

UBC Curriculum Proposal Form Change to Course or Program

Category: 1

<p>Faculty: Education Department: Curriculum and Pedagogy Faculty Approval Date: Effective Session (W or S): Effective Academic Year:</p>	<p>Date: March 4th, 2021 Contact Person: Dr. Shannon Leddy Phone: 604-822-9069 Email: shannon.leddy@ubc.ca</p>
<p>Proposed Calendar Entry:</p> <p>EDCP 546 (3) <i>Indigenous Visual Expression as Pedagogy</i></p> <p>Pedagogical implications of Indigenous art making and visual expression both for Indigenous peoples and for non-Indigenous viewers and consumers through the lenses of misrepresentation, self-representation, and auto-pedagogical potential and practice.</p>	<p>URL: None</p> <p>Present Calendar Entry: N/A</p> <p>Type of Action: course regularization/new course</p> <p>Rationale for Proposed Change: There remains a critical need for graduate courses in our Faculty with an Indigenous focus. Indeed, this course may also be of interest to students in the Faculty of arts as well, particularly those interested in Indigenous studies, museum studies, and public pedagogies. Further, few courses are currently offered that focus specifically on Indigenous pedagogies. Finally, the course assists the Department of Curriculum and Pedagogy in meeting the goals of our faculty and department strategic goals, as well as the goals of UBC's Indigenous Strategic Plan. Indigenous Visual Expression as Pedagogy offers students insight into Indigenous pedagogies linked to cultural and political material culture and art making practices and serves as a mechanism for decolonizing curriculum by exploring the history of display practices for Indigenous material culture, definitions of art, modernity, and the politics inherent in how these discourses are informed. Indigenous art, in this context, is viewed as a radical act of self-expression that challenges historic misrepresentation through self-representation. In this course we engage in a process of phenomenological art inquiry, reading the art as text, developed as part of Dr. Leddy's dissertation research. This course has now run in three terms (W 2 2019, S2 2020, and W2 2020) so this application is for course regularization.</p> <p><input type="checkbox"/> Not available for Cr/D/F grading (undergraduate courses only) (Check the box if the course is NOT eligible for Cr/D/F grading and provide the rationale for this below. Note: Not applicable to graduate-level courses.)</p> <p>Rationale for not being available for Cr/D/F: The default is that undergraduate courses are offered for Cr/D/F unless there is a significant reason as to why it should not be so.</p> <p><input type="checkbox"/> Pass/Fail or <input type="checkbox"/> Honours/Pass/Fail grading</p>

	(Check one of the above boxes if the course will be graded on a P/F or H/P/F basis. Default grading is percentage.)
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EDCP 546

Indigenous Visual Expression as Pedagogy

Instructor: Dr. Shannon Leddy

Office Hours: please email for a Zoom appointment

Contact: (604) 822-6869

email: shannon.leddy@ubc.ca

Course Description

This course explores the pedagogical implications of Indigenous art making and visual expression (everything from mask making, to painting to performance art), both for Indigenous peoples themselves, and for non-Indigenous viewers and consumers. The story of Indigenous visual expression arcs from before contact through to the present, so we begin with looking at the history of display practices and their impact on our understandings of art and material culture, of representation, misrepresentation, and self-representation (Lonetree, 2012; Ki-Ke-In, 2013). We will examine art making as auto-pedagogical, in that Indigenous makers learn as they go, about themselves, their own culture, and their relationship with the world (Anthes, 2015; Nicolson, 2013). For the rest of us, Indigenous visual expression provides a pedagogy as we learn to view art as text, and employ a process of phenomenological inquiry that provokes dialogue leading to better understanding (Leddy, 2014). Throughout the entirety of our examination of this topic, we will be working towards developing decolonial literacies that will support ourselves as teachers as we support our students in their learning.

Course Rationale

This course is designed to serve as an elective complement to those engaged in graduate studies in the Faculty of Education. It provides an opportunity to engage with Indigenous ways of knowing, grappling with Indigenous content in curriculum, and enhancing praxis in incorporating new and decolonized understandings of Canada into our work in classrooms and with students. Particular emphasis is placed on Indigenous pedagogies in this course, including a focus on relational thinking, experiential learning, an student lead inquiry.

Course Objectives

The course aims to develop deep understanding related to Indigenous visual expression as it relates to Indigenous education and pedagogies. In this course students will:

- Develop understandings about what we mean when we say Indigenous or Aboriginal art, connecting to the past, present, and future, and through exploring both Indigenous and Western perspectives;
- Explore the political nature of art production, exhibition, and

consumption; in particular, how colonialism and globalization impact our understanding of Indigeneity;

- Develop the skills necessary to engage in meaningful dialogue with Indigenous arts and artists to inform more holistic approaches to teaching practices and to support intellectual decolonization.

Academic Integrity and Attendance:

Please refer to the link below for a complete look at the policy on academic integrity: <https://www.universitycounsel.ubc.ca/files/2015/08/policy85.pdf>. Honesty and hard work is expected of all students at UBC, and plagiarism is taken very seriously. Attendance is also an important aspect of success in this course, and forms part of your evaluation. All students are expected to arrive at class on time, and prepared to learn. This means that all assigned readings must be completed before class. Personal appointments should be arranged so that they do not conflict with class time. Unexpected absences (due to illness or bereavement, for example) should be reported as soon as possible. Students are responsible for all work they miss while away, unless an alternate arrangement is reached with your instructor. Please see the link below for specific policies: <http://teach.educ.ubc.ca/students/policies-and-guides/teacher-education-program/>

Respect and Inclusion

The Faculty of Education is committed to creating a respectful workplace and learning environment that supports inclusion based on the principles of equity, diversity, and social justice in order to create an educational and employment environment that supports our community members' full participation. This also includes providing accessible, usable, and welcoming spaces for faculty, staff, students, and visitors with disabilities, members of racialized communities, Indigenous people, trans, two-spirit and gender-diverse people, regardless of their age, sexual orientation, social status, religion, ethno- linguistic, nationality and citizenship status.

Our learning environments are inclusive of gender identity, gender expression, sex, race, ethnicity, class, sexual orientation, ability, age. Students, instructors, visitors, and readings/media in Education courses may raise controversial issues. Learners and educators expect to be treated respectfully at all times and in all interactions. Non-sexist, non-racist, non-homophobic, non-transphobic and non-heterosexist language is expected in Faculty of Education class discussions and course assignments. You may also email your instructor with your name and pronoun and how you would like these to be used.

Academic Accommodation - Access and Diversity

In accordance with the UBC Policy which states: "The University of British Columbia recognizes its moral and legal duty to provide academic accommodation ... The University must remove barriers and provide opportunities to students with a disability ... Provision of academic accommodation shall not lower the academic standards of the University." Students with a disability who would like to have academic accommodation should register with the UBC Centre for Accessibility as soon as soon as possible: <https://www.universitycounsel.ubc.ca/files/2010/08/policy73.pdf>

Academic Integrity

The integrity of academic work depends on the honesty of all those who work in this environment and the observance of accepted conventions concerning such practices as acknowledging the work of others. Plagiarism and other forms of academic misconduct are taken very seriously at UBC, whether committed by faculty, staff or students. You should be aware of the sections of the University Calendar that address academic misconduct:

<http://www.calendar.ubc.ca/Vancouver/index.cfm?tree=3,54,111,959> and of the university's website on scholarly integrity: <http://help.library.ubc.ca/planning-your-research/academic-integrity-plagiarism/> . The UBC library also has a useful webpage on plagiarism and how to avoid it: <http://help.library.ubc.ca/planning-your-research/academic-integrity-plagiarism/> If you have questions or concerns about any of these policies or conventions in relation to how they apply to the work you do in this course, please discuss them with your instructor.

Statement for International Students

During this pandemic, the shift to online learning has greatly altered teaching and studying at UBC, including changes to health and safety considerations. Keep in mind that some UBC courses might cover topics that are censored or considered illegal by non-Canadian governments. This may include, but is not limited to, human rights, representative government, defamation, obscenity, gender or sexuality, and historical or current geopolitical controversies. If you are a student living abroad, you will be subject to the laws of your local jurisdiction, and your local authorities might limit your access to course material or take punitive action against you. UBC is strongly committed to academic freedom, but has no control over foreign authorities please visit (<http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,33,86,0>) for an articulation of the values of the University conveyed in the Senate Statement on Academic Freedom). Thus, we recognize that students will have legitimate reason to exercise caution in studying certain subjects. If you have concerns regarding your personal situation, consider postponing taking a course with manifest risks, until you are back on campus or reach out to your academic advisor to find substitute courses. For further information and support, please visit: <https://academic.ubc.ca/support-resources/freedomexpression>

COURSE ASSESSMENT

Assessment for all assignments will be completed and expressed in raw marks (i.e. percentages). The following operational definition of letter grade categories will be used to calculate final course grades as described in the University of British Columbia Calendar.

Grading Scale

Percentage (%)	Grade
90-100	A+
85-89	A
80-84	A-
76-79	B+
72-75	B
68-71	B-
0-67	F (Fail)

BREAKDOWN OF COURSE GRADE:

Weight	Assignment	Due Date	Description
20%	Attendance & Participation	Ongoing	<i>Contributions to class discussions, evidence of engagement with readings, and regular attendance</i>
30%	Reflective Log	TBD	<i>Minimum of six reflections on readings and/or classroom discussion</i>
20%	Student-led Discussion of a Course Reading	To be determined by students in conjunction with the instructor	<i>Oral presentation of one article</i>
30%	Final Project - Phenomenological Art Inquiry Document	TBD	<i>See description below</i>
100%			

Reflective Log:

Students will create a reflective to chart their responses and reactions to the course readings, guest speakers, activities, or classroom discussions. The journal need not be elaborate, but you may find it useful to track your thoughts and progress as you go, particularly in relation to **shifts in your understanding of Indigeneity, Indigenous art, and the tension between Indigenous and Western thinking**. A minimum of **six** separate articles/topics must be addressed, and each reflection should be approximately two pages (double-spaced) in length (**total minimum length of 12 pages**). Students are expected to write academic quality work, adhering to APA style for citations and references. It is expected that portions of this log will inform your final project – just be sure to cite yourself. (**worth 30 marks – 5 marks per reflection**)

Student-Led Discussion:

On the first day of this seminar you will be asked to sign up to present one reading. This presentation should include a short synopsis or the reading, and an activity, on-line resource, or set of discussion questions that will stimulate dialogue about the article amongst the class. Particular attention should be paid to the politics of each article concerning art production, display, and consumption, especially in relation to the influences of colonialism and globalization. Please plan for this to take between **45-60 minutes**. Consider using the following formula to guide your presentation: 15-20 minutes for **article summary and main points**; 15-20 minutes to **introduce a related resource** (film, object, additional reading) that added to your consideration of this article; 15-20 minutes to **facilitate a group discussion** around a few central questions. (**worth 20 marks**)

Final Project – Phenomenological Art Inquiry Document:

One of the key goals of this course is to develop decolonial literacies – ways of thinking about and discussing Indigeneity and the impact of colonialism in Canada. For your final project, you are asked to **create a document that reflects the process of phenomenological art inquiry with a work of art by an Indigenous artist**. This document may be a written essay, a video essay, or a student proposed mode of expression (pending discussion with your instructor). It may be helpful to students to **consider the artwork chosen as a subject**, rather than as an object, in order to facilitate a more dialogic inquiry. **There will be several opportunities to practice** working in this way as a class over the course of the term.

Your work should:

- a) reflect engagement with course readings and discussions;
- b) provide details about the artwork you have chosen to engage with;
- c) chart the process of your phenomenological inquiry, addressing each of the five questions (what do I notice, what associations does it bring up for me, what do I like, what do I dislike, what do I need to learn); and

d) provide discussion of how this work contributes to your understandings of decolonization and/or reconciliation, and/or self-determination.

Students who prefer to write a paper will submit between 2500-3000 words, adhering to APA style, and include references (additional to word count).

Students who prefer to create a video essay will need to create between 10-15 minutes of video, and include spoken elements that illuminate their thinking.

(Due date TBD) (30 Marks)

Busy Hands

A lot of learning happens when we are engaged in collective activities with others, and often, having busy hands can deepen our attention and ability to listen. In many Indigenous families, learning to perform different family and community skills and tasks happens at the knees of our Elders, and our learning extends beyond the apparent curriculum to deeper lessons on what it means to be a good community member and live a good life – it is an experiential pedagogy tied to lived experience. Each week we will take some time during class to learn and practice various forms of art making. Materials for instructor led activities will be provided. Students are also encouraged to share their art making practices with the class as well and can work with the instructor to ensure that materials are provided for these activities as well.

EDCP 546 - COURSE READINGS

Representation, Misrepresentation (Weeks 1 - 3)

Ames, M. M. (1992). How anthropologists stereotype other people. In *Cannibal tours and glass boxes: The anthropology of museums*. UBC Press. 49-69

Ames, M. M. (2010). The definition of native art: The case of Willie Seaweed. In *Cannibal tours and glass boxes: The anthropology of museums*. UBC Press. 70-76.

Ames, M. M. (2010). Museums in the age of deconstruction. In *Cannibal tours and glass boxes: The anthropology of museums*. UBC Press. 151-168.

Clifford, J. (2008). On collecting art and culture. *The predicament of culture: twentieth-century ethnography, literature, and art*, 215-229.

Self-Representation (Weeks 4 – 8)

Cardinal-Schubert, J. (2004). Flying with Louis. *Lee-Ann Martin (ed.), Making a Noise*, 26-49.

Crosby, M. (2018). Making Indian art “modern”. Retrieved from:
<https://vancouverartinthesixties.com/essays/making-indian-art-modern>.

Marker, M. (2011). Teaching history from an indigenous perspective: Four winding paths up the mountain. *New possibilities for the past: Shaping history education in Canada*, 97-112.

Martin, L. A. (2003). Wordplay: Issues of Authority and Territory. *Ed. Martin, Lee-Ann. Making a Noise: Aboriginal Perspectives on Art, Art History, Critical Writing, and Community. The Banff Centre: Co-published by the Banff International Curatorial Institute*, 102-107.

Tamati-Quennell, M. (2004). Shape shifting time travellers. *Ed. Martin, Lee-Ann. Making a Noise: Aboriginal Perspectives on Art, Art History, Critical Writing, and Community. The Banff Centre: Co-published by the Banff International Curatorial Institute*, 166-177.

Indigenous Visual Expression as Auto-pedagogical (Weeks 9 and 10)

Nicolson, M. (2015). A mark in the land. Ed. Taylor, D.H. *Me Artsy*. Douglas & McIntyre. 29-40.

Teekkens, S. (2015). Drumming 101. Ed. Taylor, D.H. *Me Artsy*. Douglas & McIntyre. 175-191.

Yahgulanaas, M.N. (2015). Haida Manga. Ed. Taylor, D.H. *Me Artsy*. Douglas & McIntyre. 230-240.

Pedagogical implications of Indigenous Visual Expression (Weeks 11 and 12)

Claxton, D. (2013). NWC on the up...load. In Townsend-Gault, C., & Kramer, J. (Eds.). (2013). *Native art of the Northwest Coast: a history of changing ideas*. UBC Press. 947-962.

Suggested Supplemental Readings:

Anthes, B. (2015). *Edgar Heap of Birds*. Duke University Press.

- Dion, S. D. (2007). Disrupting molded images: Identities, responsibilities and relationships—teachers and indigenous subject material. *Teaching Education, 18*(4), 329-342.
- Donald, D. (2019). 5 Homo Economicus and Forgetful Curriculum. *Indigenous education: New directions in theory and practice*, 103.
- Duncan, C. (1994). Art museums and the ritual of citizenship. In I. Karp (Ed.) *Exhibiting cultures: The poetics and politics of museum display*, 88-103. Smithsonian Institution.
- Haig-Brown, C. (2010). Indigenous thought, appropriation, and non-aboriginal people. *Canadian Journal of Education, 33*(4), 925-950.
- Kelly, V. (2010). Finding face, finding heart, and finding foundation: Life writing and the transformation of educational practice. *TCI (Transnational Curriculum Inquiry)*, 82-100.
- Leddy, S. (2014). Using Art to Open Post Colonial Dialogues with Pre-Service Teachers. *SFU Educational Review, 7*.
- Morin, P. (2013). Another one bites the dust: five short essays that basically say the same thing. In Reid, M.J. (Ed.). *Carrying on “Irregardless” : humour in contemporary northwest coast art*. Vancouver. The Bill Reid Gallery of Northwest Coast Art.
- Robertson, C. L. (2016). *Mythologizing Norval Morrisseau: Art and the colonial narrative in the Canadian media*. Univ. of Manitoba Press.
- Vowel, C. (2016). *Indigenous writes: A guide to First Nations, Métis, and Inuit issues in Canada*. Portage & Main Press.

EDCP 546 At a Glance

Date/Theme	Lecture/Activity	Reading/Leader
Week 1 Representation, Misrepresentation	-Introductions -Syllabus Review -Reading Sign-up -Ames Lecture	Ames, M. M. (1992). How anthropologists stereotype other people. In <i>Cannibal tours and glass boxes: The anthropology of museums</i> . UBC Press. 49-69
Week 2	-Phenomenological Art Inquiry	Ames, M. M. (2010). The definition

Representation, Misrepresentation	workshop (linked to Ames reading and the definition of Native Art) -explore https://indigenizinglearning.educ.ubc.ca .	of native art: The case of Willie Seaweed. In <i>Cannibal tours and glass boxes: The anthropology of museums</i> . UBC Press. 70-76. Ames, M. M. (2010). Museums in the age of deconstruction. In <i>Cannibal tours and glass boxes: The anthropology of museums</i> . UBC Press. 151-168.
Week 3 Representation, Misrepresentation	Viewing <i>Colours of Pride</i> (NFB) -explore https://v21artspace.com/pitt-rivers-museum	Clifford, J. (2008). On collecting art and culture. <i>The predicament of culture: twentieth-century ethnography, literature, and art</i> , 215-229.
Week 4 Self-Representation	Viewing <i>Man of Masks</i> (NFB)	Cardinal-Schubert, J. (2004). Flying with Louis. <i>Lee-Ann Martin (ed.), Making a Noise</i> , 26-49.
Week 5 Self-Representation	-explore https://moa.ubc.ca/educational-websites/	Crosby, M. (2018). Making Indian art “modern”. Retrieved from: https://vancouverartinthesixties.com/essays/making-indian-art-modern .
Week 6 Self-Representation	-explore https://umistapotlatch.ca/visite_virtuelle_intro-virtual_tour_intro-eng.php	Marker, M. (2011). Teaching history from an indigenous perspective: Four winding paths up the mountain. <i>New possibilities for the past: Shaping history education in Canada</i> , 97-112.
Week 7 Self-Representation	Viewing <i>Meet Beau Dick, Maker of Monsters</i>	Martin, L. A. (2003). Wordplay: Issues of Authority and Territory. <i>Ed. Martin, Lee-Ann. Making a Noise: Aboriginal Perspectives on Art, Art History, Critical Writing, and Community. The Banff Centre: Co-published by the Banff International Curatorial Institute</i> , 102-107.
Week 8 Self-Representation	Finish viewing Beau Dick Film	Tamati-Quennell, M. (2004). Shape shifting time travellers. <i>Ed. Martin, Lee-Ann. Making a Noise: Aboriginal Perspectives on Art, Art History, Critical Writing, and Community. The Banff Centre: Co-</i>

		<i>published by the Banff International Curatorial Institute, 166-177.</i>
Week 9 Indigenous Visual Expression as Auto-pedagogical	Viewing <i>Haida Modern</i> (Knowledge Network)	Nicolson, M. (2015). A mark in the land. Ed. Taylor, D.H. <i>Me Artsy</i> . Douglas & McIntyre. 29-40. Teekkens, S. (2015). Drumming 101. Ed. Taylor, D.H. <i>Me Artsy</i> . Douglas & McIntyre. 175-191.
Week 10 Indigenous Visual Expression as Auto-pedagogical	Finish viewing <i>Haida Modern</i> (Knowledge Network)	Yahgulanaas, M.N. (2015). Haida Manga. Ed. Taylor, D.H. <i>Me Artsy</i> . Douglas & McIntyre. 230-240.
Week 11 Pedagogical implications	Phenomenological Art Inquiry student presentations	Claxton, D. (2013). NWC on the up...load. In Townsend-Gault, C., & Kramer, J. (Eds.). (2013). <i>Native art of the Northwest Coast: a history of changing ideas</i> . UBC Press. 947-962.
Week 12 Final Thoughts	Completion of student presentations Closing Circle	



UBC Curriculum Consultation Report for Category 1 Curriculum Proposals.

This form should be stapled to the paper copy of the relevant curriculum change form.

Faculty: Education	Department: Curriculum & Pedagogy	Date: (dd mm yy) 19/04/2021
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Name of Course or Program: EDCP 546: Indigenous Visual Expression as Pedagogy
Identification Number:

Consultations:

List consultants, attach their signed memos, and include below your responses to any questions that they raised.

Name	Dept/School	Faculty
1. Jennifer Shapka	Counselling Psychology & Special Education	Education
Response: We support the proposal.		
2. Mona Gleason	Educational Studies	Education
Response: We support the proposal		
3. Daniel Justice	Institute for Critical Indigenous Studies	Arts
Response: We support the proposal.		
4. Robert Boushel	Kinesiology	Education
Response: We support the proposal		
4. George Belliveau	Language & Literacy Education	Education
Response: We support the proposal		
6.		
Response:		



UBC Curriculum Consultation Request

To:

Name: Dr. Jennifer Shapka	Date: March 15, 2021
Dept./School: ECPS	Faculty: Education

From:

Name: Samson Nashon	Dept./School: Curriculum & Pedagogy
Faculty: Education	Phone: 604-822-5315
E-mail: samson.nashon@ubc.ca	Fax: 604.822.4714

We are proposing curriculum changes for the following courses or programs as detailed on the attached form(s).

Course Number or Program Title: EDCP 546: Indigenous Visual Expression as Pedagogy

We anticipate that you may have some interest in this proposal and we would appreciate receiving your comments on this form.

PLEASE RESPOND NO LATER THAN:	March 29, 2021
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Response

- We support the Proposal. We have no interest in the proposal.
- We **DO NOT** support the Proposal (Reasons must be listed below or appended.).

Comments (Please type or print):

Based on our recent experiences with the Graduate Curriculum Committee at G+PS, we offer the following comment that may help save you time down the road:

The course syllabus does have an entry under Objectives, but the stated objectives do not seem to be outcomes of learning, but rather intentions of engagement and process. This will make it difficult for the GCC to decide if the academic activities and expected outcomes are appropriate and that assessment of achievement is reflected in those learning activities.

Respondent:

Name: Jennifer Shapka	Dept./School: ECPS
Faculty: EDUCATION	Phone/Fax: 2-5253

N. B. The originator should also send a copy of this form to the Head of the Department/School consulted.



UBC Curriculum Consultation Request

To:

Name: Dr. Mona Gleason	Date: March 15, 2021
Dept./School: Educational Studies	Faculty: Education

From:

Name: Samson Nashon	Dept./School: Curriculum & Pedagogy
Faculty: Education	Phone: 604-822-5315
E-mail: samson.nashon@ubc.ca	Fax: 604.822.4714

We are proposing curriculum changes for the following courses or programs as detailed on the attached form(s).

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Response

(X) We support the Proposal. () We have no interest in the proposal.

() We **DO NOT** support the Proposal (Reasons must be listed below or appended.).

EDST fully supports this course. The feedback below, provided by Dr. Margaret Kovach, is simply for consideration of the course author.

Comments (Please type or print):

- **An important course that provides an opportunity for an Indigenous holistic expression in pedagogy. A FoE graduate course with an Indigenous focus is welcome. A couple of thoughts for feedback:**
 - I noted an undergraduate grading rubric. At my previous university there were differing rubrics for graduate and undergraduate studies. This may not be the case at UBC?
 - Phenomenological inquiry: A phenomenological inquiry flows from a western intellectual tradition (which is fine); however, I wonder if Indigenous thought (as a pedagogical anchoring) could be more explicit in the course outline.
 - Readings: The reading list appears fulsome (although my assessment is limited given that this is not my area of expertise or scholarship). The entire list appears to be text-based readings. Given the focus of the course, I wonder if other forms of media might be integrated such as video presentation of an artist speaking about their work?



THE UNIVERSITY OF BRITISH COLUMBIA

- **Assignments:** In courses with an Indigenous focus I appreciate assignments that allow for oracy as in the Student-Led Discussion. I wonder if there is a possibility to explicitly ask that students bring a form of visual art (e.g., artwork, photography, performative piece) into this assignment as a prompt for discussion and dialogue.

Respondent:

Name: Mona Gleason and Margaret Kovach	Dept./School: EDST
Faculty: Professors	Phone/Fax:

N. B. The originator should also send a copy of this form to the Head of the Department/School consulted.



UBC Curriculum Consultation Request

To:

Name: Daniel Justice	Date: March 15, 2021
Dept./School: Institute for Critical Indigenous Studies	Faculty: Arts

From:

Name: Samson Nashon	Dept./School: Curriculum & Pedagogy
Faculty: Education	Phone: 604-822-5315
E-mail: samson.nashon@ubc.ca	Fax: 604.822.4714

We are proposing curriculum changes for the following courses or programs as detailed on the attached form(s).

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We anticipate that you may have some interest in this proposal and we would appreciate receiving your comments on this form.

PLEASE RESPOND NO LATER THAN:	March 29, 2021
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Response

We support the Proposal. We have no interest in the proposal.

We **DO NOT** support the Proposal (Reasons must be listed below or appended.).

Comments (Please type or print):

Respondent:

Name: DANIEL JUSTICE	Dept./School: CIS
Faculty: ARTS	Phone/Fax:

N. B. The originator should also send a copy of this form to the Head of the Department/School consulted.

Consultations:



UBC Curriculum Consultation Request

To:

Name: Dr. Robert Boushel	Date: March 15, 2021
Dept./School: Kinesiology	Faculty: Education

From:

Name: Samson Nashon	Dept./School: Curriculum & Pedagogy
Faculty: Education	Phone: 604-822-5315
E-mail: samson.nashon@ubc.ca	Fax: 604.822.4714

We are proposing curriculum changes for the following courses or programs as detailed on the attached form(s).

Course Number or Program Title: EDCP 546: Indigenous Visual Expression as Pedagogy

We anticipate that you may have some interest in this proposal and we would appreciate receiving your comments on this form.

PLEASE RESPOND NO LATER THAN:	March 29, 2021
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Response

() We support the Proposal. () We have no interest in the proposal.

() We **DO NOT** support the Proposal (Reasons must be listed below or appended.).

Comments (Please type or print):

This appears to be a very interesting course that provides valuable learning through engagement with Indigenous ways of knowing, the important work towards understanding and incorporating Indigenous content in curriculum and the powerful medium of art that can be applied for decolonized understandings of Canada in classrooms and with students.

Respondent:

Name: Robert Boushel	Dept./School: Kinesiology
Faculty: Education	Phone/Fax:

N. B. The originator should also send a copy of this form to the Head of the Department/School consulted.



UBC Curriculum Consultation Request

To:

Name: Dr. George Belliveau	Date: March 15, 2021
Dept./School: LLED	Faculty: Education

From:

Name: Samson Nashon	Dept./School: Curriculum & Pedagogy
Faculty: Education	Phone: 604-822-5315
E-mail: samson.nashon@ubc.ca	Fax: 604.822.4714

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Response

We support the Proposal. We have no interest in the proposal.

We **DO NOT** support the Proposal (Reasons must be listed below or appended.).

Comments (Please type or print):

In general, we support the proposal. However, members of our department curriculum committee and graduate advisory council offer the following points of feedback:

- 1) Consider adding additional sub-topics and supplementary readings to the course outline/schedule-at-a-glance.
 - Currently there are three main course topics listed - 1) mis/representation, 2) self-representation, and 3) Indigenous visual express as auto-pedagogical. I wonder if it would help to list a subtopic as each main topic is covered over 3, 5, and 2 weeks respectively. This will help to give a little more detail of what will be the focus for each week. I know we've seen other syllabi that include a little write-up or guiding questions for each week/topic - though this level of detail may not be necessary here.
 - It may also be helpful to list the supplementary readings in the course schedule at-a-glance as well. You could also replace dates with week 1, week 2, and so on.
 - Often there is more information in the weekly lecture/activity boxes and their relationship to the purpose of the course/course objectives

- 2) Account for blank boxes in the course outline



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- A few boxes are blank. Perhaps this is intentional — If so, maybe just a statement about this?

3) Reconsider use of personal pronouns in the curriculum change form.

- In the curriculum change form the course author uses the pronoun "I". Dr. Leddy could either use her name, or a citation of her work to support the rationale, or the information about this course being related to Dr. Leddy's dissertation work could be deleted.

4) Consider these other minor edits:

- Based on my five years in the Senate Curriculum Committee, I suggest that the course description could be edited slightly, as such:

~~This course explores the p~~ Pedagogical implications of Indigenous art making and visual expression both for Indigenous peoples ~~themselves~~, and for non-Indigenous viewers and consumers through the lenses of self-representation and misrepresentation, and for auto-pedagogical potential and practice ~~implications~~.

- Week 2 specifies PAI workshop, but probably should be written out as "Phenomenological Art Inquiry workshop".
- The final project is listed as a Phenomenological Art Inquiry Document in the Course Grade table, but the last two weeks in the schedule are listed as Phenomenological Dialogue Conversation presentations, and then Completion of Outstanding Presentations. Perhaps the word "outstanding" could be disambiguated or deleted. More importantly, clarify if these presentations are graded as something separate from handing in the Phenomenological Art Inquiry Document or the reading presentation. The course grade table says they will be presenting on a reading and the date is TBA, so it seems like the final presentations and the readings presentations are different.
- The rubric for grading is a UBC standard for Undergraduate course grading. Should probably come with a note about why it is used for a grad course.

Respondent:

Name: George Belliveau 	Dept./School: Language & Literacy Education
Faculty: Education	Phone/Fax:

N. B. The originator should also send a copy of this form to the Head of the Department/School consulted.



Budgetary Impact of Curriculum Proposals

From:

Date: March 17, 2021

Dept./School: Curriculum and Pedagogy	Faculty: Education
Phone: 604-822-5367	Fax:
E-mail: alan.jay@ubc.ca	

Curriculum change(s) that this form applies to:
(one form may be used for multiple changes with similar budgetary impact)

Creation of New Course: EDCP 546 Indigenous Visual Expression as Pedagogy

Indicate the budgetary impact or implications of the proposed curriculum changes and provide a brief explanation of additional resources, if required:

No budgetary impact or implications.

Select from one of the following two choices:

- NO. The Faculty does NOT require additional budget to implement the proposed curriculum changes.
- YES. Additional budget IS required to implement this curriculum change. A brief explanation is optional.

If YES, approval and signature of the Provost's office will be required before the proposal is presented to Senate. And if the UBC Library Curriculum Consultation form indicates that the proposal cannot be supported without additional resources, approval and signature of the University Librarian will also be required.

Signature of Dept. Head:

Smadeta (SAMSON NASHON)

Date: 20 APR 2021

Signature of Dean:
(required)

Blye W. Frank

Date: April 21, 2021

Signature of Provost:
(if additional budget is required)

Date: _____

Signature of University Librarian:
(if additional library budget is required)

Date: _____



UBC Library Curriculum Consultation

For new courses or programs, or substantial changes to existing ones, consultation with the Library is essential in the early planning stages and, ideally, two weeks should be given to complete this consultation form. The name of your librarian consultant may be found at: <http://directory.library.ubc.ca/librarianconsultants>. Please complete the top portion of the form and send it to the librarian consultant electronically.

To:

Name: Wendy Traas	Date: March 17, 2021
Library Branch/Division: Education	

From:

Name: Samson Nashon	Dept./School: Curriculum & Pedagogy
Faculty: Education	Phone: 604-822-5315
E-mail: Samson.nashon@ubc.ca	Fax:

We are proposing curriculum changes for the following courses or programs:

EDCP 546: Indigenous Visual Expression as Pedagogy
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This section to be completed by librarian:

Please indicate the effect in terms of library support, appending additional pages if necessary.

Library Service or Resource	Description of Effect (cost, etc.)
Instruction (e.g., classes with a librarian, tours, online resource guides, online tutorials, etc.)	Library instruction is not required for this course. Instructors may request librarian support for information literacy and bibliographic instruction by connecting with the Education Library.
Reference assistance (e.g., ongoing one-on-one help)	Students may make use of existing reference services to support their learning in this course.
Collections – required and recommended readings, course reserves	All required and suggested course readings are available through the Library or via open access sources. Requests for new course materials may be sent to the Education Library for consideration.
Collections – depth of the collection in	Ongoing collection development in this area will be

relevant areas	required. Instructors may recommend titles for purchase through the Education Library.
Collections – electronic resources required and licences (e.g., impact on simultaneous users, contract considerations)	No new eresources are required for this course at this time. Instructors may request new electronic resources from the Education Library.
Collaboration with other libraries, UBC or otherwise, if interdisciplinary program (consult with the other branches/libraries affected and include their comments with yours)	Education librarians will consult with the Xw7ixwa Library regarding support for collection development, instruction, and other resources to support this course.
Physical facilities (e.g., sufficient room for group work; in-library work, etc.)	Students may make use of existing physical facilities for individual or group work when libraries reopen to the public.
Other (specify)	

- Proposal has an impact on the Library and can be supported.
- Proposal cannot be supported without additional resources; see details above or appended.
- Proposal has no impact on the Library.

Signature: Wendy Date: April 23, 2021