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MEMORANDUM

ATTENTION Senate **DATE** January 15, 2026
FROM Dilson Rassier, Provost and Vice-President Academic, and Chair, SCUP **PAGES** 1/21
RE: Program Changes for the Master of Arts in English (SCUP 26-02)

At its meeting on January 14, 2026, SCUP reviewed and approved the program changes for the Master of Arts in English.

Motion: That Senate approve and recommend to the Board of Governors the program changes for the Master of Arts in English in the Department of English within the Faculty of Arts and Social Sciences, effective Fall 2026.

For Information:

The following items are included in this package and were approved by the Senate Graduate Studies Committee (SGSC) at their meeting on December 2, 2025, subject to approval by Senate:

- 1) Calendar Entry Change: Master of Arts in English
- 2) New Course: ENGL 825 Studies in the History, Theory and Practice of Research Creation
- 3) Course Change (units, description): ENGL 882 MA Project

C: Margaret Linley, Associate Professor and English Graduate Program Chair, Department of English
 Kate Slaney, Associate Dean, Graduate Postdoctoral Studies, FASS

Memo

Attention Mary O'Brien, Vice-Provost and Dean, Graduate Studies

From Kate. Slaney, Associate Dean, Graduate and Postdoctoral Studies, FASS

Subject Items for SGSC

Date October 16, 2025

Dear Mary,

The following items were approved by the Faculty of Arts and Social Sciences Graduate Studies Committee on October 10, 2025, and are forwarded to the Senate Graduate Studies Committee for approval. Please include them on the next SGSC agenda.

Please note that the Graduate Course Change for ENGL882 was received immediately following the regular FASS GSC meeting on October 10th, as it was intended to be included in the ENGL package but was inadvertently omitted and replaced in error. I have approved the course change by delegated authority. Thank you.

1 Department of Criminology

- a. Criminology Course Change: ~~CRIM 890~~
- b. ~~MALS Course Change ALS 601, 610, 615; withdrawn course ALS 603~~
To be effective for Summer 2026 or at the earliest possible effective term

2 Department of English

Calendar Change, Course ENGL 882 Change & New Course ENGL825 Proposal
To be effective for Fall 2026

3 Department of Philosophy

Course Change: ~~PHIL802, PHIL803, PHIL804, PHIL805, PHIL806, PHIL812, PHIL813, PHIL814, PHIL815, PHIL822, PHIL823, PHIL824, PHIL825, PHIL826, PHIL852, PHIL853, PHIL854, PHIL855, PHIL861, PHIL862, PHIL880~~
To be effective for Fall 2026

4 School of International Studies

~~Course Deletion: LAS 851, LAS 898~~

~~To be effective for Summer 2026 or at the earliest possible effective term~~

Please add these items for consideration at the next SGSC meeting. Thank you.

Sincerely,

A handwritten signature in black ink, appearing to be 'KSlaney', written in a cursive style.

Kathleen (Kate) Slaney
Associate Dean, Graduate and Postdoctoral Studies,
Faculty of Arts and Social Sciences
Simon Fraser University



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Memorandum _____

To: Kathleen (Kate) Slaney
Associate Dean, Graduate Postdoctoral Studies

Date: 9/22/2025

Cc: Ophelia Fu
Assistant to the Associate Deans

From: Margaret Linley
Associate Professor and English Graduate Program Chair

Re: Proposed Curriculum Revisions, English MA

The following program changes and additions, approved by the English Graduate Curriculum Committee and the Department of English, are forwarded to the Faculty of Arts and Social Sciences Graduate Studies Committee for approval. These curriculum items should be effective for Fall/26. Please include them on the next FASS GSC agenda.

Summary of Department of English Graduate MA Program proposed curriculum changes / additions:

1. MA Project (ENGL 882) change to 10 credits and defended
2. New Research Creation specialization in the MA
 - a. New Course for Research Creation Specialization
3. Reduction in number of required Print Culture-designated courses in the Print Culture specialization.

Margaret Linley
Associate Professor and Graduate Program Chair
Department of English
Simon Fraser University
8888 University Dr., Burnaby, B.C. V5A 1S6
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Calendar Entry Change for [English MA]

Summary of changes:

1. MA Project (ENGL 882) change to 10 units with external defence
2. Addition of a new Research Creation Specialization
 - a. New Course for Research Creation Specialization (ENGL 825)
3. Reduction in number of required PC-designated courses in the Print Culture Specialization

Rationale for change:

Rationale for change:

1. Change MA Project (ENGL 882) to 10 credits with external defence

Our English MA Project option currently requires students to take five regular graduate courses plus a research project. We are finding that students typically take two semesters to complete the project, one for intensive research and another for writing. We propose to bring students’ actual research practice in line with our MA project requirements by making the following changes:

- 1) increasing the credit units for the MA project;
- 2) reducing the number of required courses for the research option;
- 3) adding an external defence; and
- 4) submitting the project to the library.

The increase in the number of credit units from 6 to 10 will more accurately recognize the depth of research and critical engagement required for the MA research project. At the same time, reducing the number of courses by one, thereby decreasing regular course work units from 20 to 16, will expedite progress through the MA program. A public-facing defence conducted by the supervisory committee and an external examiner will ensure the rigour of the project and permit an opportunity for sharing the research. A defence requirement will also align our project option with GGR 1.7.2a and b. Submission to the library is consistent with GGR 1.10.4., and will enable the results of the research conducted to be available freely to the public. We expect that these proposed adjustments to the project option in our MA program will more aptly acknowledge and confirm the strength, authority, and robustness of our graduate students’ research.

2. Add English MA Specialization in Research Creation

The SFU Department of English has a rich and robust tradition in scholar/creative writers who have published an extensive corpus of research creation. Furthermore, some of the most exciting work in the humanities explores and elucidates research questions by means of creative practice. To draw on and develop these strengths and offer our MA students a rigorous and attractive specialization in this field, we have developed this new stream. This new specialization is modelled on our Print Culture specialization, which has been part of our MA program for more than two decades, and will have a new required core course, ENGL

825: Studies in the History, Theory and Practice of Research Creation. We have at least five faculty members well positioned to offer the new required course, and we expect that the course will be offered each spring term, allowing students to specialize in Research Creation or Print Culture. Additional course requirements (8 units for the course work option and 4 units for the project option) will be met by faculty designating their courses as either Research Creation or Print Culture. The GCC and Department of English view this as an exciting innovation for our curriculum, attractive to prospective MA students, aligned with the strengths and values of the department, and encouraged and sanctioned by SSHRC. For these reasons, the GCC has unanimously endorsed and the Department has approved this addition to our curriculum.

2.a. Add New course for RC Specialization

ENGL 825 - Studies in the History, Theory and Practice of Research Creation enables students to develop foundational knowledge and skills for advanced studies in Research Creation. The Research Creation specialization is modelled on the English Department’s Print Culture MA specialization, which also has a required core course. The Print Culture core course, Engl 820, is offered each fall. We expect that the new Research Creation course, Engl 825, will be offered each spring term, allowing students to specialize in Research Creation or Print Culture. We have at least five faculty members well positioned to offer this new required course. See attached sample course, with learning outcomes.

3. Reduce number of required PC-designated courses in the PC Specialization

The GCC has discussed and endorsed a change in the number of required courses to earn the Print Culture specialization: a reduction by one, from 16 to 12 units for the course work option and from 12 to 8 units for the project option. This means that the course work option will require the Print Culture core course, ENGL 820 Studies in Print Culture Theory (4 units), and an additional 8 units of print culture-designated courses. The project option will consist of ENGL 820 (4 units) and an additional 4 units of print culture-designated courses and ENGL 882 MA Project on print-culture (10). The reduction in number of required courses will still provide rigorous and focused training in print culture and book history, while allowing more flexibility for students and helping expedite them through the MA program. This change aligns requirements for the Print Culture specialization with our proposed new specialization in Research Creation. In both the coursework MA option and project-based MA option, students will be doing at minimum half their coursework in Print Culture. Our Print Culture specialization is not a certificate, and a specialization (as opposed to a certificate) does not have a minimum credit limit (though three courses of 12 units is recommended as a minimum). This change will enable students to gain specialized expertise in print culture and book history while also allowing more opportunities to explore other literary research interests.

Effective term and year:

Fall 2026

Will this change impact current students? If yes, what is the plan for current students?

No

Calendar Change: All deletions should be crossed out as follows: All additions should be marked in **bold font**. Do not use “to” and “from” sections.

English

Master of Arts

This master of arts (MA) program develops a critical awareness of English studies by offering students a range of courses across historical periods and critical/theoretical methods as well as opportunities to specialize in one of the department’s various areas of research strength.

Students have the additional possibility to specialize in print culture or research creation.

Specialization in Print Culture

The interdisciplinary study of book history and the politics of print culture (1700-1900), focusing on the changing role of printed texts in an emerging commercial society. Can be completed as a course option or a project option.

Specialization in Research Creation

The interdisciplinary study of the history, theories, methods, models and approaches of research creation, “an approach to research that combines creative and academic research practices and supports the development of knowledge and innovation through artistic expression, scholarly investigation, and experimentation” (SSHRC). Can be completed as a course option or a project option.

Admission Requirements

Applicants must satisfy the university admission requirements as stated in [Graduate General Regulation 1.3](#) in the SFU Calendar.

English Language Competence

English is the language of instruction and communication at the university. Accordingly, an applicant whose primary language is not English must demonstrate command of English sufficient to pursue graduate studies in the chosen field. Please refer to the [Graduate General Regulations \(1.3.3 English Language Competence\)](#) for minimum language requirements and

further information.

Note that the minimum English language test scores required for this program are higher than the minimum test scores accepted for entry into graduate studies at SFU. For details, visit the Department of English website.

Program Requirements

This program offers a course work option and a **research** project option, ~~with an optional specialization in print culture,~~ for a minimum of 32 units.

~~Course Work Option~~

Students must complete

ENGL 880 - Pro-seminar I (4)

ENGL 881 - Pro-seminar II (4)

and an additional ~~24~~ **16** graduate units

and requirements for one of the options below

Project Option

Students must complete

~~ENGL 880 - Pro-seminar I (4)~~

~~ENGL 881 - Pro-seminar II (4)~~

~~and an additional 20 graduate units~~

~~and a project~~

~~ENGL 882 - MA Project (6)~~

Coursework Option

An additional eight graduate units

**Research Project Option
ENGL 882 – MA Project (10)**

With either completion option students may choose a general program or to specialize in either Print Culture or Research Creation. Courses taken as part of either specialization may be applied towards the 16 additional graduate units as part of the program requirements.

Specializations**Print Culture specialization**

**ENGL 820 Studies in Print Culture Theory (4)
and four units of print culture-designated courses***

***Students in the Coursework Option complete an additional four units of print culture-designated courses**

Research Creation specialization

**ENGL 825 Studies in The History, Theory and Practice of Research Creation (4)
and four units of research creation-designated courses***

***Students in the Coursework Option complete an additional four units of research creation-designated courses**

Specialization in Print Culture

~~This specialization permits interdisciplinary specialization in the politics of print culture (1700–1900), focusing on the changing role of printed texts in an emerging commercial society. The print culture specialization can be done as either a course option or a project option.~~

~~Course Work Option~~~~Students must complete~~~~ENGL 820 [Studies in Print Culture Theory \(4\)](#)~~~~ENGL 880 [Pro seminar I \(4\)](#)~~~~ENGL 881 [Pro seminar II \(4\)](#)~~

~~and an additional 20 graduate units (at least 12 units of print-culture designated courses)~~

~~Project Option~~

~~Students must complete~~

~~[ENGL 820 - Studies in Print Culture Theory \(4\)](#)~~

~~[ENGL 880 - Pro-seminar I \(4\)](#)~~

~~[ENGL 881 - Pro-seminar II \(4\)](#)~~

~~and an additional 16 graduate units (at least 12 units of print-culture designated courses)~~

~~and a project~~

~~[ENGL 882 - MA Project \(6\)](#)~~

Other Information

Research Project

Research Projects will be defended before the supervisory committee faculty and an external examiner. Research Projects are examined per **GGR 1.7.2a and are required to be submitted to the Library no later than the end of the subsequent term after their successful examination.**

Program Length

~~Students in the course work option are expected to complete the program requirements in three terms. Students in the project option are expected to complete the program requirements in three to six terms. Students are expected to complete the program requirements in four terms.~~

NEW GRADUATE COURSE PROPOSAL

Course Subject (eg. PSYC) ENGL	Number (eg. 810) 825	Units (eg. 4) 4
Course title (max. 100 characters) Studies in the History, Theory and Practice of Research Creation		
Short title (for enrollment/transcript, max. 30 characters) Research Creation		
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. Max. 50 words) History, theoretical foundations and methodological approaches to research creation as a scholarly and creative practice in the field of writing and other cultural production. Students enrolled in the Research Creation specialization are required to take this course.		
Rationale for introduction of this course (if more space is required, add a separate page) This course enables students to develop foundational knowledge and skills for advanced studies in Research Creation. The Research Creation specialization is modelled on the English Department’s Print Culture MA specialization, which also has a required core course. The Print Culture core course, Engl 820 is offered each fall. We expect that the new Research Creation course, Engl 825, will be offered each spring term, allowing students to specialize in Research Creation or Print Culture. We have at least five faculty members well positioned to offer this new required course.		
Term of initial offering (eg. Fall 2019) Fall 2026	Course delivery (eg. 3 hrs/week for 13 weeks) 4 hrs/week for 13 weeks	
Frequency of offerings/year 1 offering/year	Estimated enrollment per offering 12	

EQUIVALENT COURSES

Courses that replicates the content of this course to such an extent that students should not receive credit for both courses. Please select the one that is most relevant.

<input type="checkbox"/> SEQUENTIAL COURSE [is not hard coded in the student information management system (SIMS).] Students who have taken (place relevant course(s) in the blank below (ex: STAT 603)) first may not then take this course for further credit.	<input type="checkbox"/> ONE-WAY EQUIVALENCY [is not hard coded in SIMS.] (Place relevant course(s) in the blank below (ex: STAT 603)) will be accepted in lieu of this course.	<input type="checkbox"/> TWO-WAY EQUIVALENCY [is hard coded and enforced by SIMS.] Students with credit for (place relevant course(s) in the blank below (ex: STAT 603)) may not take this course for further credit.

Does the partner academic unit agree that this is a two-way equivalency? YES NO

Please also have the partner academic unit submit a course change form to update the course equivalency for their course(s).

Prerequisite and/or Corequisite N/A	
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 checked="" type="checkbox"/> Burnaby <input type="checkbox"/> Surrey <input 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"/> Capstone <input type="checkbox"/> Practicum <input type="checkbox"/> Online <input type="checkbox"/> Other: _____	
Grading Basis <input checked="" type="checkbox"/> Letter grades <input type="checkbox"/> Satisfactory/ Unsatisfactory <input type="checkbox"/> In Progress / Complete	

* See important definitions on the curriculum website.

Repeat for credit? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Total completions allowed? 1	Repeat within a term? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Required course? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	Final exam required? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
Combined with an undergraduate course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, identify which undergraduate course and the additional course requirements for graduate students. Please include a copy of the undergraduate course outline and fill out the Equivalent Courses section above.		

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 Cornel Bogel, Steve Collis, Joanne Leow, Troy Sebastian, Clint Burnham
Additional faculty members, space, and/or specialized equipment required in order to offer this course

CONTACT PERSON

Academic Unit / Program English	Name (typically, Graduate Program Chair) Margaret Linley	Email mlinley@sfu.ca
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ACADEMIC UNIT APPROVAL

A course outline / syllabus is included

Non-departmentalized faculties need not sign


Graduate Program Committee Margaret Linley	Signature Margaret Linley	<small>Digitally signed by Margaret Linley Date: 2025.09.23 15:59:44 -07'00'</small>	Date 9/14/2025
Department Chair Stephen Collis	Signature 		Date 9/23/2025

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 Kate Slaney	Signature 	Date 10/14/2025
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A library review will be conducted. If additional funds are necessary, Graduate Studies will contact the academic unit prior to SGSC.

SENATE GRADUATE STUDIES COMMITTEE APPROVAL

Senate Graduate Studies Committee Mary O'Brien	Signature 	Date December 10, 2025
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ADMINISTRATIVE SECTION (for Graduate Studies 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: _____

ENGL 825: Studies in the History, Theory and Practice of Research Creation
Fall 2026 or Spring 2027
Dr. Cornel Bogle

This graduate seminar explores the intersection of scholarly research and creative practice, focusing on approaches that engage literature, print culture, and textuality. Research creation — a term developed largely within Canadian institutional contexts — is recognized and supported by the Social Sciences and Humanities Research Council (SSHRC) as an approach that integrates creative practice and academic research to generate and mobilize knowledge through artistic expression, scholarly investigation, and experimentation. Building on this definition and its Canadian historical roots, the course adopts a decolonial approach to research creation, examining how literary and creative textual practices can unsettle dominant academic paradigms, challenge colonial knowledge systems, and create space for alternative epistemologies. Students will investigate how storytelling, poetic refusal, and other forms of creative disruption function as methods of critique and knowledge-making. Drawing from literary theory, media studies, and decolonial, feminist, and critical race frameworks, students will analyze how form, genre, authorship, and audience shape the production and reception of research creation works. Seminars will combine theoretical readings, close textual analysis, peer workshops, and the development of students' own literary research creation projects. By centering text as both a creative and analytical medium, the course invites students to explore how language, form, and voice can operate as research tools, enabling them to experiment with genre, engage diverse publics, and imagine new modes of scholarly expression.

Learning Outcomes

By the end of the course, students will be able to:

1. Explain research creation as an interdisciplinary method, including its history of integrating creative practice with scholarly inquiry, particularly in the Canadian academic context.
2. Analyze theories of textuality critically from diverse perspectives and apply them to both academic and creative work.
3. Develop and articulate decolonial approaches to creative and scholarly work, and evaluate how alternative epistemologies can inform critical knowledge production.
4. Design and produce a research creation project that combines theoretical engagement with creative textual practice, demonstrating critical reflection, innovation, and scholarly rigour.
5. Provide and receive constructive feedback in respectful scholarly discussions through peer workshops on creative-critical works in progress.
6. Reflect critically on their own research creation practice, considering issues of form, genre, authorship, audience, and the ethical implications of knowledge-making.

Proposed Assignments

Critical Response Presentation (20%)

Each student will orally deliver a twenty-minute critical response to one week's readings, combining close textual analysis with critical synthesis. Presentations should summarize the key arguments across the texts, draw out points of tension or debate, and pose provocative questions

to spark seminar conversation. You are encouraged to experiment with form, integrating brief original writing, collage, or other creative gestures that put theoretical ideas under pressure or reframe them in unexpected ways. A polished two-page written response or handout must be submitted on the day of your presentation to anchor discussion and document your intervention.

Workshop Participation and Peer Feedback (20%)

Workshop participation is an ongoing component of the course. Over the semester, students will share works-in-progress and participate in structured peer workshops. Active engagement means reading and responding rigorously to classmates' projects, offering thoughtful written and oral feedback that attends to form, voice, and conceptual stakes, and showing evidence of integrating peer suggestions into your own revisions. At the end of term, you will submit a two- to three-page reflective statement describing how workshop dialogue shaped the evolution of your project and articulating your own approach to giving feedback within a collaborative creative-critical environment.

Midterm Creative Experiment (10%)

At the midpoint of the semester, students will submit a short creative experiment (1–2 pages or equivalent) that tests a formal strategy, voice, or conceptual approach they may pursue in their final project. This fragment may be exploratory, rough, or playful but should engage at least one theoretical or methodological idea from the course. You will share your work in class for feedback, using the session as an opportunity to reflect on your process and gather suggestions that may inform your project's direction. The experiment is meant to encourage risk-taking and give you space to try something bold before committing to your proposal.

Research Creation Proposal and Annotated Bibliography (20%)

Building on the creative experiment and the feedback received, students will submit a four- to five-page proposal articulating the aims and scope of your final research creation project. The proposal should clearly define the research question driving your work, describe its critical and creative components, and speculate about the formal strategies you plan to employ — such as lyric essay, hybrid text, collage, or other experimental approaches. An annotated bibliography of at least eight sources must accompany the proposal, demonstrating engagement with both scholarly literature and exemplary creative works. Each annotation should briefly summarize the source and explain its relevance to your project's conceptual and formal development.

Final Research Creation Project and Reflective Statement (30%)

Your culminating project will be an original work of literary research creation that brings together theoretical engagement and creative practice. Projects may take the form of a creative-critical essay, a cycle of poems with scholarly framing, a hybrid or experimental text, or another literary form approved by the instructor. The creative component must be accompanied by an eight- to ten-page reflective statement that situates the work within research creation theory, connects it to key course readings, and critically analyzes its formal decisions, conceptual stakes, and ethical considerations. During the final seminar session, you will present or perform an excerpt from your project, sharing it with the class as a public articulation of your research creation practice.

Weekly Schedule, Readings, and Discussion Notes

Week 1: Doing and Defining Research Creation

Focus: Institutional context, conceptual foundations.

Readings:

- Chapman, Owen, and Kim Sawchuk. “Research-Creation: Intervention, Analysis and ‘Family Resemblances.’” *Canadian Journal of Communication*, vol. 37, no. 1, 2012, pp. 5–26.
- Social Sciences and Humanities Research Council (SSHRC). “Definition of Research Creation.” *Social Sciences and Humanities Research Council*, 2025.
- Loveless, Natalie. *How to Make Art at the End of the World: A Manifesto for Research-Creation*. Duke UP, 2019, Introduction, pp. 1–22.

Guiding Questions:

- What does SSHRC’s definition make possible or foreclose?
- Chapman and Sawchuk offer four “family resemblances” — where might your own research fit?
- How does Loveless’s critique of academic time open space for slower, process-based scholarship?

Week 2: Theories of Text, Practice and Knowledge-Making

Focus: Situating creative practice as legitimate scholarly method.

Readings:

- Sullivan, Graeme. “Making Space: The Purpose and Place of Practice-Led Research.” *Practice-Led Research, Research Led Practice in the Creative Arts*, edited by Hazel Smith and Roger T. Dean, Edinburgh UP, 2009, pp. 41–65.
- Nelson, Robin. *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*. Palgrave Macmillan, 2013, Introduction, pp. 1–16.
- Christian, Barbara. “The Race for Theory.” *Cultural Critique*, no. 6, 1987, pp. 51–63.
- Zembylas, Michalinos. “Synergizing Critical Theory and Decolonial Approaches in Educational Philosophy and Theory.” *Educational Philosophy and Theory*, 2025, pp. 1–12.

Guiding Questions:

- What counts as “research” in these models, and who decides?
- Christian’s essay warns against theory becoming detached from lived experience — how might research creation answer this warning?

Week 3: Decolonial Methodologies and Storytelling

Focus: Situated, accountable, resistant research.

Readings:

- Smith, Linda Tuhiwai. *Decolonizing Methodologies: Research and Indigenous Peoples*. 2nd ed., Zed Books, 2012, Introduction, pp. 1–19.
- Simpson, Leanne Betasamosake. *Islands of Decolonial Love*. ARP Books, 2013, selections (3–4 stories/poems).
- Abel, Jordan. *NISHGA*. McClelland and Stewart, 2021, selections and process note.

Guiding Questions:

- What does it mean to “refuse” colonial epistemologies?
- How do Abel and Simpson turn archives and family stories into decolonial research sites?

Week 4: Feminist, Black, and Latinx Research Creation

Focus: Critical fabulation, autohistoria, poetic refusal.

Readings:

- Hartman, Saidiya. “Venus in Two Acts.” *Small Axe*, no. 26, 2008, pp. 1–14.
- Hartman, Saidiya. *Wayward Lives, Beautiful Experiments*. W. W. Norton, 2019, Introduction, pp. xiii–xxii.
- Anzaldúa, Gloria. “Tlilli, Tlapalli: The Path of the Red and Black Ink.” *Borderlands/La Frontera*, Aunt Lute Books, 1987, pp. 88–104.
- Alorme, Naomi. “‘I Dream of an Island’: Black Joy, Storytelling and the Art of Refusal — Creative Methodologies and Decolonial Praxis in Higher Education.” *Frontiers in Sociology*, 2025, pp. 1–12.

Guiding Questions:

- How does Hartman’s “critical fabulation” work as both method and story?
- Where do joy and refusal function as knowledge production?

Week 5: Autotheory and Poetic Inquiry

Focus: The self as a site of theory.

Readings:

- Nelson, Maggie. *The Argonauts*. Graywolf Press, 2015, pp. 3–36.
- Belcourt, Billy-Ray. *A History of My Brief Body*. Hamish Hamilton, 2020, first three essays.
- D’Agata, John, and Deborah Tall. “Introduction: The Lyric Essay.” *Seneca Review*, vol. 27, no. 2, 1997.

Guiding Questions:

- What does autotheory allow that conventional criticism cannot?
- How do Nelson and Belcourt balance vulnerability with analytic insight?

Week 6: Process, Risk, and Failure (Workshop #1)

Focus: Valuing process, generativity, and iteration.

Readings:

- Lamott, Anne. “Shitty First Drafts.” *Bird by Bird*, Anchor, 1994, pp. 21–27.
- Halberstam, Jack. *The Queer Art of Failure*. Duke UP, 2011, Introduction, pp. 1–24.

Activities:

- Workshop #1: Share midterm creative experiment for feedback.

Guiding Questions:

- How might failure itself be productive research?
- What risks did you take in your creative experiment?

Week 7: Intertextuality and Collage

Focus: Citation, archival encounter, relationality of texts.

Readings:

- Kristeva, Julia. “Word, Dialogue and Novel.” *Desire in Language*, Columbia UP, 1980, pp. 64–91.
- Philip, M. NourbeSe. *Zong!* Wesleyan UP, 2008, pp. 1–25 and “Notanda.”

Guiding Questions:

- How do collage and erasure function as critique?
- How do histories of intertextuality inform contemporary research creation methods?

Week 8: Performance, Voice and Positionality

Focus: Authorship, collaboration, and performance.

Readings:

- Barthes, Roland. “The Death of the Author.” *Image-Music-Text*, Hill and Wang, 1977, pp. 142–148.
- Trinh, T. Minh-ha. *Woman, Native, Other*. Indiana UP, 1989, pp. 6–33.
- Robinson, Dylan, et al. *nuyaml-ıl kulhulmx (Singing the Earth)*. Project documentation, online.
- Skawennati. *TimeTraveller™*. Episodes 1–2, online.

Guiding Questions:

- If the author is “dead,” what does this mean for research creation projects?
- How do collaborative or multimedia projects shift questions of authority and audience?

Week 9: Proposal Workshop (Workshop #2)

Focus: Refining project questions and bibliographies.

Reading:

- Borgdorff, Henk. “The Debate on Research in the Arts.” In *Sensuous Knowledge*, 2006, pp. 13–29.

Activities:

- Workshop #2: Peer review of proposals and annotated bibliographies.

Guiding Questions:

- Is your research question clearly articulated?
- How do your sources model the form or method you want to use?

Week 10: Performance and Storytelling as Research Creation

Focus: Embodied narrative, oral history, dramaturgy as method.

Readings:

- Conquergood, Dwight. “Performance Studies: Interventions and Radical Research.” *TDR*, vol. 34, no. 2, 1991, pp. 145–156.
- Pollock, Della. *Remembering: Oral History Performance*. Palgrave, 1998, Introduction, pp. 1–20.

- Nelson, Robin. *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*. Palgrave Macmillan, 2013, Chapter 1, “Principles,” pp. 17–40.
- Tuck, Eve, and C. Ree. “A Glossary of Haunting.” *Handbook of Autoethnography*, edited by Stacy Holman Jones, Tony E. Adams, and Carolyn Ellis, Left Coast Press, 2013, pp. 639–658.

Guiding Questions:

- How does performing knowledge shift what counts as research?
- What ethical tensions arise in telling stories that involve others’ lives?
- How can dramaturgy invite publics into research creation rather than simply present results?

Week 11: Speculative Futures and World-Building

Focus: Speculative fabulation, radical imaginaries, prefigurative politics.

Readings:

- Haraway, Donna J. *Staying with the Trouble: Making Kin in the Chthulucene*. Duke UP, 2016. Chapter 2, “Tentacular Thinking.”
- Gumbs, Alexis Pauline. *Dub: Finding Ceremony*. Duke UP, 2020, pp. 1–15.
- Benjamin, Ruha. *Viral Justice: How We Grow the World We Want*. Princeton UP, 2022. (Selected chapter)
- Imarisha, Walidah, and adrienne maree brown, editors. *Octavia’s Brood: Science Fiction Stories from Social Justice Movements*. AK Press, 2015. Selections.

Guiding Questions:

How can speculation operate as a research creation method?

What futures do our projects imagine—and who are they for?

How do we avoid reproducing colonial or ableist logics when imagining future worlds?

Week 12 – Final Presentations and Reflection

Focus: Public sharing and collective synthesis.

Activities:

- Final presentations or performances.
- Reflective dialogue on research creation futures.

Guiding Questions:

- What does your project contribute to the field of literary research creation?
- How might you revise or expand this project for a broader public?



GRADUATE COURSE CHANGE

Attach a separate document if more space is required.

Course Subject/Number ENGL 882	Units 6	Effective Term and Year Fall 2026
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Course Title MA Project

Rationale for Change (if more space is required, add a separate page):

The increase in the number of credit units from 6 to 10 will more accurately recognize the depth of research and critical engagement required for the project. A public-facing defence conducted by the supervisory committee and an external examiner will ensure the rigour of the project and permit an opportunity for sharing the research. A defence requirement will also align our project option with GGR 1.7.2a and b. Submission to the library is consistent with GGR 1.10.4., and will enable the results of the research conducted to be available freely to the public.

Proposed Changes (Check all that apply)

Course number Units* Title Description Prerequisite Other _____

Complete only the fields to be changed

FROM	TO
Course Subject/Number	Course Subject/Number
Units 6	Units* 10
Course Title	Course Title (max 100 characters)
Course Short Title	Course Short Title (max 30 characters)
Description The MA Project is a research project that may take a number of forms: it may be a research paper of publishable quality, a digital project, an archival project, a research creation project, or another similar critical research project. The precise scope of each proposed MA Project will be determined by the student in consultation with two faculty readers and must be approved by the Graduate Program Committee.	Description (course descriptions should be brief and should not 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. Max of 50 words) The MA Project may take a number of forms: a research paper; a digital project; an archival project; a research creation project; or a critical research project. The precise scope will be determined by the student in consultation with the student's supervisory committee.
Prerequisite	Prerequisite
Other	Other

* Program requirements may need to be revised when course units are changed. Please review the calendar and submit any relevant program revisions resulting from this course change.

REMINDER: All course changes must be identified on a cover memo and confirmed as approved when submitted to FGSC and SGSC.


CONTACT PERSON

Department / School / Program English	Contact name Margaret Linley	Contact email mlinley@sfu.ca
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DEPARTMENTAL APPROVAL

Department Graduate Program Committee Margaret Linley	Signature Margaret Linley 	Digitally signed by Margaret Linley Date: 2025.09.23 16:00:16 -07'00'	Date
Department Chair Stephen Collis	Signature 		Date

FACULTY APPROVAL

Faculty Graduate Studies Committee (FGSC) Kate Slaney	Signature 	Date 10/14/2025
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SENATE GRADUATE STUDIES COMMITTEE APPROVAL

Senate Graduate Studies Committee (SGSC) Mary O'Brien	Signature 	Date December 10, 2025
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ADMINISTRATIVE SECTION (for Graduate Studies only)

Course Attribute: _____	If different from regular units:
Course Attribute Value: _____	Academic Progress Units: _____
Instruction Mode: _____	Financial Aid Progress Units: _____
Attendance Type: _____	