(1): 130-148.

24. Ifekwunigwe, Jayne. 2013. 'Voting with their feet': Senegalese youth, clandestine boat migration, and the gendered politics of protest, *African and Black Diaspora: An International Journal*, 6:2, 218-235.

25. Honwana, Alcinda. 2019. Youth Struggles: From the Arab Spring to Black Lives Matter & Beyond, *African Studies Review*, 62(1): 8–21.

### **Week 8 (Oct 27) No class/ catch-up week**

### **Week 9 (Nov 3) (How) Is Urbanization the Future?**

26. Pieterse Edgar and Susan Parnell. 2014. Africa's Urban Revolution in Context, chapter in S. Parnell and E. Pieterse, eds. *Africa's Urban Revolution*. Excerpt: pp. 1-17.

27. Potts, Deboarah. 2012. *Whatever Happened to Africa's Rapid Urbanisation?* Africa Research Institute. <https://www.africaportal.org/publications/whatever-happened-to-africas-rapid-urbanisation/> (Links to an external site.)

### **Week 10 (Nov 10) Everyday Politics of Urban Life**

28. Simone, Abdou-Maliq. 2004. People as Infrastructure: Intersecting Fragments in Johannesburg, *Public Culture*, 16(3): 407-429.

29. Sichone, Owen. 2008. Xenophobia and Xenophilia in South Africa: African Migrants in Cape Town, chapter in P. Werbner, ed. *Anthropology and the New Cosmopolitanism: Rooted, Feminist and Vernacular Perspectives*, Pp. 309-324.

30. Mutongi, Kenda. 2017. *Matatu: A History of Popular Transport in Nairobi*. University of Chicago Press. Excerpts, pp. 1-24.

#### IS 839 optional reading:

Mbembe, Achille and Sarah Nuttall. 2004. Writing the World from an African Metropolis, *Public Culture* 16, 3: 347–372 (only necessary to read to page 367)

### **Week 11 (Nov 17) Urbanization: The Perils of Securitization**

31. Abrahamsen, Rita and Michael Williams. 2007. Securing the City: Private Security Companies and Non-State Authority in Global Governance, *International Relations*, 21(2): 237-253.

### **Week 12 (Nov 24) Future Forecasts: Climate Change**

32. Serdeczny, Olivia, et al. 2017. Climate change impacts in Sub-Saharan Africa: from physical changes to their social repercussions, *Regional Environmental Change*, 17:1585–1600.

33. Ebhuoma, Eromose. 2021. Attaining Food Security in the Wake of Climatic Risks: Lessons from the Delta State of Nigeria, Chapter in *African Handbook of Climate Change Adaptation*, Walter Leal Filho et al. eds. Springer. pp. 167-180.

34. Chin-Yee, Simon. 2016. Briefing: Africa and the Paris Climate Change Agreement, *African Affairs*, 115(459): 359-368.

Optional, additional reading:

IPCC 2014 report Africa chapter: <https://www.ipcc.ch/report/ar5/wg2/africa/>

Allison, Simon. 2019. The Story that Became too Obvious to Ignore in 2019. <https://africanarguments.org/2019/12/18/the-story-that-became-too-obvious-to-ignore-in-2019/>

Hendrix, Cullen. 2017. The streetlight effect in climate change research on Africa, *Global Environmental Change-Human and Policy Dimensions*, 43: 137-147.

**Week 13 (December 1) Future Forecasts: Imagining possibilities**

35. Womack, Ytasha. 2013. Evolution of a Space Cadet, in Womack, Y. *Afrofuturism: The World of Black Sci-Fi and Fantasy Culture*. Excerpt: pp. 5-24.

36. Eshun, Kodwo. 2003. Further Considerations on Afrofuturism, *CR: The New Centennial Review*, 3(2): 287-302.

37. Austen Peters, Bolanle. 2018. This is Afrofuturism, African Arguments, <https://africanarguments.org/2018/03/this-is-afrofuturism/> (Links to an external site.)

38. Mashigo, Mohale. 2018. Afrofuturism is not for Africans living in Africa, Johannesburg Review of Books, <https://johannesburgreviewofbooks.com/2018/10/01/afrofuturism-is-not-for-africans-living-in-africa-an-essay-by-mohale-mashigo-excerpted-from-her-new-collection-of-short-stories-intruders/> (Links to an external site.)

39. Film: Pumzi (21 minutes) by Wanuri Kuhai

## New Graduate Course Proposal

Course Subject (eg. PSYC) <b>IS</b>	Number (eg. 810) <b>839</b>	Units (eg. 4) <b>4</b>
Course title (max. 100 characters) <b>Social Movements in the Global South</b>		
Short title (for enrollment/transcript - max. 30 characters) <b>Social Movement Global South</b>		
Course description for SFU Calendar (course descriptions should be brief and should never begin with phrases such as "This course will..." or "The purpose of this course is..." If the grading basis is satisfactory/unsatisfactory include this in the description) Examines the nature, activities, and effects of social movements across the Global South. Uses an interdisciplinary approach to explore how social movements shape and respond to political, economic, and social transformation. Considers their relationship with political parties, states, and media and assesses the conditions under which movements emerge and succeed.		
Rationale for introduction of this course This course has been consistently cross-listed at the graduate level as a special topics course. We are hoping a dedicated course number that aligns more closely with the combined undergraduate offering will give it more prominence.		
Term of initial offering (eg. Fall 2019) <b>Fall 2022</b>	Course delivery (eg. 3 hrs/week for 13 weeks) <b>3 hrs/week for 13 weeks</b>	
Frequency of offerings/year <b>1/year</b>	Estimated enrollment per offering <b>5</b>	
Equivalent courses (courses that replicates the content of this course to such an extent that students should not receive credit for both courses)		
Prerequisite and/or Corequisite		
Criminal record check required? <input type="checkbox"/> Yes if yes is selected, add this as prerequisite		Additional course fees? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Campus where course will be taught <input type="checkbox"/> Burnaby <input type="checkbox"/> Surrey <input checked="" type="checkbox"/> Vancouver <input type="checkbox"/> Great Northern Way <input type="checkbox"/> Off campus		
Course Components * <input type="checkbox"/> Lecture <input checked="" type="checkbox"/> Seminar <input type="checkbox"/> Lab <input type="checkbox"/> Independent <input type="checkbox"/> Capstone <input type="checkbox"/> _____		
Grading Basis <input checked="" type="checkbox"/> Letter grades <input type="checkbox"/> Satisfactory/ Unsatisfactory <input type="checkbox"/> In Progress / Complete		
Repeat for credit? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Total repeats allowed? <u>0</u>	Repeat within a term? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Required course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Final exam required? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Capstone course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Combined with a undergrad course? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No If yes, identify which undergraduate course and the additional course requirements for graduate students: <b>IS 439. Graduate students will write 500 words more per essay/paper.</b>		

\* See important definitions on the curriculum website.

## RESOURCES

If additional resources are required to offer this course, provide information on the source(s) of those additional resources.

Faculty member(s) who will normally teach this course <b>Christopher Gibson</b>
Additional faculty members, space, and/or specialized equipment required in order to offer this course


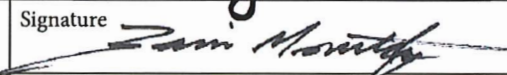
## CONTACT PERSON

Academic Unit / Program <b>International Studies</b>	Name (typically, Graduate Program Chair) <b>Nicole Jackson</b>	Email <b>nicole_jackson@sfu.ca</b>
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## ACADEMIC UNIT APPROVAL

A course outline must be included.

Non-departmentalized faculties need not sign

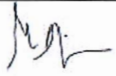
Graduate Program Committee <b>Nicole Jackson</b>	Signature 	Date <b>September 2, 2021</b>
Department Chair <b>Tamir Moustafa</b>	Signature 	Date <b>September 2, 2021</b>

## FACULTY APPROVAL

The course form and outline must be sent by FGSC to the chairs of each FGSC (fgsc-list@sfu.ca) to check for an overlap in content

Overlap check done?  YES

This approval indicates that all the necessary course content and overlap concerns have been resolved. The Faculty/Academic Unit commits to providing the necessary resources.

Faculty Graduate Studies Committee <b>Sean Zwagerman</b>	Signature 	Date <b>18 October, 2021</b>
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A library review will be conducted. If additional funds are necessary, DGS will contact the academic unit prior to SGSC.

## SENATE GRADUATE STUDIES COMMITTEE APPROVAL

Senate Graduate Studies Committee <b>Jeff Derksen</b>	Signature 	Date <b>December 8, 2021</b>
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### ADMINISTRATIVE SECTION (for DGS office only)

Library Check: \_\_\_\_\_  
Course Attribute: \_\_\_\_\_  
Course Attribute Value: \_\_\_\_\_  
Instruction Mode: \_\_\_\_\_  
Attendance Type: \_\_\_\_\_

If different from regular units:  
Academic Progress Units: \_\_\_\_\_  
Financial Aid Progress Units: \_\_\_\_\_

**Course Outline for IS 439 / 839 Social Movements in the Global South**  
**Instructor: Christopher Gibson**

**Calendar Description**

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Examines the nature, activities, and effects of social movements across the Global South. Uses an interdisciplinary approach to explore how social movements shape and respond to political, economic, and social transformation. Considers their relationship with political parties, states, and media and assesses the conditions under which movements emerge and succeed.

**Course Description**

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From racial justice mobilizations in Brazil to pro-democracy protests in China, social movements around the world are commonly credited with driving multiple processes of political, social, and cultural transformation. But how can we define and understand phenomena as diverse and complex as contemporary social movements? This course aims to build a conceptual and theoretical toolkit for doing so by examining the interplay between foundational and emerging scholarship on social movements in the global South. The seminar introduces current research on movements globally and considers how such scholarship dialogues with canonical work from sociology and other social sciences. Thus, we become familiar with key concepts and theories that social movement scholars have used to gain analytic purchase on major questions in the field, such as the following: What are social movements? What do social movements do? How do they operate? What relationships have they had to political parties, states, and media? What kinds of consequences have they had? When do social movements get what they want?

**Learning Outcomes**

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By the end of the course, students:

- gain substantive knowledge of social movement in the Global South;
- improve their comprehension of social scientific and journalistic arguments about them;
- improve skills in synthesizing such arguments;
- improve skills in crafting argumentative essays that critically examine such arguments

**Assignments and Grading**

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Grades will be assigned based on the following formula:

1. Class Participation	10%
2. Critical Discussion Papers (5)	25% (5% x 5)
3. Responses to Discussion Papers (5)	5% (1% x 5)
4. Writing assignments (2)	60% (30% x 2)

Graduate students will write 500 words more per essay/paper.

**Required Readings**

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Selected articles, book chapters, and other textual sources constitute the bulk of the required reading for the course. These readings will be made available in digital form online through our Canvas website and through the SFU Library website.



## Required Reading

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We will read large parts of the following books. Both are required:

Tarrow, Sidney. 2011. *Power in Movement: Social Movements and Contentious Politics. (Revised and Updated Third Edition)*. New York: Cambridge University Press.

Tufekci, Zeynep. 2017. *Twitter and Tear Gas: The Power and Fragility of Networked Protest*. New Haven, CT: Yale University Press.

Selected articles, book chapters, and other textual sources constitute much of the required reading for the course. These readings will be made available in digital form online through our Canvas website, through the SFU library website, or through links to downloadable materials.

## Detailed Course Schedule

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### Week #1 Syllabus Review & Course Introduction

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*Required Reading:*

None

*Media Viewing/Listening:*

Two YouTube livestreams associated with Scholar Strike Canada will occur during our class time: <https://scholarstrikecanada.ca/schedule/>:

-- "Black Tax and the Invisible Labour of Black Women in the Academy"

-- "Scholars' Strike Nova Scotia: Teach in for Black Lives"

### Week #2 Conceptualizing Social Movements

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*Required Reading:*

Bowen, Larnies A., Ayanna Legros, Tianna Paschel, Geísa Mattos, Kleaver Cruz and Juliet Hooker. 2017. "A Hemispheric Approach to Contemporary Black Activism" *NACLA Report on the Americas* 49(1): 25-35 (11 pp.)

Phillips, Tom. June 3, 2020. "Black Lives Shattered: Outrage as Boy, 14, is Brazil Police's Latest Victim" *The Guardian*. (6 pp.)

Scott, James. 2012. *Two Cheers for Anarchism*. Princeton: Princeton University Press. Excerpt from Preface & Ch. 1 (18 pp.: pp. 14-22, 133-141).

Tarrow, Sidney. 2011. *Power in Movement: Social Movements, and Contentious Politics*. Cambridge: Cambridge University Press. Introduction (16 pp.: pp. 1-15)

Tufekci, Zeynep. 2017. *Twitter and Tear Gas: The Power and Fragility of Networked Protest*. New Haven, CT: Yale University Press. Preface, Introduction, Ch. 1 (47 pp.: pp. ix-xxxi, pp. 3-27)

*Required Media Viewing/Listening:*

The New York Times Daily Podcast. June 22, 2020. "How Facebook is Undermining 'Black Lives Matter'" (28 mins.)

- Podcast: <https://www.nytimes.com/2020/06/22/podcasts/the-daily/facebook-twitter-black-lives-matter-trump.html?searchResultPosition=10>
- Transcript: <https://www.nytimes.com/2020/06/22/podcasts/the-daily/facebook-twitter-black-lives-matter-trump.html?searchResultPosition=10&showTranscript=1>

Tufekci, Zeynep. October 2014. "[Online Social Change: Easy to Organize, Hard to Win](#)" TED [Talk](#). (18 mins.)

### **Week #3 Repertoires of Contention**

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*Required Reading:*

Chabot, Sean. 2000. "Transnational Diffusion and the African American Reinvention of Gandhian Repertoire." *Mobilization* 5(2): 201-216. (15 pp.)

McCoy, Terrance. June 26, 2020. "In Brazil, the Death of a Poor Black Child in the Care of Rich White Woman Brings a Racial Reckoning" *The Washington Post*. (3 pp.)

Tarrow. 2011. Ch. 1 and 5 (42 pp.: pp. 16-34, 95-118)

Tufekci. 2017. Ch. 2 (24 pp.: pp. 3-27)

*Required Media Viewing/Listening TBA IN THIS WEEK'S CANVAS MODULE*

### **Week #4 Organizations and Networks**

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*Required Reading:*

Rich, Jessica Alexis Jolicoeur. 2020. Organizing Twenty-First Century Activism: From Structure to Strategy in Latin American Social Movements. *Latin American Research Review* 55(3): 430-444. (15 pp.)

Tarrow. 2011. Ch. 6 (20 pp.: pp. 119-139).

Tufekci. 2017. Ch. 3 (34 pp.: pp. 49-82)

*Required Media Viewing/Listening TBA IN THIS WEEK'S CANVAS MODULE*



## **Week #5 – No Class (“FASS FALL READING WEEK”)**

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*Required Reading:*

None

*Required Media Viewing/Listening:*

None

## **Week #6: Framing and Meaning-making**

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Gawerc, Michelle. 2016. “Constructing a Collective Identity across Conflict Lines: Joint Israeli-Palestinian Peace Movement Organizations” *Mobilization* 21(2):193-212. (20 pp.)

Paschel, Tianna S. 2010. "The Right to Difference: Explaining Colombia’s Shift from Color Blindness to the Law of Black Communities." *American Journal of Sociology* 116(3): 729-769 (40 pp.)

Tarrow. 2011. Ch. 7 (pp. 140-156). (16 pp.)

Tufekci. 2017. Ch. 4. Movement Cultures (31 pp.: pp. 83-114)

*Required Media Viewing/Listening TBA IN THIS WEEK’S CANVAS MODULE*

## **Week #7 Political Opportunity Structures**

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Berry, Marie. 2015. “From Violence to Mobilization: Women, War, and Threat in Rwanda” *Mobilization* 20(2):135-156. (22 pp.)

Moghadam, Valentine M. and Elham Gheytauchi. 2010. "Political Opportunities and Strategic Choices: Comparing Feminist Campaigns in Morocco and Iran." *Mobilization* 15(3): 267-288. (22 pp.)

Tarrow, Rebecca. 2015. “Not-so-Public Contention: Movement Strategies, Regimes, and the Transformation of Public Institutions in Brazil” *Mobilization* 20(1):101-121. (21 pp.)

Tarrow. 2011. Ch. 8 (24 pp.: pp. 157-180)

*Required Media Viewing/Listening TBA IN THIS WEEK’S CANVAS MODULE*

## **Week #8 Social Media and Transnational Contention**

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Hu, Jane. August 3, 2020. "The Second Act of Social Media Activism: Has the Internet Become Better at Mediating Change?" *The New Yorker*. (4 pp.).

Roose, Kevin. June 19, 2020. "Social Media Giants Support Racial Justice. Their Products Undermine It" *New York Times*. (5 pp.)

Tarrow. 2011. Ch. 12 (25 pp.: pp. 234-258).

Tufekci. 2017. Ch. 5, 6, and 7 (71 pp.: pp. 115-185)

*Required Media Viewing/Listening TBA IN THIS WEEK'S CANVAS MODULE*

**Week #9 NO CLASS; individual meetings with instructor**

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*Required Reading:*

None

*Required Media Viewing/Listening:*

None

## **Week #10 Movement Consequences**

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Amenta, Edwin, Neal Caren, Elizabeth Chiarello, and Yang Su. 2010. "The Political Consequences of Social Movements." *Annual Review of Sociology* 36: 287-307 (21 pp.).

Kaldivar, Mohameed Ali. 2018. "Mass Mobilization and the Durability of New Democracies" *American Sociological Review* 83(2): 391-417 (29 pp.).

Tarrow. 2011. Chapter 11 (20 pp.: pp. 215-234)

Tufekci. 2017. Ch. 8 (34 pp.: pp. 189-222)

*Required Media Viewing/Listening TBA IN THIS WEEK'S CANVAS MODULE*

*Optional Reading:*

Tarrow. 2011. Conclusion (pp. 259-276).

## **Week #11 Online Radicalization and Subversion of Collective Action**

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Horta Ribeiro et al. 2020. "Auditing Radicalization Pathways on YouTube" *arXiv 1908.08313*. <https://arxiv.org/abs/1908.08313>. (19 pp.)

King, Gary, Jennifer Pan, and Margaret E. Roberts. 2017. "How the Chinese Government Fabricates Social Media Posts for Strategic Distraction" *American Political Science Review* 111(3): 484-501. (18 pp.)

Tufekci. 2017. Ch. 9, Epilogue (56 pp.: pp. 223-278)

*Required Media Viewing/Listening TBA IN THIS WEEK'S CANVAS MODULE*

## **Week #12 Race and Social Movements**

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*Required Readings and Media Viewing/Listening TBA IN THIS WEEK'S CANVAS MODULE*

**\*CONTENT IS PROVISIONAL: course content for this week will be covered in class, only if time permits**

To: Sean Zwagerman, Chair, FASSGSC  
From: Gary McCarron, Graduate Chair, Graduate Liberal Studies Program  
Re: New Course Proposal - Graduate Liberal Studies Program  
Date: September 27th, 2021  
\*\*\*\*\*

The following new courses have been approved by the Faculty of Graduate Liberal Studies Program and are forwarded to the Senate Graduate Studies Committee for approval. These curriculum items should be effective for Fall 2022. Please include them on the next SGSC agenda.

Please note, attached to this proposal is a sample break down of costs associated with the travel study course proposal.

**Graduate Liberal Studies Program**

New Courses: LS 816, LS 820



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Gary McCarron

Graduate Chair – Graduate Liberal Studies Program

# New Graduate Course Proposal

Course Subject (eg. PSYC) <b>GLS</b>	Number (eg. 810) <b>816</b>	Units (eg. 4) <b>5</b>
Course title (max. 100 characters) <b>The Art of Writing</b>		
Short title (for enrollment/transcript - max. 30 characters) <b>Art of Writing</b>		
Course description for SFU Calendar (course descriptions should be brief and should never begin with phrases such as "This course will..." or "The purpose of this course is..." If the grading basis is satisfactory/unsatisfactory include this in the description)  Students will engage in a close study of form and technique in order to better understand the fundamental elements of writing. This study will be enhanced by a writing workshop, where students will improve their ability to write and critique extended work. Genres may include academic, non-fiction, and fiction, with an emphasis on the relationship between established literary/academic traditions and the production of original work.		
Rationale for introduction of this course This course responds to demonstrated interest in writing among students, though past iterations have been taught under course numbers that are an awkward fit. Writing is a central recruitment strategy, and has been shown to strengthen the quality of work submitted by existing students in other GLS classes.		
Term of initial offering (eg. Fall 2019) <b>Fall 2022</b>	Course delivery (eg. 3 hrs/week for 13 weeks) <b>3 hrs.week for 13 weeks</b>	
Frequency of offerings/year <b>one</b>	Estimated enrollment per offering <b>15</b>	
Equivalent courses (courses that replicates the content of this course to such an extent that students should not receive credit for both courses) <b>n/a</b>		
Prerequisite and/or Corequisite <b>none</b>		
Criminal record check required? <input type="checkbox"/> Yes <input type="checkbox"/> No if yes is selected, add this as prerequisite		Additional course fees? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Campus where course will be taught <input type="checkbox"/> Burnaby <input type="checkbox"/> Surrey <input checked="" type="checkbox"/> Vancouver <input type="checkbox"/> Great Northern Way <input type="checkbox"/> Off campus		
Course Components * <input type="checkbox"/> Lecture <input checked="" type="checkbox"/> Seminar <input type="checkbox"/> Lab <input type="checkbox"/> Independent <input type="checkbox"/> Capstone <input type="checkbox"/> _____		
Grading Basis <input checked="" type="checkbox"/> Letter grades <input type="checkbox"/> Satisfactory/ Unsatisfactory <input type="checkbox"/> In Progress / Complete		
Repeat for credit? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Total repeats allowed? _____	Repeat within a term? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Required course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Final exam required? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Capstone course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Combined with a undergrad course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, identify which undergraduate course and the additional course requirements for graduate students:		

\* See important definitions on the curriculum website.

**RESOURCES**

If additional resources are required to offer this course, provide information on the source(s) of those additional resources.

Faculty member(s) who will normally teach this course <b>Sasha Colby</b>
Additional faculty members, space, and/or specialized equipment required in order to offer this course none

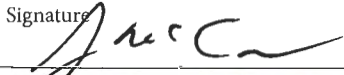

**CONTACT PERSON**

Academic Unit / Program <b>GLS</b>	Name (typically, Graduate Program Chair) <b>Gary McCarron</b>	Email <b>gmccarro@sfu.ca</b>
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**ACADEMIC UNIT APPROVAL**

A course outline must be included.

Non-departmentalized faculties need not sign


Graduate Program Committee Gary McCarron	Signature 	Date <b>14/09/21</b>
Department Chair Sasha Colby	Signature 	Date <b>14/09/21</b>

**FACULTY APPROVAL**

The course form and outline must be sent by FGSC to the chairs of each FGSC (fgsc-list@sfu.ca) to check for an overlap in content


Overlap check done?  YES

This approval indicates that all the necessary course content and overlap concerns have been resolved. The Faculty/Academic Unit commits to providing the necessary resources.

Faculty Graduate Studies Committee Sean Zwagerman	Signature 	Date 18 October, 2021
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A library review will be conducted. If additional funds are necessary, DGS will contact the academic unit prior to SGSC.

**SENATE GRADUATE STUDIES COMMITTEE APPROVAL**

Senate Graduate Studies Committee Jeff Derksen	Signature 	Date December 8, 2021
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**ADMINISTRATIVE SECTION (for DGS office only)**

Library Check: \_\_\_\_\_  
 Course Attribute: \_\_\_\_\_  
 Course Attribute Value: \_\_\_\_\_  
 Instruction Mode: \_\_\_\_\_  
 Attendance Type: \_\_\_\_\_

If different from regular units:  
 Academic Progress Units: \_\_\_\_\_  
 Financial Aid Progress Units: \_\_\_\_\_

Course: LS 816, Fall 2022

Instructor: Sasha Colby

Contact: scolby@sfu.ca

Office hours by Zoom: please make an appointment by email for a day/time that works. I reserve space most weekdays 10:45-11:30 for student meetings but am also available for late aft/early eve appointments.

Course Schedule: Zoom meeting Weds. 6:00-

8:50 p.m. and weekly written participation

RA: Eryn Holbrook: eryl\_holbrook@sfu.ca

## LS 816: The Art of Writing

In the practice of most arts, technique is widely discussed. Outside of writing programs, however, there is often surprisingly little discussion of writing itself, with a primary focus on *what* is being said (content) rather than *how* this is achieved (form). In this course, we will reverse this emphasis, traversing academic writing, literary non-fiction, and fiction to explore the common formal characteristics of notable writing (voice, detail, atmosphere, etc.) as well as qualities specific to each genre. To do this, we will be *slow-reading* each text - including some foundational GLS works - exploring writing techniques and strategies to better understand the elements of form. We will also embark on a hands-on application as students write one sustained piece of academic writing, literary non-fiction or fiction according to preference. This work will then be workshopped by class participants and the instructor in a rigorous and respectful application of the principles we have studied. At the end of the course, students will re-write their work for submission, with final projects appearing on *The GLS Journal* portal of *The Ormsby Review*. The overriding goals of the course are to emerge with an advanced understanding of literary form, a polished piece of publishable writing, and an effective writing tool-kit for future academic and creative writing endeavours.

### Writing and story:

King, Thomas. *The Truth About Stories: A Native Narrative*. University of Minnesota Press, 2008.

Zinsser, William. *On Writing Well*. Harper, 2016.

Hodgins, Jack. *A Passion for Narrative*. McClelland and Stewart, 2001.

A note on writing guides: These are helpful volumes about writing. They are not sacred texts. They are there to offer suggestions and remind you of important elements. But they should in no way inhibit you and you are welcome to disagree with the advice, which is to say they are also there to generate debate.

### Academic Writing - Texts to be made available through Canvas and the Library System

Cultural Criticism - broad and applied

Nora, Pierre. "Between Memory and History."

Sturken, Marita. "The Wall, the screen, the image."

For(m) and against:

Updike, John. "On Literary Biography."

O'Brien, Sharon. "Feminist Theory and Literary Biography"

Formal criticism/close reading:

Mumford, Peter. Introduction. *Memory and Desire: Representations of Passion in the Novella*

**Fiction (the novella and beyond):**

James, Henry. *Daisy Miller and Other Tales*. Penguin, 2017.

Mann, Thomas. *Death in Venice*. Vintage, 2010.

Rhys, Jean. *Wide Sargasso Sea*. Penguin, 2011.

**Literary Non-Fiction:**

Didion, Joan. *Slouching Towards Bethlehem*. Farrar, Straus & Giroux, 2008.

Baldwin, James. *Notes of a Native Son*. Penguin, 2018.

**Assignments:**

Weekly Letters: 20%

Workshop Participation: 20%

Draft submission: 20%

Final Assignment: 40%

\*Note: All assignments must be completed to achieve a passing grade.

**Week 1: Wednesday, September 8**

Course Introduction

Introduction to course on Canvas – guest, Eryn Holbrook, course RA

By Monday: Post letter 1

**Week 2: Wednesday, September 15**

Thinking about technique

Watch Sergei Pelunin, “Take me to Church”:

[https://m.youtube.com/watch?v=jfMSg44\\_nfk](https://m.youtube.com/watch?v=jfMSg44_nfk)

Hodgins, “Getting Started,” “Revision”

Didion, “A Preface”

Zinsser, “Simplicity” and “Clutter”

Academic Writing Checklist from the Textbook and Academic Authors (TAA)

Association: <https://blog.taaonline.net/2019/10/academic-writing-styles-persuasive-academic-writing/>

Choose a genre and a week

Academic Research – library presentation, Baharak Yousefi: [byousefi@sfu.ca](mailto:byousefi@sfu.ca)

By Monday: Post letter 2

**Week 3: Wednesday, September 22**

General and specific:

TAA Academic Writing cont.

<https://blog.taaonline.net/2019/10/academic-writing-styles-persuasive-academic-writing/>

Nora, “Between Memory and History” (PDF)

Sturken, “The Wall, the screen, the image” (PDF)



Writing for Ormsby – presentation by Richard Mackie: richardmackie@shaw.ca

By Monday: Post letter 3

**Week 4: Wednesday, September 29**

For(m) and against:

O'Brien, "Feminist Theory and Literary Biography"

Blending Genres:

Updike, "On Literary Biography."

King, Chapters I and IV

Group 1 posts first draft today

By Monday: Post writing workshop 1 comments and letter 4

**Week 5: Wednesday, October 6**

Didion, "Some Dreamers of the Golden Dream," "John Wayne: A Love Story"

Hodgins, Making Connections

Considering the form: Phillip Lopate on literary nonfiction:

[https://www.pw.org/content/interview\\_creative\\_nonfiction\\_writer\\_phillip\\_lopate](https://www.pw.org/content/interview_creative_nonfiction_writer_phillip_lopate)

The self as canvas - Joan Didion and Frida Kahlo: <https://www.fridakahlo.org/frida-kahlo-paintings.jsp>

Writing Workshop 1

Group 2 posts first draft today

By Monday: Post writing workshop 2 comments and letter 5

**Week 6: Wednesday, October 13**

Didion, cont. "Letter from Paradise," "Los Angeles Notebook," "Goodbye to All That"

Hodgins, Setting

Writing Workshop 2

Group 3 posts first draft today

By Monday: Post writing workshop 3 comments and letter 6

**Week 7: Wednesday, October 20**

Edward Jones "Introduction" to *Notes of a Native Son*

Baldwin, "Preface," "Autobiographical Notes," "Equal in Paris," "Notes of a Native Son,"

Writing Workshop 3

Group 4 posts first draft today

By Monday: Post writing workshop 4 comments and letter 7

**Week 8: Wednesday, October 27**

Mumford, Introduction. *Memory and Desire:*

*Representations of Passion in the Novella*

*Daisy Miller* – first half

Writing Workshop 4  
Group 5 posts first draft today

By Monday: Post writing workshop 5 comments and letter 8

**Week 9: Wednesday, November 3**

*Daisy Miller* – second half  
Hodgins, Character  
Writing Workshop 5  
Group 6 posts first draft today

By Monday: Post writing workshop 6 comments and letter 9

**Week 10: Wednesday, November 10 – Reading/Writing week – no \*\*Zoom Class\*\***

*Death in Venice* – first half  
Hodgins, Point of View and Voice

By Monday: Post letter 10

**Week 11: Wednesday, November 17**

*Death in Venice* – second half  
Zinsser, “Unity” and “Style”  
Writing Workshop 6 and 7

Post letter 11 by Monday

**Week 12: Wednesday, November 24**

*Wide Sargasso Sea* – first half  
Hodgins, Structure  
Post letter 12 by Monday  
Guest, David Chariandy

**Week 13: Wednesday, December 1**

*Wide Sargasso Sea* – second half  
Post final submission today  
Discussion and celebration

Submit revised final assignment to Richard at *The Ormsby Review*:  
richardmackie@shaw.ca

**Assignments:***Weekly Letters: 20%*

In many respects, this is a course in letters inspired by the great literary friendships. I see these letters as the course's "interior monologue" running under the surface of other modes of discussion.

There are several possible topics for the letters, beginning with the weekly reading. Usually the best of this type of critique will quote directly from the text in discussing the techniques and methods of the writers we are studying, gently unpacking what is 'happening' in each work and what you are struck by. In the sense that the letters are a dialogue you will want to touch on and respond to the thoughts of others within the letter itself. This can be a response to a comment made in class, a letter, or a piece of student work. Out of respect for everyone's time, please save your "replies" for group discussion rather than using the "reply" function on Canvas. This will give everyone equal space (the one letter a week), keep discussion going in class, and allow you to practice the art of weaving the ideas of others into your own submission.

The letters are also an exercise in developing yourself as a writer. Writers are people who write, which is why it is worthwhile to practice weekly if not daily through this assignment as well as through the continuous drafting of your final piece. Writers are people who observe, so you can bring the dialogue about writing into relation with the world as you are experiencing it, which may also inform your final assignment.

Within the letters, prioritize responding to others, commenting on the course texts, and exploring the relationship of the texts to your own thoughts in building up relevant and readable submissions that also further your final piece. Letters should be posted to Canvas weekly between Thursday and Monday (giving others the chance to read and synthesize the correspondence before our Zoom class on Wednesday). Each letter should aim to be about 250 words and no longer than 400 words and should be a reasonably polished submission.

*Draft submission: 20% (5-7 pages, double spaced)*

The major goal of the class is to write a polished piece of writing for publication in *The Ormsby Review*. We will do this in stages. First of all, use the letter writing and the writing assignments within the Hodgins (optional) to help you develop a working method and begin a draft. The first public stage will be to post a draft of your writing to Canvas on your assigned Wednesday. This draft will be read and 'workshopped' by the class, with comments submitted by each member of the workshop by Monday at noon of the following week. Drafts should be 5-7 pages double spaced, building toward the 14-17 double spaced pages that will represent your final submission. Your grade for the draft will be determined by the instructor, not by the response of the class.

In writing this draft, please choose from one of our three genres: academic, fiction, literary nonfiction or a hybrid of two of these (see for example, King who blends criticism and literary nonfiction).

Assignments should build on course texts, as you will have ready models and your fellow workshop participants will have a background. This will require different approaches depending on the form you choose. Topics might include:

#### Academic:

1. Apply the theory or a central argument of the Nora or Sturken to one of the course texts i.e. Nora's ideas of memory and history to *Death in Venice*, Sturken's ideas of memorial to Didion's "Letter from Paradise," the argument between Updike and O'Brien on literary biography as it applies to Didion's "John Wayne" and/or the other biographical essays in *Slouching Towards Bethlehem*.
2. Consider parallels, repetitions, regression, or cultural progress in comparing Baldwin's *Notes of a Native Son* with the current racial climate. An academic essay will use research sources to do this.
3. Make an argument about *Daisy Miller*, *Death in Venice*, or *Wide Sargasso Sea* as it relates to or fails to comply with the terms of the novella established by Mudford in *Memory and Desire*.
4. Make an argument by applying Hodgins' ideas on setting, point of view, character - or Zinsser on unity or style - to one or more of the primary texts.
5. Consider Thomas King's *The Truth about Stories* within the formal categories we have discussed. How does King's challenge to formal parameters also challenge conventional beliefs and power structures? What is the purpose of repetition and change at the beginning of each chapter?
6. Using the strategies and techniques we have studied, write an academic article arguing for particular social change post-pandemic.

#### Literary Nonfiction:

1. Write a personal essay on the idea of place, monument, and memorial that responds to themes in Sturken's "The Wall, the Screen, the Image" and Didion's "Letters from a Paradise"
2. Write a personal essay that uses the techniques of compression and overlap seen in Baldwin's "Notes of a Native Son" and Didion's "Goodbye to all That."
3. As above, consider parallels, repetitions, regression, or cultural progress in comparing Baldwin's *Notes of a Native Son* with the current climate, using a literary non-fiction approach rather than an academic one.

4. Write a journalistic piece of literary biography as in Didion's "John Wayne" or "Where the Kissing Never Stops," with an awareness of the possibilities and pitfalls of the genre as raised by O'Brien and Updike.
5. Write a piece of literary non-fiction that mines setting (as in *Death in Venice*) or the ambiguities of character (as in *Daisy Miller*).
6. Using the strategies and techniques we have studied, write a literary non-fiction piece reflecting on the experience of the pandemic.

Fiction:

Note: If writing fiction, choose the short story form or craft a highly self-contained episode of a novel or novella that is an appropriate 'excerpt' for publication.

1. Write a piece of fiction that is 'response' fiction in the way that *Wide Sargasso Sea* responds to *Jane Eyre*.
2. Write a piece of fiction uses the techniques of compression and overlap seen in Baldwin's "Notes of a Native Son" and Didion's "Goodbye to all That."
3. Write a piece of fiction that mines setting (as in *Death in Venice*) or the ambiguities of character (as in *Daisy Miller*).
4. Write a piece of fiction mining ideas of monument and memorial that responds to themes in Sturken's "The Wall, the Screen, the Image" and Didion's "Letters from Paradise."
5. Using the strategies and techniques we have studied, write a piece of pandemic fiction which explores or extrapolates on our current condition.

*Workshop and zoom participation:20%*

Everyone should write a critique of the draft of every other member of the class. Each critique should be approximately 200 words. Please use the questions pages 243-245 of Hodgins' "Revision" chapter to frame your response to fiction and literary nonfiction. In general, using the points made in the writing guides to leverage your suggestion will give us all a common reference point.

Responses should begin with comments on what you like about the draft. It is as important for the writer to know what is working as what is not working, if only to be able to build on these elements. Constructive suggestions come next but please consider the term – these should be both "constructive" and "suggestions." Use the Hodgins to help. If you feel every character seems the same in a piece of fiction, you might say: While I enjoyed x about the characters, I wondered about Hodgins' thoughts on

individuating each one: “Do I have his voice, reveal her appearance, explore his personality?” On page 3, for example, it would be interesting to know what Moira is doing physically when she lies to Jack. The setting is very well established (“the plain was as dry and grey as the fallen elm that lined the Asbergers’ drive”) and it might benefit the story to bring this same level of detail to the characters.” Don’t say “the characters are all the same and boring.” This is unhelpful as it damages the confidence required to do a good re-write. And we all need to re-write. This may seem like obvious advice but experience suggests it bears repeating. Don’t fall back on “I was just being honest.” We all know that there are several ways to be honest and that some are more helpful than others!

Participation in the Zoom sessions is required. It is my hope that much of the ‘heavy’ work of the seminars will be accomplished through the letters and the online critique. The zoominars, as a result, will be the primary forum for high-level discussion, invited guests, and the delivery of information/background.

Final Assignment: 40% (14-17 pages double-spaced)

The final draft of your extended piece of writing is due in the final class. You will be graded on the way you built on your strengths, strengthened weaknesses, broadened the emotional and intellectual impact, and generally succeeded in crafting a fine piece of writing according to the standards we have studied and established as a class. You are encouraged to send your final, revised submission to *The Ormsby Review* for publication, but in the end this is optional.



Graduate Liberal Studies  
Gary McCarron, Graduate Chair

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778-782-7583

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**MEMORANDUM**

**ATTENTION** Faculty of Arts and Sciences Social  
Graduate Studies Committee  
**FROM** Gary McCarron  
**RE:** New Course: LS 820

**DATE** November 29, 2021

**PAGES** 1/1

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This memo is to confirm that the Graduate Liberal Studies Program received approval from the Senate Committee on International Activities on March 13, 2020 for the Travel Study course. This new course proposal creates a standalone travel study course that has traditionally been taught under directed studies designations, usually LS 819.

A handwritten signature in cursive script, appearing to read 'G McCarron'.

Gary McCarron  
Graduate Chair  
Graduate Liberal Studies  
[gmccarro@sfu.ca](mailto:gmccarro@sfu.ca)  
778-782.7583

# New Graduate Course Proposal

Course Subject (eg. PSYC) <b>GLS</b>	Number (eg. 810) <b>820</b>	Units (eg. 4) <b>5</b>
Course title (max. 100 characters) <b>Travel Study</b>		
Short title (for enrollment/transcript - max. 30 characters) <b>Travel Study</b>		
Course description for SFU Calendar (course descriptions should be brief and should never begin with phrases such as "This course will..." or "The purpose of this course is..." If the grading basis is satisfactory/unsatisfactory include this in the description) <b>The rigorous study of a topic or theme will be enhanced by international travel and on-site exploration. The course may be offered in academic partnership with other institutions.</b>		
Rationale for introduction of this course Travel study has been an integral part of the GLS curriculum throughout its 30 year history. However, it has always been delivered under our overused 819 "Selected Topics" number. Adopting 820 will distinguish the travel study experience and highlight and support our existing Oxford, Italy, and Spain travel study sessions.		
Term of initial offering (eg. Fall 2019) <b>Fall 2022</b>	Course delivery (eg. 3 hrs/week for 13 weeks) <b>3 hrs/week for 13 weeks</b>	
Frequency of offerings/year <b>once</b>	Estimated enrollment per offering <b>15</b>	
Equivalent courses (courses that replicates the content of this course to such an extent that students should not receive credit for both courses) <b>none</b>		
Prerequisite and/or Corequisite <b>none</b>		
Criminal record check required? <input type="checkbox"/> Yes <input type="checkbox"/> No if yes is selected, add this as prerequisite		Additional course fees? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Campus where course will be taught <input type="checkbox"/> Burnaby <input type="checkbox"/> Surrey <input checked="" type="checkbox"/> Vancouver <input type="checkbox"/> Great Northern Way <input type="checkbox"/> Off campus		
Course Components * <input type="checkbox"/> Lecture <input checked="" type="checkbox"/> Seminar <input type="checkbox"/> Lab <input type="checkbox"/> Independent <input type="checkbox"/> Capstone <input type="checkbox"/> _____		
Grading Basis <input checked="" type="checkbox"/> Letter grades <input type="checkbox"/> Satisfactory/ Unsatisfactory <input type="checkbox"/> In Progress / Complete		
Repeat for credit? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Total repeats allowed? _____	Repeat within a term? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Required course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Final exam required? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Capstone course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Combined with a undergrad course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, identify which undergraduate course and the additional course requirements for graduate students:		

\* See important definitions on the curriculum website.



## RESOURCES

If additional resources are required to offer this course, provide information on the source(s) of those additional resources.

Faculty member(s) who will normally teach this course <b>Sasha Colby: Gary McCarron</b>
Additional faculty members, space, and/or specialized equipment required in order to offer this course



## CONTACT PERSON

Academic Unit / Program <b>GLS</b>	Name (typically, Graduate Program Chair) <b>Gary McCarron</b>	Email <b>gmccarro@sfu.ca</b>
---------------------------------------	--	---------------------------------

## ACADEMIC UNIT APPROVAL

A course outline must be included.

Non-departmentalized faculties need not sign

Graduate Program Committee Gary McCarron	Signature 	Date <b>14/09/21</b>
Department Chair Sasha Colby	Signature 	Date <b>14/09/21</b>

## FACULTY APPROVAL

The course form and outline must be sent by FGSC to the chairs of each FGSC (fgsc-list@sfu.ca) to check for an overlap in content

Overlap check done?  YES

This approval indicates that all the necessary course content and overlap concerns have been resolved. The Faculty/Academic Unit commits to providing the necessary resources.

Faculty Graduate Studies Committee Sean Zwagerman	Signature 	Date <b>18 October 2021</b>
--	--	--------------------------------

A library review will be conducted. If additional funds are necessary, DGS will contact the academic unit prior to SGSC.

## SENATE GRADUATE STUDIES COMMITTEE APPROVAL

Senate Graduate Studies Committee Jeff Derksen	Signature 	Date <b>December 8, 2021</b>
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### ADMINISTRATIVE SECTION (for DGS office only)

Library Check: \_\_\_\_\_  
Course Attribute: \_\_\_\_\_  
Course Attribute Value: \_\_\_\_\_  
Instruction Mode: **PF** \_\_\_\_\_  
Attendance Type: \_\_\_\_\_

If different from regular units:  
Academic Progress Units: \_\_\_\_\_  
Financial Aid Progress Units: \_\_\_\_\_

Course: LS 820: Fall, 2022  
Instructor: Sasha Colby  
Classroom: GLS Library  
Contact: [scolby@sfu.ca](mailto:scolby@sfu.ca)

Course Schedule: Weds. 6:30-9:30 Sept 9,  
16, 23, 30, Oct. 7 Van and Oct. 17-28, Oxford  
Office: Harbour Centre 2407 (in GLS office)

### LS 820: Travel Study - Oxford Lives

This course will centre on particular moments in the lives, culture, history and mythology of Oxford. Our central text will be Tom Stoppard's *The Invention of Love* which dramatizes the life of poet and scholar A.E. Housman in the context of nineteenth-century life and mores at Oxford University. We will also consider the lives and works of figures within the play including Walter Pater, John Ruskin, and Oscar Wilde. In contrast with this nineteenth-century Oxford moment, we will study lives and works that challenged the nineteenth-century paradigm including those of Iris Murdoch and V.S. Naipaul. We will also think about the "life of the city" in using Oxford as our base and will spend some time in the surrounding area, particularly Jane Austen's Bath. As the course takes place in partnership with the Oxford Centre for Life Writing, students will benefit from the Centre's numerous talks and activities as well as guest lectures by Oxford professors on theories and perspectives in life writing studies. Students will also be introduced to the resources of Oxford's Bodleian Library, with the expectation that substantial research will be performed among the Library's resources in completing final papers.

#### Required Texts:

Brockliss, Laurence. *The University of Oxford: A Brief History*. Oxford University Press, 2019.  
Stoppard, Tom. *The Invention of Love*. Grove Press, 1998.  
Hare, David. *The Judas Kiss*. Grove Press, 1998.  
Wilde, Oscar. *The Importance of Being Earnest*. Dover, 1990 and *The Ballad of Reading Gaol*:  
<https://poets.org/poem/ballad-reading-gaol>  
Ruskin, John. *The Nature of Gothic*:  
<http://www.gutenberg.org/files/30755/30755-h/30755-h.htm>  
Pater, Walter. *Studies in the History of the Renaissance*. Oxford University Press, 2010.  
Austen, Jane. *Northanger Abbey*. Penguin Classics. 2013.  
Naipaul, V.S.. *In a Free State*. Vintage, 2002.  
Murdoch, Iris. *A Fairly Honourable Defeat*. Vintage, 2019.  
Lee, Hermione. *Biography: A Very Short Introduction*. Oxford University Press, 2009.  
Marcus, Laura. *Autobiography: A Very Short Introduction*. Oxford University Press, 2010.

Course pack of academic articles etc

#### Assignments:

Presentation on a course figure: 15 mins. 15%  
Research paper abstract and bibliography: 10%.  
Reading, seminar, research meeting organization and participation: 10%  
Final Paper: 65%

June: Introductory Seminar

Pre-reading: Brockliss, *The University of Oxford*, Lee, *Biography*, Marcus, *Autobiography*

Wednesday, Sept. 9

Stoppard, *The Invention of Love*, first half

Week 1 critical readings in courseware

Wednesday, September 16

Stoppard, *The Invention of Love*, second half

Week 2 critical readings in courseware

Wednesday, September 23

Ruskin, *The Nature of Gothic*

Pater, *The Renaissance*

Wednesday, September 30

Hare, *The Judas Kiss*

Wilde, *The Importance of Being Earnest* and *The Ballad of Reading Gaol*

Wednesday, October 7

Austen, *Northanger Abbey*

October 8<sup>th</sup> – 14<sup>th</sup>: Define research paper focus in one page abstract, with reference to the resources at Oxford. Include one page bibliography. Submit electronically to Sasha by Oct. 14<sup>th</sup>. Individual and small group research meetings will be conducted throughout the stay in Oxford.

Itinerary in Oxford: October 17<sup>th</sup> – 28<sup>th</sup>

Day	Morning	Afternoon/Evening
Day 1 Saturday, October 17	Travel day	Arrival in Oxford Check in at Galaxie Hotel Group dinner 1 at 6 pm at Mamma Mia Pizzeria
Day 2 Sunday, October 18	Late morning guided boat tour – history and topography of Oxford and seminar on the topography of the city: reading in courseware	Included British Sunday late lunch at the Folley riverside restaurant – group meal 2 Free wandering in Oxford i.e. Blackwell's Books, Ashmoleon museum etc
Day 3 Monday, October 19	9:30 am Bodleian Library tour, registration and induction ceremony	Seminar, Sasha with guest Dr. Kate Kennedy, OCLW, Wolfson College: <i>What is Life Writing?</i>

		Life Writing Reading in Courseware Welcome tea
Day 4 Tuesday, October 20	Bodleian tour with archivist and assessment of resources for individual papers	OCLW evening lecture
Day 5 Wednesday, October 21	Morning Seminar – Sasha Wolfson College Murdoch readings	Research afternoon and research meetings
Day 6 Thursday, October 22	Literary Oxford Tour I and debriefing	OCLW evening lecture
Day 7 Friday, October 23	Morning seminar - Sasha Naipaul readings	Late afternoon Literary Oxford tour II and debriefing
Day 8 Saturday, October 24	Research Day and Research Meetings	Research Day and Research Meetings
Day 9 Sunday, October 25	Field Trip to Bath- 11 am walking tour – Jane Austen's Bath – debriefing	Free afternoon could include Jane Austen Centre, Roman Baths, tea at Regency Room etc.
Day 10 Monday, October 26	Research morning and research meetings	British Culture and cookery – hands on lecture and dinner with Jericho Cooking School 5pm – Group dinner 3
Day 11 Tuesday, October 27	Research morning and research meetings	Afternoon seminar – Sasha with guest lecturer Dr. Laura Marcus Autobiography Reading in courseware OCLW event Group dinner 4
Day 12 Wednesday, October 28	Farewell Breakfast and wrap up seminar	Return travel to Vancouver or stay in Oxford or independent travel

December 1st: submission of final assignment



Suite 2100  
515 W. Hastings St., Vancouver, BC  
Canada V6B 5K3

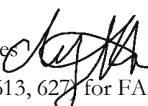
TEL 778.782.7914  
urban@sfu.ca

Meg Holden, Director  
Meg\_holden@sfu.ca  
TEL 778.782.7888

**MEMORANDUM**

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**ATTENTION** Sean Zwagerman, Graduate Associate Dean      **DATE** 24 Aug 2021  
FASS

**FROM** Meg Holden, Director, Urban Studies  **PAGES** 1 + attachments  
**RE:** 2 graduate course proposals (URB 613, 627) for FASS GSC agenda

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The Urban Studies Steering Committee approved the following items to put to the FASS Graduate Steering Committee, as shown and attached.

- Graduate course proposal URB 613 Storyscapes: Decolonizing the city through arts and culture
- Graduate course proposal URB 627 Women in Cities  
(Both course proposals were approved by USSC Aug 13, 2021)

We appreciate the attention taken in reviewing these proposals and invite any and all questions and comments.



# New Graduate Course Proposal

Course Subject (eg. PSYC) <b>URB</b>	Number (eg. 810) <b>613</b>	Units (eg. 4) <b>4</b>
Course title (max. 100 characters) <b>Storyscapes: Decolonizing the City Through Arts and Culture</b>		
Short title (for enrollment/transcript - max. 30 characters) <b>Storyscapes</b>		
Course description for SFU Calendar (course descriptions should be brief and should never begin with phrases such as "This course will..." or "The purpose of this course is..." If the grading basis is satisfactory/unsatisfactory include this in the description) <b>Explores the colonialism embedded into the stories, landscapes, and systems of the North American city, and how Indigenous laws, stories, arts and culture hold keys to planning sustainable, equitable, decolonized cities. Grounded emphasis on Indigenous and non-Indigenous landscapes and planning institutions and practices in Vancouver.</b>		
Rationale for introduction of this course <b>Regularize offering that has filled a curriculum gap in decolonizing approaches to Urban Studies for the past two years.</b>		
Term of initial offering (eg. Fall 2019) <b>Fall 2022</b>	Course delivery (eg. 3 hrs/week for 13 weeks) <b>4 hrs/week for 13 weeks</b>	
Frequency of offerings/year <b>1</b>	Estimated enrollment per offering <b>16</b>	
Equivalent courses (courses that replicates the content of this course to such an extent that students should not receive credit for both courses) <b>none</b>		
Prerequisite and/or Corequisite <b>none</b>		
Criminal record check required? <input type="checkbox"/> Yes if yes is selected, add this as prerequisite		Additional course fees? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Campus where course will be taught <input type="checkbox"/> Burnaby <input type="checkbox"/> Surrey <input checked="" type="checkbox"/> Vancouver <input type="checkbox"/> Great Northern Way <input type="checkbox"/> Off campus		
Course Components * <input type="checkbox"/> Lecture <input checked="" type="checkbox"/> Seminar <input type="checkbox"/> Lab <input type="checkbox"/> Independent <input type="checkbox"/> Capstone <input type="checkbox"/> _____		
Grading Basis <input checked="" type="checkbox"/> Letter grades <input type="checkbox"/> Satisfactory/ Unsatisfactory <input type="checkbox"/> In Progress / Complete		
Repeat for credit? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Total repeats allowed? <b>0</b> _____	Repeat within a term? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Required course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Final exam required? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Capstone course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Combined with a undergrad course? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No If yes, identify which undergraduate course and the additional course requirements for graduate students: <b>URB 413-4 submitted Fall 2021. Grad student requirements to be specified and will include additional readings, research writing and revising</b>		

\* See important definitions on the curriculum website.

## RESOURCES

If additional resources are required to offer this course, provide information on the source(s) of those additional resources.

Faculty member(s) who will normally teach this course <b>Kamala Todd</b>
Additional faculty members, space, and/or specialized equipment required in order to offer this course <b>Lyana Patrick</b>

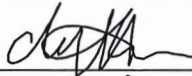
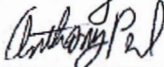
## CONTACT PERSON

Academic Unit / Program <b>URB</b>	Name (typically, Graduate Program Chair) <b>Yushu Zhu</b>	Email <b>yushu_zhu@sfu.ca</b>
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## ACADEMIC UNIT APPROVAL

A course outline must be included.

Non-departmentalized faculties need not sign


Graduate Program Committee <b>Meg Holden</b>	Signature 	Date <b>24 Aug 2021</b>
Department Chair <b>Anthony Perl</b>	Signature 	Date <b>24 Nov 2021</b>

## FACULTY APPROVAL

The course form and outline must be sent by FGSC to the chairs of each FGSC (fgsc-list@sfu.ca) to check for an overlap in content

Overlap check done?  YES

This approval indicates that all the necessary course content and overlap concerns have been resolved. The Faculty/Academic Unit commits to providing the necessary resources.

Faculty Graduate Studies Committee <b>Sean Zwagerman</b>	Signature 	Date <b>18 Oct, 2021</b>
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A library review will be conducted. If additional funds are necessary, DGS will contact the academic unit prior to SGSC.

## SENATE GRADUATE STUDIES COMMITTEE APPROVAL

Senate Graduate Studies Committee <b>Jeff Derksen</b>	Signature 	Date <b>December 8, 2021</b>
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### ADMINISTRATIVE SECTION (for DGS office only)

Library Check: \_\_\_\_\_  
 Course Attribute: \_\_\_\_\_  
 Course Attribute Value: \_\_\_\_\_  
 Instruction Mode: \_\_\_\_\_  
 Attendance Type: \_\_\_\_\_

If different from regular units:  
 Academic Progress Units: \_\_\_\_\_  
 Financial Aid Progress Units: \_\_\_\_\_

## ***URB613 Storyscapes: Decolonizing the city through Arts and culture***

### **Calendar Description**

Explores the colonialism embedded into the stories, landscapes, and systems of the North American city, and how Indigenous laws, stories, arts and culture hold keys to planning sustainable, equitable, decolonized cities. Grounded emphasis on Indigenous and non-Indigenous landscapes and planning institutions and practices in Vancouver.

### **Course Details**

Colonialism within the North American city has inscribed certain narratives and built forms onto Indigenous lands, while imposing genocidal legal and governance systems. Relying on harmful concepts like terra nullius and Doctrine of Discovery, urbanization has contributed to the erasure of pre-existing Indigenous laws, governance, knowledge systems, languages, etc. What are the transformative possibilities for planning when Indigenous cultures, languages, stories are once again visible throughout the city? Drawing on a variety of sources—including public art, video, and poetry—this class will explore the embedded assumptions and inequities within urban planning in Canada, and other ways of looking at/relating to the land in urbanized settings.

With an emphasis on Vancouver, traditional territories of the Musqueam, Squamish, and Tsleil-Waututh Nations, this course will pay close attention to the narratives and norms embedded into Vancouver's tangible and intangible cultural landscapes and planning approaches. The City's recent culture plan *Culture/Shift: Blanketing the City in Arts and Culture* will provide a guide to some ways Vancouver is attempting to decolonize. What are ways forward? What has been done and what can be done to make our cities and the ways we make decisions about them more reflective of Indigenous people's ways of knowing, shaping, and living in relationship with places? While critically examining the colonialism in our cities, this class will be rich with Indigenous voices to affirm that every North American city is an Indigenous City.

### **Grading**

Participation and attendance	10%
Leading discussion	10%
Your Story of Place	20%
Analyze/Decolonize	30%
Research paper	30%

### **Materials**

*Various sources, including video, poetry, heritage documents, neighbourhood plans, city strategies, and the like will be used throughout the course. Guest lectures will be announced at the beginning of the semester.*



## Weekly Schedule of Classes

**\*Note all written and multimedia resources are available or linked within the Canvas course envelope.**

### Week 1. Introduction – Stories

Your story of place: self-location. I will introduce myself and go over the basic course content, including assignments, format, and my teaching approach/style. We will set the tone for the respectful circle we will be creating together over the next few months. I will ask you to introduce how and where you situate yourself, your sense of place, and how you see your relationship with Vancouver, or the city you connect to the most. This can include your own origins, positionality, identity, etc. How do you know and relate to the land, how would you like to know the land?

View: Writing the Land

Indigenous Law: An introduction

### Week 2. The City is Land

Vancouver: Musqueam, Squamish, Tsleil-Waututh Territory. Very often the North American city is portrayed as a non-Native place, with little history before colonial settlement. The city's narratives, governance systems, and built environments perpetuate the dominance of western colonial culture and the ongoing displacement/erasure of the original Indigenous cultures. But, like all cities across this continent, Vancouver is, what I call, an Indigenous City. These are the traditional, ancestral, unceded territories of the Musqueam, Squamish, and Tsleil-Waututh Nations. What are the stories, languages, laws of these lands and waters, of the rights and title holders who have lived here for millennia? How can we see beyond the shallow view of the urban cultural landscapes and narratives, and the values they convey? Stories and other cultural expressions are a big part of deepening understanding of cities, and the land on which they were built. In this class we will hear from people of these lands, to emphasize that these are ancient lands rich with history and culture, laws and knowledge that far precede Vancouver, and think about what that means for planning and decision-making on Indigenous lands.

Required reading:

Maracle, Lee (2010) "Blessing Song", in *First Wives Club*.

Musqueam Declaration, 2018.

Squamish Nation, Our Culture.

Todd, Z. 2015. The city beyond your gaze.

View: Musqueam through Time

Tsleil-Waututh Nation "People of the Inlet"

Squamish Nation

### Week 3. The City is Story

Language, narrative and cultural landscapes. During this class we will look more closely at the dominant colonial narratives that have been embedded into Vancouver's cultural landscapes, images, and identity. What has been erased/written out of the story? What are the consequences of erasure? In

particular, how has the making of Vancouver impacted the original languages of these lands, hənq̓əmínəm̓ and Sk̓w̓x̓wú7mesh, and what does revitalizing the original languages mean for how people know and shape Vancouver? We will look at the importance and power of language in urban planning, such as mapping and naming, and how the story influences the public culture and identity of places and ideas of who has authority to make decisions.

Required reading:

Blood, N., Chambers, C., Donald, D., Hasebe-Ludt, E., Big Head, R. (2012) *Aoksisowaato'op: Place and Story as Organic Curriculum*.

View: Intangible Artist Feature: Ostwelve/Ronnie Dean Harris

Vancouver: City of Reconciliation

#### **Week 4. Cultural Planning**

Culture|Shift and making space for arts and culture. In 2019, the City of Vancouver approved a new cultural plan, *Culture|Shift: Blanketing the City in Arts and Culture*, which includes two other reports: *Making Space for Arts and Culture*, and the *Vancouver Music Strategy*. The plan emphasizes equity and access, and reconciliation and decolonization. In this class we will look at whether cultural policy and planning can help shape a more equitable, decolonized city. We will also look at the Auckland's arts and culture plan, Toi Whītiki.

Required reading: City of Vancouver, 2019. Culture|Shift  
City of Auckland. Toi Whītiki Strategic Action Plan.

#### **Week 5. Public Art**

Visibility and voice on the land. One major aspect of Vancouver's culture plan is "Musqueam, Squamish, and Tsleil-Waututh visibility and voice on the land", which relates to recognition and redress of colonial erasures. Public art and other cultural expressions in public space can be a powerful way to share stories and affirm Indigenous cultural continuity on the land. In this class we will explore how public art and other forms of visible culture might contribute to decolonizing, and addressing the invisibility and marginalization of many communities from dominant narratives and cultural landscapes. How is art in the public realm approved? What about non-sanctioned and "DIY" public expressions? Who gets to approve and decide for what can/can't be in public space?

Required reading: Dylan Robinson (2017) "Public Writing, Sovereign Reading: Indigenous Language Art in Public Space", *Art Journal*.

McKenna, 2018. Blanketing the city. Salish Sea Sentinel.

View: Acts of Resistance (MOV feature).

#### **Week 6. Music, Performance, Ceremony**

Song, dance, oratory. During this class we will talk about the City of Vancouver's Music Strategy, which was passed along with the culture plan. How can music and public performance help to disrupt dominant stories and public culture? What are the cultural traditions of song and performance

on these lands, and how have they been impacted by colonization? What are the dynamics of regulation and who has cultural space to perform? Please reflect upon the possibilities of sharing and experiencing culture that are not consumer based and corporate-sponsored, and questions of sanctioned/non-sanctioned public performance (eg. licenses and noise by-laws).

Required reading: City of Vancouver. *Vancouver Music Strategy*.

View: *Speak Of What You Know* by Ostwelve

Kevin Lee Burton's video "Nikamowin".

### **Week 7. Cultural Heritage**

Cultural landscapes, memory, and commemoration. In this class we will look more closely at heritage policy and narratives of history and conservation. There are shifts happening to decolonize the ways in which history is recorded, talked about, managed, and preserved, but heritage policy continues to valorize old buildings and colonial histories. Who makes heritage decisions? How are these conversations opening up? Before class please reflect upon what you think are the dominant heritage narratives and cultural landscapes of Vancouver, and how they influence planning and ideas about whose histories matter and what needs to be defended/preserved. We will also look at major arts and culture institutions--such as Museum of Vancouver (MOV), Museum of Anthropology (MOA), and the Vancouver Art Gallery (VAG), to explore ideas of ownership and dissemination of cultural knowledge.

Required reading: First Peoples' Cultural Council. Intangible Cultural Heritage Policy Paper "52 East Hastings"

Musqueam Teaching Kit

### **Week 8. Women, LGBTQ + Two-Spirit**

Safe, equitable, inclusive cities? While this course will weave diverse narratives throughout all conversations, with the recognition of intersectional experiences and identities, during this class we will focus on stories and experiences of women and LGBTQ+ and Two-spirit people, who are often overlooked and excluded in planning decisions and conversations. How do we create cities that are safe for all women and LGBTQ+ and Two-Spirit people, that reflect the truths of their lived experiences, contributions, needs, cultural brilliance? How seriously are cities taking the national crisis of missing and murdered Indigenous women and girls, violence and discrimination towards racialized women, ongoing violence and mistreatment towards LGBTQ+ and Two-Spirit people? What role do arts and culture have in helping bring about action? Can we see change reflected in urban planning and policy?

Required reading:

***Red Women Rising: Indigenous Women Survivors in Vancouver's Downtown Eastside.***

View: Home, Homelessness and the Culture in Between

Joshua Whitehead on Resistance, Revisionism and Resurgence

Smudge, Don't Judge

Scream, *by Weaves, featuring Tanya Taqag*

### **Week 9. Youth and Elders**

Who speaks, who listens? Very often youth are treated as "citizens-in-waiting" with various levels of surveillance, policing and barriers within their everyday lives, and no meaningful voice in decision-making. The ongoing impacts of residential schools, which seriously impacted youth-Elder relationships, and colonial practises of age segregation have contributed to the erosion of youth-Elder cultural knowledge transfer, with Elders often shut away among their own age groups. What are the consequences of this separation, and of dominant ideas about what youth and Elders have to offer? How can arts and culture provide ways for youth and Elders to see their own voices, experiences, and aspirations reflected in their urban environment and everyday lives? What are other cultural narratives about the importance of youth and Elder voices and cross-generational relationships?

Required reading: Vancouver. 2018. Places for People: Child and youth centered engagement summary.

View: "hi:yay'əs: A Dialogues Summit on Strengthening Relations" 2014.

Follow the Eagle, Our City Our Voices.

vancouveryouth.ca ;

### **Week 10. Well-Being City**

Sustainability, accessibility, health, food. The City of Vancouver has created many initiatives over the past few years to create a healthy, sustainable city -- such as Greenest City Strategy, Healthy City Strategy, and a Food Policy. In this class we will look at these kinds of approaches and whether they are inclusive of diverse communities, voices, experiences. Do they transform or replicate colonial systems and ways of living? Do they meaningfully include Indigenous people, knowledge, needs? How can cultural perspectives and expressions help to widen understandings of what a healthy, sustainable city means, and who needs to be leading these conversations?

Required reading: The Executive Summary of Tsleil-Waututh Nation's *Assessment of the Transmountain Pipeline and Tanker Expansion Proposal*.

TWN Sacred Trust.

City of Vancouver, Greenest City Action Plan.

City of Vancouver, Vancouver's Food Strategy.

City of Vancouver, Healthy City Strategy.

View: Indigenous Plant Diva.

Land Grab? Indigenous plant foraging protocols, relationship, and responsibilities

### **Week 11. Time and Space: Urban cosmologies**

Indigenous futurisms, sovereignty, and continuity. Across these lands, Indigenous people have diverse concepts and knowledge of space and time and cosmology. As much as the land matters, so also do imaginings and stories about our relationships to stars and the great beyond. As such, Indigenous people are actively involved in carrying on these important conversations and relationships through all kinds of technologies and platforms. How can other spaces, including virtual spaces, further augment stories and conversations related to land, sovereignty, responsibilities and possibilities? How can these technologies communicate important teachings, laws, remedies for urban planning and how we as humans conduct ourselves on the land and with our relations?

Required reading:

Morin, Courteney (2019) "Screen Sovereignty: Indigenous Matriarch 4 Articulating the Future of Indigenous VR", in *BC Studies*, no. 201, Spring 2019.

LaPensée, Elizabeth, *Indigenously-Determined Games of the Future*.

View: IM4 website; Thunderbird Strike Game.

### **Week 12-13. Making Storywaves: Transforming urban planning**

Reflections, presentations and wrap-up

#### **Supplementary Readings**

Armstrong, J. (2017). Land Speaking. In S. McCall, D. Gaertner, D. Reder, G. Hill (Eds.), *Read, listen, tell: Indigenous stories from Turtle Island*, Wilfred Laurier University Press.

Gilio-Whitaker, D. (2018, November 14). *Settler fragility: Why settler privilege is so hard to talk about*. Beacon Broadside. <https://www.beaconbroadside.com/broadside/2018/11/settler-fragility-why-settler-privilege-is-so-hard-to-talk-about.html>

Hayden, K., Pasternak, S., et al. (2019). *Land Back: A Yellowhead Institute Red Paper*. Toronto, ONT: Yellowhead Institute.

Robinson, D. (2015). Reconciliation Relations. *Canadian Theatre Review* 161, 60-63. <https://www.muse.jhu.edu/article/567441>.

Todd, K. (2017). Truth-telling: Indigenous perspectives on working with municipal governments. <https://parkboardmeetings.vancouver.ca/files/REPORT-TruthTelling-IndigenousPerspectivesOnWorkingWithMunicipalGovernments-2017.pdf>.

Wilson, J., & Nelson-Moody, A. (Tawx'sin Yexwulla). (2019). Looking Back to the Potlatch as a Guide to Truth, Reconciliation, and Transformative Learning. *New Directions for Teaching and Learning*, 2019(157), 43-57. <https://doi.org/10.1002/tl.20329>.

# New Graduate Course Proposal

Course Subject (eg. PSYC) <b>URB</b>	Number (eg. 810) <b>627</b>	Units (eg. 4) <b>4</b>
Course title (max. 100 characters) <b>Women in Cities: A Critical Intersectional Perspective</b>		
Short title (for enrollment/transcript - max. 30 characters) <b>Women in Cities</b>		
Course description for SFU Calendar (course descriptions should be brief and should never begin with phrases such as "This course will..." or "The purpose of this course is..." If the grading basis is satisfactory/unsatisfactory include this in the description) <b>Gender and sexual politics are among the most significant - and least discussed - of the forces and processes that inform urban form and function, from the built environment, to law and policy, to cultural landscapes. Examines how gender and sexuality shape urban life, from the body to City Hall.</b>		
Rationale for introduction of this course <b>Regularizing popular STT course due to instructor expertise and student demand.</b>		
Term of initial offering (eg. Fall 2019) <b>Fall 2022</b>	Course delivery (eg. 3 hrs/week for 13 weeks) <b>4 hours/wk for 13 weeks</b>	
Frequency of offerings/year <b>1</b>	Estimated enrollment per offering <b>15</b>	
Equivalent courses (courses that replicates the content of this course to such an extent that students should not receive credit for both courses) <b>na</b>		
Prerequisite and/or Corequisite <b>na</b>		
Criminal record check required? <input type="checkbox"/> Yes if yes is selected, add this as prerequisite		Additional course fees? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Campus where course will be taught <input type="checkbox"/> Burnaby <input type="checkbox"/> Surrey <input checked="" type="checkbox"/> Vancouver <input type="checkbox"/> Great Northern Way <input type="checkbox"/> Off campus		
Course Components * <input type="checkbox"/> Lecture <input checked="" type="checkbox"/> Seminar <input type="checkbox"/> Lab <input type="checkbox"/> Independent <input type="checkbox"/> Capstone <input type="checkbox"/> _____		
Grading Basis <input checked="" type="checkbox"/> Letter grades <input type="checkbox"/> Satisfactory/ Unsatisfactory <input type="checkbox"/> In Progress / Complete		
Repeat for credit? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Total repeats allowed? _____	Repeat within a term? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Required course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Final exam required? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Capstone course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Combined with a undergrad course? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No If yes, identify which undergraduate course and the additional course requirements for graduate students: <b>URB 423-4, submitted Fall 2021. Grad student requirements to be specified and will include additional readings, research writing and revising.</b>		

\* See important definitions on the curriculum website.



## RESOURCES

If additional resources are required to offer this course, provide information on the source(s) of those additional resources.

Faculty member(s) who will normally teach this course <b>Tiffany Muller Myrdahl</b>
Additional faculty members, space, and/or specialized equipment required in order to offer this course


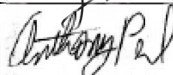
## CONTACT PERSON

Academic Unit / Program <b>Urban Studies</b>	Name (typically, Graduate Program Chair) <b>Yushu Zhu</b>	Email <a href="mailto:yushu_zhu@sfu.ca">yushu_zhu@sfu.ca</a>
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## ACADEMIC UNIT APPROVAL

A course outline must be included.

Non-departmentalized faculties need not sign


Graduate Program Committee <b>Meg Holden</b>	Signature 	Date <b>24 Aug 2021</b>
Department Chair <b>Anthony Perl</b>	Signature 	Date <b>24 Nov 2021</b>

## FACULTY APPROVAL

The course form and outline must be sent by FGSC to the chairs of each FGSC (fgsc-list@sfu.ca) to check for an overlap in content

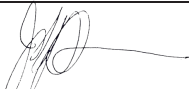
Overlap check done?  YES

This approval indicates that all the necessary course content and overlap concerns have been resolved. The Faculty/Academic Unit commits to providing the necessary resources.

Faculty Graduate Studies Committee <b>Sean Zwagerman</b>	Signature 	Date <b>26 October 2021</b>
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A library review will be conducted. If additional funds are necessary, DGS will contact the academic unit prior to SGSC.

## SENATE GRADUATE STUDIES COMMITTEE APPROVAL

Senate Graduate Studies Committee <b>Jeff Derksen</b>	Signature 	Date <b>December 8, 2021</b>
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### ADMINISTRATIVE SECTION (for DGS office only)

Library Check: \_\_\_\_\_  
 Course Attribute: \_\_\_\_\_  
 Course Attribute Value: \_\_\_\_\_  
 Instruction Mode: \_\_\_\_\_  
 Attendance Type: \_\_\_\_\_

If different from regular units:  
 Academic Progress Units: \_\_\_\_\_  
 Financial Aid Progress Units: \_\_\_\_\_

Dr. Tiffany Muller Myrdahl  
Email: [tmullerm@sfu.ca](mailto:tmullerm@sfu.ca)

### ***Women in Cities: A Critical Intersectional Practice***

#### **Course Description**

Cities are dynamic entities; myriad social forces and processes inform their design and development. Gender and sexual politics are among the most significant -and least discussed- of these forces. Gender and sexual politics underlie urban form and function, from the built environment, to laws and policies, to cultural and memorial landscapes. Yet, cities are often imagined to serve a universal user.

Taking a critical and intersectional approach to the relationship between cities and the intimate lives of their residents, this course examines the interplay between bodies and cities. An intersectional approach allows for an engagement with the many other dynamics – including colonialism and racism – that operate in conjunction with gender and sexuality. We use texts, multimedia, and other tools (such as safety audits and collaborative mapping) to ask how embodied experiences of gender and sexual identity and difference shape our perceptions of cities and the strategies aimed at addressing safety and inclusion. We explore, among other topics, the explicit and implicit ways that forms of gender and sexuality (as well as sex acts and gender expression) are promoted or policed, how cities take sexual and gender politics seriously already, and how cities can improve their policies and services.

#### **Course timing and format**

4-hour weekly seminar.

#### **Learning Outcomes**

1. Students will be introduced to key organizing concepts around which scholars understand and analyze the topic of "women in/and cities". Students will examine the rationale and implications of employing specific categories of analysis and conceptual frameworks.
2. Students will recognize the role of municipal government and what Canadian cities are (and are not) responsible for. Students will consider the multiple levels of governance that are at play in addressing the needs and demands of women in Canada and beyond.
3. Students will examine specific cases related to women in cities: from key issues like mobility and safety, to strategies and solutions like secure housing and equity lens policy. Emphasis will be on Canadian municipal policies and practices.
4. Students will learn and apply research and analytical skills to produce work that demonstrates cumulative understanding of the course themes and materials. When it is possible to organize a field experience, students will have the option to work on a project with an NGO focused on feminist municipal activism.



## **Grading**

### *Participation 10%*

Preparation, oral and written participation in seminar, participation in small-group exercises, commitment and contribution to seminar workspace.

### *Journal/reading responses 25%*

Written engagements with course texts.

### *Review project 35%*

Book review of one course text. The project requires additional research, including identifying select literature and models of book reviews and reading beyond the required course materials. Students will present the findings of their research and their review of the text in written and oral formats.

### *Peer review 10%*

Evaluate and provide constructive feedback on peer work following models provided.

### *Seminar facilitation 20%*

Presentation of key concepts from a weekly text. Design and facilitate seminar discussion related to text/s and presentation.

## **NOTES:**

This course is cross-listed as GSWS 423. There is a separate set of requirements for undergraduate students.

## **COURSE COMPONENTS**

*Notes about the sample list of selected readings: The weekly breakdown includes background and recommended readings that may not be included in the required texts. Some texts will be covered in multiple sections of the course. Many weeks will include a combination of academic texts and policy/grey literature to ground discussions of the cases under examination.*

### **Course overview (Weeks 1-2): "Women work for cities, but cities don't work for women"**

Sylvia Bashevkin, 2005, "Training a Spotlight on Urban Citizenship: The Case of Women in London and Toronto" *International Journal of Urban and Regional Research*, 29:1, 9-25.

Yasminah Beebeejaun, 2017, "Gender, urban space, and the right to everyday life" *Journal of Urban Affairs*, 39:3, 323-334.

Heather Dorries & Laura Harjo, 2020, "Beyond Safety: Refusing Colonial Violence Through Indigenous Feminist Planning" *Journal of Planning Education and Research* 40: 2, 210–219.

Toronto Women's City Alliance (TWCA), No date (2016 upload), "Municipal literacy toolkit"  
<http://www.twca.ca/resources/>

### **Foundations (Weeks 2-3): Women and gender, Public and private**

Lauren Berlant & Michael Warner, 1998, "Sex in Public" *Critical Inquiry*, 24:2, 547-566.

Delores Hayden, 1980, "What Would a Non-Sexist City Be Like? Speculations on Housing, Urban Design, and Human Work" *Signs*, 5:3, Supplement. S170-S187.

Leslie Kern, 2019, *Feminist City: A Field Guide*. BTL Press.

Katherine McKittrick, 2011, "On plantations, prisons, and a black sense of place" *Social & Cultural Geography* 12:8, 947-963.

Linda Peake & Martina Rieker, eds., 2013, *Rethinking Feminist Interventions into the Urban*. Routledge.

Ananya Roy, 2016, "What is urban about critical urban theory?" *Urban Geography*, 37:6, 810-823.

Inés Sánchez de Madariaga & Michael Neuman (eds), 2020, *Engendering Cities: Designing Sustainable Urban Spaces for All*. Routledge.

Leonie Sandercock & Ann Forsyth, 1992, "A Gender Agenda: New Directions for Planning Theory" *Journal of the American Planning Association*, 58:1, 49-59.

Carolyn Whitzman, et al (eds.), 2012, *Building Inclusive Cities: Women's safety and the right to the city*. Routledge.

### **Scales of governance (Weeks 3-4)**

Caroline Moser, 2012, "Mainstreaming women's safety in cities into gender-based policy and programmes" *Gender & Development*, 20:3, 435-452.

Caroline Moser, 2016, "Gender transformation in a new global urban agenda: challenges for Habitat III and beyond" *Environment & Urbanization*, 29:1, 221-236.

Brenda Parker, 2016, "Feminist Forays in the City: Imbalance and Intervention in Urban Research Methods" *Antipode*, 48: 5, 1337-1358.

Joanne Sandler & Anne Marie Goetz, 2020, "Can the United Nations deliver a feminist future?" *Gender & Development*, 28:2, 239-263.

### **Key questions 1: Safety (Weeks 5-7)**

Claire Hancock, 2016, "Feminism from the Margin: Challenging the Paris/*Banlieues* Divide" *Antipode*, 49: 3, 636-656.

Erika Sagert, April 2017, "Designing common spaces for women in supportive housing: A Practical Application of Intersectional Feminist Analysis" Produced for Atira Women's Resource Society, Professional Planning Project at UBC SCARP.

Elizabeth Sweet & Sara Ortiz Escalante, 2015, "Bringing bodies into planning: Visceral methods, fear and gender violence" *Urban Studies*, 52: 10, 1826-1845.

Carolyn Whitzman, 2008, "Community Safety Indicators: Are We Measuring What Counts?" *Urban Policy and Research* 26:2, 197-211.

### **Key questions 2: Mobility (Weeks 8-10)**

Gwen Kash, 2020, "Transportation professionals' visions of transit sexual assault: The problem of deproblematizing beliefs" *Transportation Research Part A*, 139: 200-216.

Anru Lee, 2017, "Gender, Everyday Mobility, and Mass Transit in Urban Asia" *Mobility in History* Volume 8, 2017: 85-93.

Amy Lubitow, JaDee Carathers, Maura Kelly & Miriam Abelson, 2017, "Transmobilities: mobility, harassment, and violence experienced by transgender and gender nonconforming public transit riders in Portland, Oregon" *Gender, Place & Culture*, 24:10, 1398-1418.

Gabrielle Peters, November 2019, "Submission to the B.C. Government on Accessibility Legislation" Broadbent Institute,  
[https://d3n8a8pro7vhmx.cloudfront.net/broadbent/pages/57/attachments/original/1575399768/Submission to BC Government on Accessibility Legislation.pdf?1575399768](https://d3n8a8pro7vhmx.cloudfront.net/broadbent/pages/57/attachments/original/1575399768/Submission%20to%20BC%20Government%20on%20Accessibility%20Legislation.pdf?1575399768)

### **Key questions 3: Decision-making (Weeks 11-12)**

Lucile Biarrotte, Oct 2016, "Feminism and planning: influences and ambiguities" Worldwide emergence and spread of urbanism initiatives dedicated to women's empowerment. *Engendering Habitat III*, Gender- STE, Madrid, Spain. hal-01385248

Fran Klodawsky *et al*, 2016, "The City Will Be Ours: We Have So Decided" *ACME: An International Journal for Critical Geographies*, 15:2, 309-329.

Margaret McDonald *et al*, March 2014, "An Evaluation of the Equity and Inclusion Lens Training Program at the City of Ottawa". Prepared for The Project Coordinating Committee of the SSHRC "Intersectionality in Practice" Research Partnership Initiative at the University of Ottawa.

### **Key questions 4: Smart cities? (Week 13)**

Ryan Burns & Max Andrucki, 2020, "Smart Cities: Who Cares?" *EPA: Economy and Space*, DOI: 10.1177/0308518X20941516.

Ayona Datta, 2016, June 9, "Three big challenges for smart cities and how to solve them" *The Conversation*, <https://theconversation.com/three-big-challenges-for-smart-cities-and-how-to-solve-them-59191>

Daniella Fergusson, Spring 2020, "Artificial Intelligence & Urban Planning" *Planning West*, 12-15.