

## **Senate Curriculum Committee Meeting**

**November 30, 2016 8:30 am in 324 ECH**

1. Members will be invited to make a decision regarding dates and times for monthly Senate Curriculum Committee Meetings to be held during the Winter term of the 2016-2017 academic year.

### **Materials:**

#### **2. Department of Psychology**

##### **1. Request for changes to prerequisites: PSYC 3273 Human Memory**

PSYC 3273 should include as a prerequisite the second year course PSYC 2263 Cognitive Psychology and therefore the Calendar description should read as follows. "Prerequisites: PSYC 2263 or permission from the instructor."

##### Rationale:

The proposed addition of a prerequisite for the third-year course in Human Memory (PSYC 3273) is necessary in order to ensure that students have been introduced to cognitive psychology before students take the more advanced and specialized cognitive psychology course on Human Memory.

##### **2. Request to cross-list PSYC 3183 Sexuality and Diversity with Women's Studies/Gender Studies (WS/GS)**

##### Rationale:

This course maps well onto the aim and scope of the WS/GS program. In addition, Dr. Stelzl received requests from students in the past to cross-list this course so they could take it as a WS/GS course. Please see **Appendix I** (p. 11) for a copy of the letter received from Dr. Reimer, Director of the Women's Studies/Gender Studies Program concerning consent for the cross-listing by the WS/GS board.

##### **3. Request to retire PSYC 3043 Qualitative Research Methods (RELG 3053, GERO 3053) from the Calendar**

##### Rationale:

This course will be replaced by a new proposed course PSYC 3053 Qualitative Research in Psychology, which is better suited to meet the needs of students seeking to deepen their understandings of qualitative research in psychology.

##### **4. New course proposal: PSYC 3053 Qualitative Research in Psychology**

Please see attached section A. New Course Proposal

##### **5. New course proposal: PSYC 4183 Seminar in Sexuality**

Please see attached section B. New Course Proposal

## **Department of Psychology: New course proposals**

### **A. New course proposal: PSYC 3053 Qualitative Research in Psychology.**

**1. Type of proposal:** Regular offering

**2. Course name and proposed number:** PSYC 3053 Qualitative Research in Psychology.

Please note: There is currently a course numbered “**3043 Qualitative Research Methods.**” This is a cross listed course housed in gerontology, previously taught by Dr. van den Hoonaard and currently taught by Linda Caissie. While cross-listed, the course tends strongly toward gerontological and sociological models of qualitative research. I propose to discontinue this cross listing and teach our own course in qualitative methods in a way that is rooted in the methods used by psychologists.

**3. Calendar description:** This course is intended for students wishing to do a qualitative honours thesis in their senior year, as well as those interested in exploring qualitative approaches to research in psychology. We will begin with a brief exploration of the theoretical underpinnings of qualitative work, contrasting these to the assumptions supporting quantitative methods. Students will have hands-on training in asking research questions, developing interview guides, conducting research interviews, and analysis according to three traditions: thematic analysis, grounded theory and discourse analysis.

**4. Theme or Category Grouping:** Fundamentals division.

**5. Impact on Program Requirements:** This course will not be a requirement.

**6. Cross-listing:** No cross listing requested

**7. Rationale for the course:** This course will be an elective. The purpose of the course is to train future honours students and those wishing to deepen their understandings of qualitative research in psychology. This course will replace the cross-listed course PSYC-3043 Qualitative Research Methods (RELG 3053, GERO 3053) which is currently housed in Gerontology, but cross listed as a psychology course. The proposed course would be rooted in psychological approaches to qualitative methods.

**8. Instructor’s name:** Michelle Lafrance will teach this proposed course. There are no other staffing implications.

**9. Course description:** Please see syllabus appended.

**10. Evaluation system:** Please see syllabus appended.

**11. Possible course texts and other materials:** Please see syllabus appended.

**12. Bibliography:** Students will be required to purchase the text by Braune & Clarke and will be provided with an additional set of readings.

In addition, the Harriet Irving Library has an extensive holding in materials relevant to this course,

including the key journals *Qualitative Psychology*, *Qualitative Health Research*, *Health*, and *Feminism & Psychology*.

**Syllabus for PSYC 3053  
Qualitative Research in Psychology  
St. Thomas University**

**Instructor:** Dr. Michelle Lafrance

**Office:** EC304

**E-Mail:** lafrance@stu.ca

**Telephone:** 452-0439

**Office Hours:** TBA

**Course Description:** This course is intended for students wishing to do a qualitative honours thesis in their senior year, as well as those interested in exploring qualitative approaches to research in psychology. We will begin with a brief exploration of the theoretical underpinnings of qualitative work, contrasting these to the assumptions supporting quantitative methods. Students will have hands-on training in asking research questions, developing interview guides, conducting research interviews, and analysis according to three traditions: thematic analysis, grounded theory and discourse analysis.

**Required Readings:**

Main text:

Braun, V. & Clarke, V. (2014). *Successful qualitative research: A practical guide for beginners*. London: Sage.

Additional readings (in order of presentation):

Kidder, L.H. & Fine, M. (1997). *Qualitative inquiry in psychology: A radical tradition*. In D. Fox & I. Prilleltensky (Eds.). *Critical Psychology: An introduction*. London: Sage.

Chase, S. E. (2003). *Learning to listen: Narrative principles in a qualitative research methods course*. In R. Josselson, A. Lieblich, & McAdams, D. P. (Eds.), *Up close and personal: The teaching and learning of narrative research. The narrative study of lives* (pp. 79-99). Washington, DC, American Psychological Association.

Anderson, K., & Jack, D.C. (1991). *Learning to listen: Interview techniques and analyses* In S. B. Gluck & D. Patai (Eds.), *Women's words: The feminist practice of oral history* (pp. 11-26). New York: Routledge.

Strauss & Corbin (1990). *Basics of qualitative research: Grounded theory procedures and techniques*. London: Sage. (Chapter 1)

Charmaz, K. (1995). *Grounded theory*. In J.A. Smoth, R Harre, L VanLangenhove (Eds.), *Rethinking methods in psychology* (pp 27-49). London: Sage.

Merritt-Gray, M, & Wuest, J. (1994). *Counteracting abuse and breaking free: The process of leaving revealed through women's voices*. *Health Care for Women International*, 16: 399-412.

Wood, L.A., & Kroger, R.O. (2000). Doing discourse analysis: Methods for studying action in talk and text. London: Sage. (Chapters 7 and 8)

Additional readings may be distributed in class. In the event that you should miss a class, you are responsible to ensure that you have all course materials.

**Evaluation**

The bulk of student grades will be based on a research portfolio that they compile and submit in pieces over the course of the semester.

**Portfolio assignments (see below): 90%**

**Attendance and participation: 10%**

<b>Week</b>	<b>Topic</b>	<b>Required Readings</b>
1 & 2	<p><b>What is qualitative research: Assumptions and approaches</b>  <b>Asking research questions</b></p> <p><b><u>Portfolio assignments (5%):</u></b></p> <ul style="list-style-type: none"> <li>a) Reflect on the differing assumptions underpinning quantitative and qualitative methods. Explain these and articulate any questions you may have about these.</li> <li>b) Develop 3 research questions that call for qualitative methods.</li> </ul>	Chapters 1 & 2 Kidder & Fine (1997)
3	<p><b>Recruitment and ethical considerations</b></p> <p><b><u>Portfolio assignments (5%):</u></b></p> <ul style="list-style-type: none"> <li>a) Select one of the research questions you developed in week 2. Describe who research participants would be and explain how you would recruit them. Include any recruitment materials (e.g., flyers) you would use in Appendices.</li> <li>b) Discuss the ethical considerations at play in this research and how you will address them.</li> </ul>	Chapter 3
4	<p><b>Planning the research: Interview guides, recruitment &amp; ethics</b></p> <p><b><u>Portfolio assignments (5%):</u></b></p> <ul style="list-style-type: none"> <li>a) Develop an interview guide for our class project. Simulate the interview with a friend to get feedback on the questions. Reflect on the questions and revise as required.</li> </ul>	Chapter 4
5	<p><b>Conducting interviews</b></p> <p><b><u>Portfolio assignments:</u></b></p> <ul style="list-style-type: none"> <li>a) Conduct one audio-recorded interview using the interview schedule generated in class. Present a general reflection on the interview. What went well? What went wrong? Which questions were most/least useful and why? How would you conduct the interview differently next time?</li> </ul>	Chase (2003) Anderson & Jack (1991)

	b) If required, redo the interview (if you chose to do this, reflect on why you did and how you conducted the interview differently).	
6 &7	<p><b>Transcription</b></p> <p><b><u>Portfolio assignments (20%):</u></b> Transcribe the interview verbatim and present this text in the first of two columns in a word document. In the second column, present detailed reflection on what happened in the interview including what worked and what went wrong. In instances in which you point out problems, propose ways you could avoid these problems in the future (e.g., how could you ask the question differently?)</p>	Chapter 7
8	<p><b>Introduction to analysis &amp; initial coding</b></p> <p><b><u>Portfolio assignments:</u></b> Conduct initial coding with the transcripts. Reflect on the coding process and ask any questions that may be arising.</p>	Chapter 8 & 9
9	<p><b>Thematic Analysis</b></p> <p><b><u>Portfolio assignments (25%):</u></b> Develop a thematic analysis and present the findings in a 5 page paper. Use headings and analyze quotes to articulate the emergent themes.</p>	10, 11
10	<p><b>Grounded theory</b> Class 1: lecture on grounded theory Class 2: workshop on analysis</p>	Strauss & Corbin (1990) Charmaz (1995) Merritt-Gray & Wuest (1994)
11	<p><b>Discourse analysis</b> Class 1: lecture on discourse analysis Class 2: workshop on analysis</p> <p><b><u>Portfolio Assignment (15%)</u></b> Develop a discourse analysis of one feature of the data. Present these findings in a 5 page paper.</p>	Wood & Kroger (2000)
12	<p><b><u>Final Portfolio Assignment (15%)</u></b> Putting it all together: Submit your completed portfolio documenting and reflecting on the research process. The last section of your portfolio will include a section on strengths and limitations of your research and directions for future research.</p>	

**Participation:** Attendance and participation in every class is essential. Each student is expected to contribute to discussion at least once during each class and a grade will be assigned to each student for each day of class. Effective participation will involve regular contributions based on your detailed readings of the material, and thoughtful reflections on the class discussion.

**Missed Tests/ Late Assignments:**

Missed exams can only be made up with appropriate documentation of an illness or an event of a compassionate or religious nature. You must notify the instructor **before** the test if you will be absent. **Makeups will not be provided for unsubstantiated reasons.** Students who are unable to attend class or meet course requirements should notify the Registrar who will contact all of the students' professors.

**Late assignments will be penalized at a rate of 5% per day** overdue including weekends and holidays. You are responsible for keeping a backup copy of your paper. Computer problems will not be considered an acceptable reason for exemption.

**Student Resources (All Services Free of Charge):**

**Writing Skills:**

Excellent services are offered at STU to help students develop their writing skills and it is highly recommended that students take advantage of them. Please see Appendix A for more information on these services and explore their services online at [writingcentre.stu.ca](http://writingcentre.stu.ca).

**Counselling Services:**

St. Thomas University Student Counselling (George Martin Hall 311). Appointments for individual counselling can be made by calling (506) 460-0300 or sending an email to [counselling@st.ca](mailto:counselling@st.ca).

UNB/STU Student Counselling Services: 453-4820 or email [counsel@unb.ca](mailto:counsel@unb.ca). They provide personal and career counselling to both STU and UNB students.

**Academic Misconduct:**

Plagiarism is a serious offence and will be treated as such should this become a concern. Please refer to the university's academic calendar for a description of plagiarism and a description of the penalties should such an offense occur. If you are unsure if your work constitutes plagiarism, please see me **before** you submit it for grading. I will be happy to review your work at that time.

**Note: Please read the Statement of Mutual Academic Expectations of Instructors and Students, in the University Calendar.**

Grade Assignment in accordance with St Thomas University Calendar  
**(See University Calendar section on Grading System)**

Grade & Short Definition	Grade /10	Detailed Definition
<b>A+ (Exceptionally) Excellent</b>	<b>9.5-10</b>	Demonstrating an exceptional knowledge of subject matter, the literature, and concepts and/or techniques. In addition, it may include: outstanding powers of analysis, criticism, articulation, and demonstrated originality. A performance qualitatively better than that expected of a student who does the assignment or course well.
<b>A Excellent</b>	<b>9</b>	
<b>A- (Nearly) Excellent</b>	<b>8.5</b>	
<b>B+ (Very) Good</b>	<b>8</b>	Demonstrating considerable knowledge of subject matter, concepts, techniques, as well as considerable

<b>B Good</b>	<b>7.5</b>	ability to analyse, criticize, and articulate; performance in an assignment or course which can be called “well done.”
<b>B- (Fairly) Good</b>	<b>7</b>	
<b>C+ (Better than) Adequate</b>	<b>6.5</b>	Demonstrating a reasonable understanding of the subject matter, concepts, and techniques; performance in an assignment or course which, while not particularly good, is adequate to satisfy general University requirements and to indicate that the student has learned something useful.
<b>C Adequate</b>	<b>6</b>	
<b>C- (Barely) Adequate</b>	<b>5.5</b>	
<b>D Minimally Acceptable</b>	<b>5</b>	Marginal performance, demonstrating a low level of understanding and ability in an assignment or course; less than adequate to satisfy general University requirements, but sufficient to earn a credit.
<b>F Unacceptable</b>	<b>Below 5</b>	Wholly below University requirements.

**Appendix:  
ACADEMIC SUPPORT FOR STUDENTS at STU**

**Writing Support**

The Writing Centre offers free one-on-one assistance to students at all stages of the writing process, from planning an essay to polishing a final draft.

Students are eligible for up to two 50-minute appointments per week, availability permitting.

Students book appointments online at <http://writingcentre.stu.ca>.

During appointments, students will meet with staff who are experienced in university-level writing.

Since our goal is to help students improve their own writing, staff are not permitted to make direct changes to students’ papers, or to influence the ideas. Instead, writing tutors carefully read students’ writing, ask them questions about their intentions, and advise them on how best to improve their essay structure, use of sources, grammar, etc.

Students who need additional help understanding course content should contact a peer tutor (see below). Please note that the Writing Centre does **not** assist with take-home exams or with assignments for ESL courses.

**Peer Tutoring**

STU students can receive up to 2 hours of free peer tutoring per week in any subject. Peer tutors are successful upper-level undergraduate tutors who are either honouring or majoring in the subject they tutor for.

The Peer Tutor Contact List will be posted to the STU website in late September

([stu.ca/peertutors](http://stu.ca/peertutors)). This list will identify the tutors assigned to each subject along with their email addresses. Students who need a tutor should consult this list and contact a peer tutor directly to set

up an appointment. Because peer tutors are students too, they may be very busy during certain weeks of the semester; for this reason, students should not wait until the last minute to seek help.

Possible tutoring activities include

- reviewing class readings and concepts
- helping a student review and organize his/her notes
- completing not-for-credit practice exercises.

In order to ensure that a student's work reflects his/her own knowledge and abilities, peer tutors are not permitted to help students complete graded assignments, nor are they qualified to edit or proofread student essays. Students who need help with written assignments will be directed to the Writing Centre.

If the tutoring needs for a particular course are not being met, please contact the Writing Centre Coordinator at writingcentre@stu.ca or 452-0480.

## **B. New Course Proposal: PSYC 4183 Seminar in Sexuality**

### 1. Type of proposal

- A regular seminar (i.e., 4<sup>th</sup> year) course

### 2. Course name and proposed number

- Course name: **Seminar in Sexuality**
- Proposed number: **PSYC-4183**

### 3. Calendar description

- This seminar focuses on advanced exploration of the area of human sexuality. The course will critically examine scholarly constructions and representations of sexuality via class discussions and presentations of research in the field of sexuality. Possible topics include sexual identities, sexual pleasure, constructions of sexuality knowledge, and media and sexuality. Prerequisites: PSY 2023 and 2183, or permission of the instructor

### 4. Theme or Category Grouping

- To be included under the **Social and Personality Division**

### 5. Impact on Programme Requirements

- This course does not need to be added to a specific list of requirements. For Major in Psychology, students need to complete "at least one 4000 level seminar course in Psychology". For Honours in Psychology, students need to complete "at least one additional 3 credit hour Psyc course at the 4000 level (in addition to the Honours thesis)". This description is sufficient to indicate that the proposed seminar course would be one of the courses needed to meet the criteria for Major or Honours regarding 4<sup>th</sup> year courses.
- The course should appear under the Social and Personality Division in the Academic Calendar.

6. Cross-listing

- This course is to be cross-listed with the Women's Studies and Gender Studies. Approval from the Co-ordinator of Women's Studies and Gender Studies is attached (Appendix 1, p. 11).

7. Rationale for the course

- This elective course would add both breadth and depth to the existing course spectrum in the Department of Psychology. This course would expand on topics covered in both, the second-year (PSYC-2183) and the third-year (PSYC-3183) sexuality courses as well introduce new topics such as constructions of sexuality knowledge and media and sexuality. In addition it would build on other courses offered by the Psychology Department such as Social Psychology (PSYC-2413), Advanced Social Psychology (PSYC-3413), Children, Adolescents, and the Media (PSYC-3633), and Madness and Medicine (PSYC-3713). As a result, the range of 4<sup>th</sup> year psychology courses would be expanded in that respect with students augmenting their existing knowledge obtained from the second-year or the third-year sexuality courses as well as other course offered by the Psychology Department.
- The course is not replacing another course. I may alternate between teaching PSYC-3183/ Sexuality and Diversity (i.e., 3<sup>rd</sup> year course in the area of sexuality) and this seminar course to offer students different levels of examination and approach to the topic of sexuality.
- I teach PSYC-2183 (Human Sexuality) and PSYC-3183 (Sexuality and Diversity) on a regular basis. Both courses are quite popular and many students have expressed interest in examining this topic at the seminar course level. Offering a seminar course in sexuality would be of interest to a consistent number of STU students.
- This course is not significantly related nor does it compete with other 4<sup>th</sup>-year courses in other disciplines. In particular, I reviewed the 2016-2017 Academic Calendar and did not find any sexuality 4<sup>th</sup> year courses in other disciplines.

8. Instructor's name

- Monika Stelzl, PhD

9. Course description

- This course focuses on advanced understanding of the topic of human sexuality and the historical and cultural factors that shaped and continue to shape its conceptualization, understanding, and representation. Students will be encouraged to critically examine the theoretical and empirical approaches which have contributed to our current understanding of human sexuality. Possible topics include sexual identities, sexual pleasure, constructions of sexuality knowledge, and media and sexuality.
- Classes will consist of discussions of assigned readings and student presentations. Class attendance and participation will be expected of all students. Interactive and collaborative nature of the course will be emphasized.

10. Evaluation system

*Evaluation Outline:*

Presentation 1:	15%
Presentation 2:	25%
Research Paper/Proposal:	25%
Thought Papers (5 in total)	15%
Participation and Attendance:	20%
<b><u>Total:</u></b>	<b>100%</b>

#### 11. Possible course texts and other materials

- I plan to use one textbook for the course as well as original articles from peer-reviewed journals such as such as *The Canadian Journal of Human Sexuality, Feminism and Psychology, and Sexualities*.
- Possible texts:
  - Caplan, P. J., & Caplan, J. B. (2009). *Thinking critically about research on sex and gender* (3<sup>rd</sup> Edition). Boston, MA: Pearson Education, Inc.
  - Kimmel M. S., & The Stony Brook Sexualities Research Group (2015). *Sexualities: Identities, Behaviors, and Society* (2<sup>nd</sup> Edition). New York, NY: Oxford University Press.
  - Naugler, D. (Ed., 2012). *Canadian perspectives in sexuality studies: Identities, experiences, and the context of change*. Don Mills, ON: Oxford University Press.

#### 12. Bibliography

- Below is a list of several journals which are available at the UNB Library. These journals contain articles on a variety of topics relating to human sexuality.

Archives of Sexual Behavior  
 Addictive Behaviors  
 Annual Review of Psychology  
**The Canadian Journal of Human Sexuality**  
 Canadian Psychology  
 Canadian Psychological Review  
 Culture, Health & Sexuality  
 European Journal of Social Psychology  
 European Journal of Criminology  
 Feminism and Psychology  
 Health Education and Behavior  
 Health Psychology  
 International Journal of Sexuality and Gender Studies  
 Journal of Applied Psychology  
 Journal of Applied Social Psychology  
 Journal of Bisexuality  
 Journal of Clinical and Social Psychology  
 Journal of Community and Applied Psychology  
 Journal of Health Psychology  
 Journal of the History of Sexuality  
 Journal of Personality and Social Psychology

Journal of Psychology and Human Sexuality  
Journal of Research on Adolescence  
Journal for the Scientific Study of Religion  
Journal of Sex Research  
Journal of Social Issues  
Law and Sexuality  
Men and masculinities  
Personality and Social Psychology Bulletin  
Psychological Review  
Psychology of women quarterly  
Sex Roles  
Sexualities  
Studies in Gender and Sexuality  
Scientific American  
Social Science and Medicine

## **Appendix 1**

### **Cross-Listing Letter of Support from WS/GS: Sexuality and Diversity**

Monika,

I have concurred with the Women's Studies and Gender Studies Program board and we unanimously support your proposal to cross-list Psychology 3183A, Sexuality and Diversity, as well as the New Course Proposal for a Seminar in Sexuality.

We find that your curriculum material in texts and journals supports this request in that sexuality is addressed in relation to a range of cultural, historical and socially constructed topics that are addressed in women's and gender studies. This underlines our interest in having a significant focus that relates to women and gender studies in cross-listed courses. The linking of sexuality studies with gender, masculinity and feminist studies further emphasizes how integrated these courses will be with the Women's Studies & Gender Studies Program as a whole.

We also feel that offering courses with a focus on topics such as sexuality and identity, the social construction of gender, knowledge of sexuality, social media, etc., have an inherent interest for a student audience that is likely over two thirds female; these will be popular areas to cross-list with Women's Studies and Gender Studies.

If you have any further questions, don't hesitate to contact me.

Sincerely,

Marilee Reimer,

### **3. Department of Anthropology**

Request to change existing course title and existing course calendar description

**1. Present Course number and name:**

- a. ANTH 2033 Aboriginal Experiences in Cities

**2. ANTH 2033 remains the course number**

**3. New Course name:**

- a. Indigenous Lifeways in Canada

**4. Rationale for title change:**

- a. I am proposing a new course title because I want to open up the range of indigenous lifeways for students to be exposed to. As over 50% of Indigenous peoples in Canada live in cities so the urban context will still form a substantial part of the course. However, students need to have a good idea of how off-reserve life proceeds in rural contexts and life on reserve proceeds and how these relate to the urban context. In discussing these contexts, I can expose students to a host of other indigenous epistemologies and ontologies, to treaty processes, colonial processes, discursive contexts, and to race and anti-racist theory among others. I will also discuss how Settlers are understood by Indigenous peoples and by themselves and how Settler projects problematize Indigenous lives. Hence, I hope to offer a wider ethnographic and theoretical survey of Indigenous life and a more critical one as well.

**5. Present Course Calendar Description:**

- a. ANTH-2033. Area Ethnography: Aboriginal Experiences in Cities Ethnographic and ethnological study of the culture of aboriginal experiences in cities. Prerequisite: ANTH 1013 or with permission of the instructor.

**6. New Proposed course calendar description:**

- a. ANTH 2033 Area Ethnography: Indigenous Lifeways in Canada. Ethnographic and ethnological study of Indigenous cultures and processes in urban and rural Canada. Prerequisite: None although ANTH 1013 is desirable.

**7. Rationale for proposed modifications in the Course Calendar Description:**

- a. The previous course calendar description is too circumscribed and does not reflect the wider scope of inquiry this course will engage in. I also want to get rid of the prerequisite in order to open up the course to more students.

**3. Department of English Language and Literature**

**1. Request to Change the Requirements for the Honours in English with a Concentration in Creative Writing**

**1. Description of Present Requirements for the Honours in English with a Concentration in Creative Writing**

In 2012, Senate approved the Department of English Language and Literature's proposal for an Honours in English with a Concentration in Creative Writing, which was implemented in September 2013.

The Honours in English with a Concentration in Creative Writing currently requires the following:

Students must take 60ch of courses in English, 30ch of which are at the advanced level (3xxx, 4xxx).

18ch must be in Creative Writing courses and include ENGL 4196: Honours Thesis in Creative Writing.

Existing English course and thesis requirements:

1016 English Literatures in History and Culture

2013 Research Methods in English

2803 Contemporary Theory I: Language and Literature

4196 Honours Thesis in Creative Writing

12ch in pre-1800 literature

12ch in post-1800 literature

6ch Canadian or American literature

6ch English Language

6ch Honours Seminar

Additional 12ch Creative Writing courses (+ 4196 = total 18ch in Creative Writing)

Electives to complete the required 60ch in English.

Note that presently, Honours CW students take one honours seminar and ENGL 4196: Honours Thesis in Creative Writing. Honours students in the general stream (not in the Creative Writing or Drama Concentration) take two Honours seminars, one in third year and the other in fourth year. However, exceptional students in the non-Creative Writing stream have the option of doing a thesis in lieu of one of the Honours seminars.

## **2. Requested Requirement Changes to Honours in English with a Concentration in Creative Writing:**

The Department of English proposes that ENGL 4196: Creative Writing Thesis no longer be required. Instead, students completing Honours in English with a Concentration in Creative Writing will be required to take the requirements listed above, with the following changes:

- ENGL 4153: Senior Project in Creative Writing (currently required for the Major with a Concentration in Creative Writing), and
- two six credit hour honours seminars.

Proposed English course requirements without the thesis:

1016 English Literatures in History and Culture

2013 Research Methods in English

2803 Contemporary Theory I: Language and Literature

4153 Senior Project in Creative Writing

12ch in pre-1800 literature  
12ch in post-1800 literature  
6ch Canadian or American literature  
6ch English Language  
12ch Honours Seminar  
Additional 12ch Creative Writing courses (12ch + 4153 = total 15ch in Creative Writing)  
Electives to complete the required 60ch in English.

### **3. Rationale for the requirements changes to the Honours in English with a Concentration in Creative Writing**

At the inception of the Creative Writing concentration, Dr. Kathleen McConnell, the Department's Creative Writing advisor, anticipated that only one or two Honours students annually would opt for the Creative Writing stream. However, annually more and more students are choosing that option – so many, in fact, that the vitality of the general Honours stream is potentially diminished by removing seven or eight students from the Honours seminars. The reduced enrollment in senior 4xx6 Seminars means that the Department may not be able to justify offering two Honours seminars annually. Thus the “specialty” Concentration in Creative Writing is sapping resources from the MPHEC-approved general Honours program.

Furthermore, full-time English faculty soon will be unable to meet the demands for honours thesis supervision from such a large number of creative writing thesis students.

### **4. Impact of the proposed changes on allocation, staffing, and students**

Two honours seminars (6ch each) and ENGL 4153 are already offered annually in the English Department, so the proposed changes will not impact allocation or staffing of courses. It will ease the burden of thesis supervision among full-time professors.

This change has the effect of reducing the number of credit hours of creative writing courses required in the Honours English with a Concentration in Creative Writing from 18 to 15.

Adding the second honours seminar increases the total number of requirements in English courses by three credit hours. Since many English courses fulfill multiple requirements for the Honours program, students should not experience difficulty in fulfilling the English or Creative Writing course requirements.

The department will maintain the course number and designation, ENGL 4196: Creative Writing Honours Thesis, since exceptional students in the general Honours programme currently have the option, on application, of proposing to write a thesis in lieu of one 6ch Seminar, and this course number would keep that option open for exceptionally-qualified students in the Creative Writing Concentration. Students in the Creative Writing Concentration who propose to write a thesis and therefore enroll in 4196 would not receive credit for 4153: Senior Project in Creative Writing. Instead, 4196 would be accepted as fulfilling the 4153 requirement in these exceptional cases.

### **5. Implementation**

We would like to implement this change to the Honours Creative Writing program as of September

2017.

Because of the inability to meet thesis supervisor demand, the Department of English requests that this change NOT be grandfathered. Note that the option to do ENGL 4196: Creative Writing Thesis remains for exceptional students.

**6. Present *Calendar* description, p. 168 (the strikethrough lines indicate requirements to be deleted on approval of the present proposal and submission to the Senate and Registrar):**

Honours in English with a Concentration in Creative Writing

Students must apply for entrance into the Honours program and meet with one of the Department's Honours Advisors before registering for their third year. Entrance is competitive and the number of spaces available is limited. Usually, students accepted to the Honours program have a GPA in English of 3.7 or higher.

Students must confer with the Department's Creative Writing Advisor before applying for Honours in English with a Concentration in Creative Writing.

To graduate with Honours in English with a Concentration in Creative Writing, a student must have fulfilled all of the requirements of the Honours in English, in addition to at least ~~18 credit hours in Creative Writing courses, including English 4196 Honours Thesis in Creative Writing.~~

**Revised *Calendar* description, p. 168 (revised requirements in bold):**

Honours in English with a Concentration in Creative Writing

Students must apply for entrance into the Honours program and meet with one of the Department's Honours Advisors before registering for their third year. Entrance is competitive and the number of spaces available is limited. Usually, students accepted to the Honours program have a GPA in English of 3.7 or higher.

Students must confer with the Department's Creative Writing Advisor before applying for Honours in English with a Concentration in Creative Writing.

To graduate with Honours in English with a Concentration in Creative Writing, a student must have fulfilled all of the requirements of the Honours in English, in addition to at least **15 credit hours in Creative Writing courses, including ENGL 4153: Senior Project in Creative Writing.**

--end of *Calendar* copy--

**Note** that the thesis option in Honours English is not currently printed in the University *Calendar* except in the description of requirements for the Honours with a Concentration in Creative Writing, where it appears as ENGL 4196. The Honours with a Concentration in Creative Writing description, as proposed, makes no mention of the thesis option. The proposed revised *Calendar* description of the Honours with a Concentration in Creative Writing is therefore consistent with the Honours in English description.

The English Department *Handbook*, published annually before registration, outlines the procedure for applying to write an Honours Thesis, with the course number ENGL 4996. For students taking the Honours with a Concentration in Creative Writing, the Thesis course registration number would be ENGL 4196, and completing the Thesis option would replace one 6ch Honours Seminar, as it does for Honours students not in the Concentration.

The current proposal is that a student enrolled in Honours with a Concentration in Creative Writing, like any Honours English student, may apply to write a thesis in lieu of one 6ch Honours Seminar, in which case, the student concentrating in Creative Writing would not receive credit for 4153 Senior Project in Creative Writing, but would exceed the minimum requirement of 15ch in Creative Writing courses because the ENGL 4196 Thesis course would bring their total Creative Writing courses to 18ch of the total 60ch required for Honours in English. Both the student opting for the Thesis and the student not opting for the Thesis would be required to take a minimum of 15ch in ENGL Creative Writing courses.

## **2. Department of English Language and Literature New Course Proposals (2)**

### **New Course Proposal : ENGL 2583: Women Writers I**

**1. Type of Proposal:** Regular course

**2. Course name and number:** ENGL 2583: Women Writers I

**3. Calendar Description:** An investigation of women's writing in English before 1800, through poetry, (auto)biography, spiritual memoir, fiction, drama, and theory written by women. **[On approval, please remove the existing *Calendar* description and replace it with the above.]**

**4. Theme or Category Grouping.** Pre-1800 literature.

**5. Impact on Programme Requirements.** This course adds 3ch to ENGL offerings in pre-1800 literature. Majors are required to take 9ch in pre-1800 literature. Honours are required to take 12ch in pre-1800 literature. The designation, "Pre-1800," should be added to the listing of this course in the University *Calendar*. The former version of this course is currently listed and designated as "post-1800."

**6. Cross-listing:** Women's Studies/Gender Studies, Peace Studies (extant) (see Appendix 2, p. 29).

**7. Rationale for the course:** The proposed course is a revision of the existing ENGL 2583 to fit the new English Majors and Honours curricular requirement of pre-1800 literatures. Previously, ENGL 2583: Women Writers I was a survey of themes and genres in literature written by women from any era. The revision requires the selection and study of literature from pre-1800 authors and sources to satisfy the pre-1800 literature requirement. Themes and genres may continue to contribute to the structure of the course.

This course is complementary to ENGL 2593 Women Writers II. Students may take either or both for credit, and they may be taken in any order. The theoretical framework is similar for both; the primary difference between the two courses is in the literary works studied, pre- or post-1800. In addition, ENGL 2593 Women Writers II engages the increasingly self-conscious and explicit discourse of feminism in works produced by women around and after 1800.

**8. Instructor:** Dr. Kathleen McConnell

**9. Course description:** The course will introduce students to a range of women writers in Medieval, English Renaissance, Restoration, and Eighteenth-Century periods. Attention will be paid to issues like the emerging genres of autobiographical – i.e. personal – experience; the continuities between medieval and eighteenth-century memoirs; and the parallel emergence of the novel as a genre. Poets and dramatists should also be featured to balance emerging genres with established ones.

The question of why we study women writers exclusive from male writers will provide a thematic frame, drawing out a variety of discussions regarding the nature of gender as a characteristic of identity, and the operation of writing in the formation of identity and self-awareness. Questions regarding the development of gender identity will raise issues of queer theory, which are particularly interesting in the context of women medieval mystics and also for Queen Elizabeth I and her era. Various instances of women cross-dressers – historical, onstage, and in fiction – will also be considered in the context of queer theory and gender as performance (Joan of Arc, Pope Joan, Moll Frith, Aphra Behn, and the medieval romance *Silence*, about a protagonist born a girl but raised as a boy so that she will inherit; she is not told she is a girl until she is about twelve, which causes her to run away from home, deliberately dressing as a boy, etc.). The works of queer theorists like Eve Kosofsky Sedgwick, Judith Butler, etc. will help draw out ideas of gender as a multiple rather than binary concept of performance.

With regard to identity formation through writing, we will consider some contemporary reader-response theorists (Louise Rosenblatt, Jane Tompkins) alongside the self-aware stylistics of Mary Wroth, Elizabeth I, Mary Wollstonecraft, and Frances Burney. Each of these writers constructs not only a sense of gender but a distinct sense of self through her writing, and in doing so, constructs also a clear sense of space for her reader(s). Contrary to Barthesian conceptions of the Author as a figure of control and authority within the text, these women writers exemplify their own authorship with discretion and clarity so that they may establish and sustain themselves among or alongside their readers.

This course is primarily a reading course with a lecture and discussion format. Longer works will be considered alongside shorter excerpts from each literary period, probably grouped by theme but paying attention to historical distinctions as well.

**10. Evaluation system:** the evaluation schema will consist of attendance (10%), two papers (50%), and a take-home final exam (three short papers each referring to three course texts, (40%).

There are a variety of choices for the two papers:

a) two short papers on different, self-determined topics, each 25% = 50%

- b) one short paper that is developed into a second longer paper with reference to another text, again with self-determined topic, the first worth 20% and the second worth 30% = 50%
- c) one short paper on a self-determined topic, and a creative exercise consisting of a brief account of an average day, which is then re-written from a distinctly different first-person point of view (i.e., different gender, class, race, religion, or combination of any of these, etc.), each worth 25% = 50%

The first short paper of any option is always due within 3-4 weeks of classes commencing.

### 11. Possible course texts and other materials:

Julian of Norwich, *Sixteen Revelations of Divine Love* (c. 1393) (selections in handout)

Christine de Pizan, *Book of the City of Ladies* (1405) (selections in handout)

Margery Kempe, *The Book of Margery Kempe* (14<sup>th</sup>-15<sup>th</sup> c.) (selections in handout)

Marie de France, *Breton Lais* (12<sup>th</sup> c.)

*Silence: A Thirteenth-Century French Romance*, trans. Sarah Roche-Mahdi

Elizabeth I, Speeches (late 16<sup>th</sup>-c.; handout)

Lady Mary Wroth, *Pamphilia to Amphilanthus* (1621; handout)

Aemilia Lanyer, *Salve Deus Rex Judæorum* (1611; handout)

Aphra Behn, *The Rover* (1677)

Mary Astell, *Some Reflections on Marriage* (1700; selections in handout) and

Frances Burney, *The Early Journals* (1768; selections in handout)

Frances Burney, *Evelina, or the History of a Young Lady's Entrance into the World* (1778)

Mary Wollstonecraft, *A Vindication of the Rights of Women* (1792; selections)

Jane Tompkins, *Reader-Response Criticism: From Formalism to Post-Structuralism* (1980; excerpts)

Luce Irigaray, "This Sex Which is Not One" (1981)

Karen Newman, "Directing Traffic: Subjects, Objects and the Politics of Exchange" (1990)

Terry Castle, *Boss Ladies, Watch Out! Essays on Women, Sex, and Writing* (2002; excerpts)

Eve Kosofsky Sedgwick, *Touching Feeling: Affect, Pedagogy, Performativity* (2003; excerpts)

Judith Butler, *Undoing Gender* (2004; excerpts)

Louise Rosenblatt, *Making Meaning with Texts: Selected Essays* (2005; excerpts)

**12. Bibliography:** Students will not be directed or required to go beyond the course syllabus for secondary research, unless they are developing a longer second paper. This is a second year course, so emphasis will be placed on the student's primary encounter with the text and the development of their own critical analytic skills.

Aragay, Mireia. *Books in motion: adaptation, intertextuality, authorship*. New York: Rodopi, 2005.  
HIL e-book.

Astell, Ann W. *The Song of Songs in the Middle Ages*. Ithaca NY: Cornell UP, 1990. HIL BS1485.2 .A77  
1990

- Beilin, Elaine V. "The Onely Perfect Vertue': Constasy in Mary Wroth's *Pamphilia to Amphilanthus*," in *Spenser Studies 2*, eds. Patrick Cullen and Thomas P. Roche Jr. Pittsburgh: U of Pennsylvania P, 1981. 229-245. HIL PR2362 .A42
- Butler, Judith. *Undoing Gender*. Routledge, 2004. HIL HQ1075 .B89 2004 and e-book.
- Terry Castle, *Boss Ladies, Watch Out! Essays on Women, Sex, and Writing* 2002. Available through WorldCat interlibrary loan ISBN 9780415938747
- Cerasano, S. P. and Marion Wynne-Davies. *Gloriana's face: women, public and private, in the English Renaissance*. Wayne State UP, 1992. HWK PR418 .W65 G56 1992
- Church of England. *Liturgical services: liturgies and occasional forms of prayer set forth in the reign of Queen Elizabeth*. Cambridge UP, 1847. HIL BX5035 .P2 vol.30
- Colie, Rosalie L. *The Resources of Kind: Genre-Theory in the Renaissance*. Berkeley: U of California P, 1973. HIL PN45.5 .C6
- , *Paradoxia Epidemica: The Renaissance Tradition of Paradox*. Princeton NJ: Princeton UP, 1966. HIL PN721 .C6
- Dobranski, Stephen B. *Readers and authorship in early modern England*. Cambridge: Cambridge UP, 2005. HIL PR428 .A8 D63 2005
- Dowd, Michelle M. and Julie A. Eckerle. *Genre and women's life writing in early modern England*. Ashgate, 2007. HIL eBook.
- Dubrow, Heather. *Echoes of Desire: English Petrarchism and its Counterdiscourses*. Ithaca: Cornell UP, 1995. HIL PR535 .L7 D83 1995
- Ferree, Myra Marx, Judith Lorber, and Beth B. Hess, eds. *Revisioning Gender*. Sage, 1999. HWK HQ1190 .R483 1999
- Fienberg, Nona. "The Emergence of Stella in *Astrophil and Stella*." *SEL: Studies in English Literature 1500-1900* 25.1 (Winter 1985): 5-19. HIL PR1 .S82
- Freedman, Diane P. and Olivia Frey. *Autobiographical writing across the disciplines: a reader*. Durham: Duke UP, 2003. HIL CT25 .A925 2003
- Gallagher, Catherine. *Nobody's story: the vanishing acts of women writers in the marketplace, 1670-1820*. Berkeley: U of California P, 1994.
- Gardiner, Judith Kegan. *Masculinity studies and feminist theory: new directions*. Columbia UP, 2002. HIL e-book.

- Heale, Elizabeth. *Autobiography and authorship in Renaissance verse: chronicles of the self*. New York: Palgrave Macmillan, 2003. HIL PR535 .S44 H43 2003
- Irigaray, Luce. "The Sex Which is Not One" in *Feminisms: An Anthology of Literary Theory and Criticism*, ed. R. Warhol and D. Herndl [rpt. "Ce Sexe qui n'en est pas un," in *Cahier du Grif*, no. 5; English translation by Claudia Reeder, in *New French Feminisms*, New York: 1981] Rutgers UP, 1991. 350-356. In my collection.
- . *This sex which is not one*. Cornell UP, 1985. HIL HQ1206 .I713 1985
- Hanson, Elizabeth. "Boredom and Whoredom: Reading Renaissance Women's Sonnet Sequences." *The Yale Journal of Criticism* 10.1 (1997): 165-191. E-text access to journal via HIL.
- Hillabold, Jean Roberta and Wes D. Pearce. *Out spoken: perspectives on queer identities*. Regina: U of Regina P, 2013. HIL e-book.
- Kezar, Dennis. *Guilty creatures: Renaissance poetry and the ethics of authorship*. New York: Oxford UP, 2001. HIL e-book.
- Keen, Paul. *The crisis of literature in the 1790s: print culture and the public sphere*. New York: Cambridge UP, 1999. HIL e-book.
- Lamb, Mary Ellen. *Gender and authorship in the Sidney circle*. Madison, WI: U of Wisconsin P, 1990. HIL PR2329 .P2 Z78 1990
- Luckyj, Christina. *'A moving Rhetoricke': Gender and silence in early modern England*. Manchester: Manchester University Press, 2002. HIL PR428 .S54 L83 2002
- Maftai, Micaela. *The fiction of autobiography: reading and writing identity*. New York: Bloomsbury Academic, 2013. HIL eBook.
- Marinucci, Mimi. *Feminism is queer: the intimate connection between queer and feminist theory*. Zed Books, 2010. HIL e-book.
- Masten, Jeffrey. *Textual intercourse: collaboration, authorship, and sexualities in Renaissance drama*. Cambridge: Cambridge UP, 1997. HIL PR658 .T4 M37 1997
- Matchinske, Megan. *Writing, gender and state in early modern England: identity formation and the female subject*. Cambridge UP, 1998. HIL eBook.
- Matter, E. Ann. *The Voice of My Beloved: The Song of Songs in Western Medieval Christianity*. Philadelphia PA: U of Pennsylvania P, 1990. HIL BS1485.2 .M38 1990 and e-book.

- Mazzola, Elizabeth. "Marrying Medusa: Spenser's *Epithalamion* and Renaissance Reconstructions of Female Privacy." *Genre: Forms of Discourse and Culture* 25.1 (Spring 1992): 193-210. HIL PR1 .G4.
- Mermin, Dorothy. *Godiva's ride: women of letters in England, 1830-1880*. Bloomington: Indiana UP, 1993. HIL e-book.
- Messenger, Ann. *His and hers: essays in Restoration and eighteenth-century literature*. Lexington KY: UP of Kentucky, 1986. HIL PR448 .W65 M47 1986
- Middleton and Dekker, *The Roaring Girl* (1607-1610). e-book.
- Moore, Mary. "The Labyrinth as Style in *Pamphilia to Amphilanthus*." *Studies in English Literature 1500-1900* 38.1 (Winter 1998): 109-125. HIL PR1 .S82 and e-text.
- , *Desiring voices: women sonneteers and Petrarchism*. Southern Illinois UP, 2000. e-book.
- Moulton, Ian Rederick. *Before pornography: erotic writing in early modern England*. Oxford UP, 2000. HIL eBook.
- Nelson, Bonnie A. and Catherine B. Burroughs. *Teaching British women playwrights of the Restoration and eighteenth century*. New York: MLAA, 2010. HIL PR698 .W6 T43 2010
- Newman, Karen. "Directing Traffic: Subjects, Objects and the Politics of Exchange." *Differences* 2.2 (1990): 41-54. In my collection.
- , *Fashioning Femininity and English Renaissance Drama*. U of Chicago P, 1991. HIL PR658 .W6 N48 1991
- Patterson, Annabel. *Censorship and Interpretation: The Conditions of Writing and Reading in Early Modern England*. Madison WI: U of Wisconsin P, 1984. HIL Z678 .G7 P37 1984
- Partridge, Stephen Bradford and Erik Kwakkel. *Author, reader, book: medieval authorship in theory and practice*. Toronto: U of Toronto P, 2012. HIL e-book.
- Revard, Stella P. "Crashaw and the Diva: The Tradition of the Neo-Latin Hymn to the Goddess" in *New Perspectives on the Life and Art of Richard Crashaw*, ed. John R. Roberts. Columbia MO: U of Missouri P, 1990. 80-98. HIL PR3386 .N48 1990
- Louise Rosenblatt, *Making Meaning with Texts: Selected Essays*, Heinemann, 2005 HIL LC149 .R67 2005

- Sabine, Maureen. "Crashaw and the Feminine Animus: Patterns of Self-Sacrifice in Two of his Devotional Poems." *John Donne Journal* 4.1 (1985): 69-94. HIL PR2248 .A19 J63
- Schmidt, Gabriela. *Elizabethan Translation and Literary Culture*. Berlin: De Gruyter, 2013. HIL e-book.
- Sedgwick, Eve Kosofsky. *Touching Feeling: Affect, Pedagogy, Performativity*, Duke UP, 2003. HIL PS3569 .E316 T68 2003
- Sell, Roger D. and A.W. Johnson. *Writing and religion in England, 1558-1689: studies in community-making and cultural memory*. Burlington VT: Ashgate, 2009. HIL e-book.
- Smith, Rosalind. "Lady Mary Wroth's *Pamphilia to Amphilanthus*: The Politics of Withdrawal." *ELR* 30.3 (Autumn 2000): 408-431. HIL e-text.
- Susan R. Suleiman and Inge Crosman, eds. *The Reader in the Text: Essays on Audience Reception and Interpretation*. Princeton UP, 1980. HIL PN83 .R4
- Thompson, Helen. *Ingenuous subjection: compliance and power in the eighteenth-century domestic novel*. Philadelphia: U of Pennsylvania P, 2005. HIL PR858 .F45 T47 2005
- Todorov, Tzvetan. "Reading as Construction" in *The Reader in the Text: Essays on Audience Reception and Interpretation*, eds. Susan R. Suleiman and Inge Crosman. Princeton NJ: Princeton UP, 1980. 67-82. HIL PN83 .R4.
- Jane Tompkins, *Reader-Response Criticism: From Formalism to Post-Structuralism*, Johns Hopkins UP, 1980 HIL PN98 .R38 R4
- Tufte, Virginia. *The Poetry of Marriage: The Epithalamium in Europe and Its Development in England*. Los Angeles: Tinnon-Brown, 1970. Available via inter-library loan (WorldCat); ISBN 9780872520127.
- Turner, Denys. *Eros and Allegory: Medieval Exegesis of the Song of Songs*. Kalamazoo MI: Cistercian Publications, 1995. In my collection.
- Villeponteaux, Mary A. "'With her own will beguyl'd': The Captive Lady in Spenser's *Amoretti*." *Explorations in Renaissance Culture* 14 (1988): 29-39. HIL CB361 .E9 and e-text.
- Wall, Wendy. *The imprint of gender: authorship and publication in the English Renaissance*. Ithaca NT: Cornell UP, 1993. HIL PR418 .W65 W35 1993

Wilcox, Helen. "Curious Frame': The Seventeenth-Century Religious Lyric as Genre," in *New Perspectives on the Seventeenth-Century English Religious Lyric*, ed. John R. Roberts. Columbia and London: U of Missouri P, 1994. 9-27. In my collection.

Worley, Sharon. *Women's literary salons and political propaganda during the Napoleonic era: the cradle of patriotic nationalism*. Lewiston NY: Edwin Mellen Press, 2009. HIL PN751 .W67 2009

Wyatt-Brown, Anne M. and Janice Rossen. *Aging and gender in literature: studies in creativity*. Charlottesville: UP of Virginia, 1993. HIL PN151 .A36 1993

## **New Course Proposal : ENGL 2593: Women Writers II**

**1. Type of Proposal:** Regular course

**2. Course name and number:** ENGL 2593: Women Writers II

**3. Calendar Description:** An investigation of women's writing in English after 1800, through poetry, (auto)biography, fiction, drama, film, and theory written by women. **[On approval, please remove the existing *Calendar* description and replace it with the above.]**

**4. Theme or Category Grouping:** Post-1800 literature.

**5. Impact on Programme Requirements.** This course adds 3ch to ENGL offerings in post-1800 literature. Majors are required to take 9ch in post-1800 literature. Honours are required to take 12ch in post-1800 literature. The designation, "Post-1800," should be added to the listing of this course in the University *Calendar*. The existing version of this course is not designated as fulfilling a pre-1800 or post-1800 requirement. This proposed revised course would fulfill 3ch in post-1800 literature.

**6. Cross-listing:** Women's Studies/Gender Studies (extant) (see Appendix 2, p. 29).

**7. Rationale for the course:** This is a revision of an existing course, ENGL 2593 Women Writers II, to fit the new curricular requirement of post-1800 literature. Though it will be largely a survey of women's writing from 1800 to the present, themes and genres will contribute to the structure of the course.

This course is complementary to ENGL 2583 Women Writers I. Students may take either or both for credit, and the courses may be taken in any order. The theoretical framework is similar for both; the primary difference between the two courses is in the literary works studied, pre- or post-

1800. In addition, ENGL 2593 Women Writers II engages the increasingly self-conscious and explicit discourse of feminism in works produced by women around and after 1800.

**8. Instructor:** Dr. Kathleen McConnell

**9. Course description:** The course will introduce students to the range of women writers in the Romantic, Victorian, Modern, Post-Modern and Contemporary periods. Attention will be paid to the developing genres of autobiographical writing and novels as well as the emerging narrative genre of film, both of which draw from personal experience, such as spiritual memoirs and poetry.

The question of why we study women writers exclusive from male writers will provide a thematic frame, drawing out a variety of discussions regarding the nature of gender as a characteristic of identity, and the nature of writing in the formation of identity and self-awareness. Questions regarding the formation of gender identity will raise issues of queer theory, which challenges the strict binary categories of the Victorian period especially (as do many Victorian writers). Poets such as Sheree Fitch, Kathy Mac, Phyllis Webb, and Margaret Atwood show how personal awareness is co-incident with the deployment of voice, and playwrights and filmmakers such as Julie Taymor and Emma Thompson “update” struggles of gender identity through adaptation in ways that are profoundly creative as well as sensitive to “original” works. The works of queer theorists like Eve Kosofsky Sedgwick, Judith Butler, et al. will help draw out ideas of gender as realized through multiple social relationships and proximities, rather than as binary or solo performances.

With regard to identity formation through writing, we will consider some contemporary reader-response theorists (Louise Rosenblatt, Jane Tompkins) alongside the narrative voices of Jane Austen or Charlotte Brontë, Virginia Woolf, Lucy Maud Montgomery, Bharati Mukherjee, and P. D. James. Each of these writers constructs not only a sense of gender but a distinct sense of self through her writing, and in doing so, constructs also a clear sense of space for her reader(s). Contrary to the Barthesian assertion that “the Author is dead,” these women writers exemplify their own authorship with discretion and clarity so that they may establish and sustain themselves with their readers.

Finally, to draw together the themes of gender and authorship, we’ll watch Chelsea McMullen’s “My Prairie Home,” the bio-documentary on the transgender performer Rae Spoon, who very deliberately constructs their identity with reference to their sense of place and movement through space rather than gender – a method that, by the end of the course, should be reminiscent of a variety of other characters such as Woolf’s Orlando and the medieval *Silence* from ENGL 2583.

This course is primarily a reading course with a lecture and discussion format. Longer works will be considered alongside shorter excerpts from each literary period, probably grouped by theme but paying attention to historical distinctions as well.

**10. Evaluation system:** the evaluation schema will consist of attendance (10%), two papers (50%), and a take-home final exam (three short papers each referring to three course texts, (40%).

There are a variety of choices for the two papers:

a) two short papers on different, self-determined topics, each 25% = 50%

- b) one short paper that is developed into a second longer paper with reference to another text, again with self-determined topic, the first worth 20% and the second worth 30% = 50%
- c) one short paper on a self-determined topic, and a creative exercise consisting of a brief account of an average day, which is then re-written from a distinctly different first-person point of view (i.e., different gender, class, race, religion, or combination of any of these, etc.), each worth 25% = 50%

The first short paper of any option is always due within 3-4 weeks of classes commencing.

### **11. Possible course texts and other materials:**

Jane Austen, *Sense and Sensibility* (1815)  
 Charlotte Brontë, *Jane Eyre* (1847)  
 Isabella Beeton on Household Management (Victorian, d. 1865)  
 Victoria I, Letters/Journal Entries (1837-1870)  
 L.M. Montgomery's *The Blue Castle* (1926)  
 Virginia Woolf, *Orlando: A Biography* (1928) and Sally Potter's film "Orlando" (1992)  
 Virginia Woolf, "The Lady in the Looking-Glass" (1929)  
 Selected poetry from Margaret Atwood (1960s onward)  
 Ursula K. LeGuin, *The Left Hand of Darkness* (1969)  
 Caryl Churchill's *Top Girls* (1982)  
 Wendy Lill, *Memories of You* (1989)  
 Sheree Fitch's *I am Small* (1994) & selected poetry from Chrystos, *Not Vanishing* (1988)  
 Bharati Mukherjee, *The Holder of the World* (1993)  
 Emma Thompson, *Sense and Sensibility - The Screenplay and Diaries: Bringing Jane Austen's Novel to Film* (1995)  
 Margaret Edson, *Wit* (1999) and Mike Nichols' film "Wit" (2001)  
 selected poetry by Kathy Mac (from *The Hundefräulein Papers* [2002] & *Nail Builders Plan for Strength and Growth* [2009])  
 J. K. Rowling, any one of the Harry Potter books  
 Julie Taymor's "Tempest" (2011)  
 Terry Castle, "New Art" (essay on Vivian Maier) (2015)  
 P.D. James, *The Children of Men* (1992) and Alfonso Cuarón's film (2006)  
 Chelsea McMullan's "My Prairie Home" (2013; Rae Spoon)

Jane Tompkins, *Reader-Response Criticism: From Formalism to Post-Structuralism* (1980; excerpts)

Luce Irigaray, "This Sex Which is Not One" (1981)  
 Karen Newman, "Directing Traffic: Subjects, Objects and the Politics of Exchange" (1990)  
 Terry Castle, *Boss Ladies, Watch Out! Essays on Women, Sex, and Writing* (2002; excerpts)  
 Eve Kosofsky Sedgwick, *Touching Feeling: Affect, Pedagogy, Performativity* (2003; excerpts)

**12. Bibliography:** Students will not be directed or required to go beyond the course syllabus for secondary research, unless they are developing a longer second paper. This is a second year course, so emphasis will be placed on the student's primary encounter with the text and the development of their own critical analytic skills.

- Aragay, Mireia. *Books in motion: adaptation, intertextuality, authorship*. New York: Rodopi, 2005. HIL e-book.
- Aycock, Wendell M. and Michael K. Schoenecke. *Film and literature: a comparative approach to adaptation*. Lubbock TX: Texas Tech UP, 1988. HIL PN1995.3 .F5 1988
- Blandford, Steven. *Film, drama and the break-up of Britain*. Bristol, UK: Intellect, 2007. HIL eBook.
- Brown, Anne E. and Marjanne Elaine Goozé. *International women's writing: new landscapes of identity*. Westport, Conn.: Greenwood Press, 1995. HIL PN481 .I57 1995
- Butler, Judith. *Undoing Gender*. Routledge, 2004. HIL HQ1075 .B89 2004 and e-book.
- Cain, Mary Ann. *Revisioning writer's talk: gender and culture in acts of composing*. Albany: SUNY Press, 1995. HIL e-book.
- Carlson, Cindy L., Robert Mazzola, and Susan Bernardo. *Gender reconstructions: pornography and perversions in literature and culture*. Ashgate, 2002. HIL PN56 .S5 G46 2002
- Case, Sue-Ellen. *Performing feminisms: feminist critical theory and theatre*. Baltimore: Johns Hopkins UP, 1990. HIL PN1590 .W64 P4 1990
- Castle, Terry. *Boss Ladies, Watch Out! Essays on Women, Sex, and Writing* 2002. Available through WorldCat interlibrary loan ISBN 9780415938747
- De Lauretis, Teresa. *Technologies of gender: essays on theory, film and fiction*. Indiana UP, 1987. HIL PN56 .F46 D4 1987.
- DeWald, Rebecca and Dorette Sobolewski. *Bonds and Borders: Identity, Imagination and Transformation in Literature*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2011. HIL eBook.
- Ferree, Myra Marx, Judith Lorber, and Beth B. Hess, eds. *Revisioning Gender*. Sage, 1999. HWK HQ1190 .R483 1999
- Fisher, Jerilyn and Ellen S. Silber. *Women in literature: reading through the lens of gender*. Westport Conn.: Greenwood Press, 2003. HIL eBook.
- Freedman, Diane P. and Olivia Frey. *Autobiographical writing across the disciplines: a reader*. Durham: Duke UP, 2003. HIL CT25 .A925 2003

- Freeman, Barbara Claire. *The feminine sublime: gender and excess in women's fiction*. Berkeley, CA: U of California P, 1997. HIL e-book.
- Gallagher, Catherine. *Nobody's story: the vanishing acts of women writers in the marketplace, 1670-1820*. Berkeley: U of California P, 1994.
- Gardiner, Judith Kegan. *Masculinity studies and feminist theory: new directions*. Columbia UP, 2002. HIL e-book.
- Gilbert, Sandra M. and Susan Gubar. *The madwoman in the attic: the woman writer and the nineteenth-century literary imagination*. New Haven: Yale UP, 1979. HIL PR115 .G5
- Grace, Sherrill, and Jerry Wasserman. *Theatre and autobiography: writing and performing lives in theory and practice*. Vancouver: Talon Books, 2006. HWK PN2039 .T52 2006
- Gurr, Andrew. *Writers in exile: the identity of home in modern literature*. Atlantic Highland, NJ: Humanities Press, 1981. HIL PR888 .H6 G8
- Hammerman, Robin. *Womanhood in Anglophone literary culture: nineteenth and twentieth century perspectives*. Newcastle UK: Cambridge Scholars, 2007. HIL e-book.
- Harris, Miriam Kalman. *Rape, incest, battery: women writing out the pain*. Fort Worth, TX: TCU Press, 2000. HIL eBook.
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## Appendix 2

Email message dated November 17, 2016

To the Senate Curriculum Committee:

On behalf of the Women's Studies & Gender Studies Program, I have reviewed the course outlines for ENGL 2583 Women Writers I and ENGL 2598 Women Writers II. I approve the updated courses as Women's Studies & Gender Studies Cross-listed courses.

Sincerely,

Dr. Marilee Reimer, Coordinator  
Women's Studies & Gender Studies Program

### 4. Department of Digital Journalism and New Media Communications

Request to have **ENGL-2783. Literary Nonfiction: The Art of Fact** cross-listed as a Journalism course.

Correspondence regarding this request between the Department of Digital Journalism and New

Media and the Department of English and between the Senate Curriculum Committee and Department of Digital Journalism and New Media has been attached below as Appendix 3 (p. 30-32).

### Appendix 3

Dean of Humanities  
Wed 2016-11-23 3:07 PM  
To: Senate Curriculum Committee;  
Cc: Dr. Kim Fenwick <vpacademic@stu.ca>;  
You replied on 2016-11-23 3:22 PM.

Dear Cecilia,

The Journalism Department is formally requesting that **ENGL-2783. Literary Nonfiction: The Art of Fact** be cross-listed as a Journalism course.

Best wishes,  
Michael

Dr. Michael Boudreau  
Professor  
Dean of Humanities & Acting Dean of Social Sciences  
St. Thomas University  
51 Dineen Drive  
Fredericton, New Brunswick  
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E3B 5G3  
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<http://w3.stu.ca/stu/siters/faculty/boudreau/index.aspx>  
<http://w3.stu.ca/stu/academic/departments/criminology/faculty/boudreau/index.aspx>

From: "**Senate Curriculum Committee**" <[scc@stu.ca](mailto:scc@stu.ca)>  
Date: Wed, Nov 23, 2016 at 1:57 PM -0400  
Subject: Fw: ENGL Proposals and Fw: DJNM Request to Cross-list ENGL 2783 Literary Nonfiction: The Art of Fact  
To: "Philip Lee" <[plee@stu.ca](mailto:plee@stu.ca)>  
Cc: "English Chair" <[englishchair@stu.ca](mailto:englishchair@stu.ca)>

Dear Philip,

I am preparing curriculum submission documents for consideration by Senate Curriculum Committee members for the upcoming monthly meeting to be held at the end of November.

In response to Dr. Dawn Morgan's message (please see below) stating that the Department of English is willing to have ENGL 2783 Literary Nonfiction: The Art of Fact cross-listed with your programme, Digital Journalism and New Media, could you please submit a formal request for this cross-listing to the Senate Curriculum Committee ([scc@stu.ca](mailto:scc@stu.ca))?

I would appreciate receiving this formal request as soon as possible.

Best wishes,

Cecilia Francis

Cecilia W. Francis, PhD  
Chair, Senate Curriculum Committee  
Department of Romance Languages  
St. Thomas University  
email: [scc@stu.ca](mailto:scc@stu.ca)

**From:** English Chair  
**Sent:** October 31, 2016 8:52 AM  
**To:** Philip Lee  
**Subject:** Re: English Request to Cross-list ENGL 2783 Literary Nonfiction: The Art of Fact

Dear Philip,

I am writing to belatedly affirm that the English Department is happy to propose to the Senate Curriculum Committee that our course, ENGL 2783 Literary Nonfiction: The Art of Fact, be cross-listed with your programme, Digital Journalism and New Media.

Please be advised, however, that due to reduced course allocation, the course will be offered in alternate years, not every year, as it has been recently. The course is offered in the current 2016-2017 year, and our intention is to offer it next in the 2018-2019 academic year.

As was the case last year when we agreed to cross-list ENGL 3563 Drama and Its Critics, the SCC will no doubt request that you write to them directly to register your request for this cross-listing. Please send an email to [scc@stu.ca](mailto:scc@stu.ca) at your earliest convenience.

Thank you.

Best regards,  
Dawn

Dr. Dawn Morgan, Chair

Department of English Language and Literature  
St. Thomas University  
51 Dineen Drive  
Fredericton, NB E3B 5G3  
506-452-0431(O)  
[englishchair@stu.ca](mailto:englishchair@stu.ca)  
[dmorgan@stu.ca](mailto:dmorgan@stu.ca)

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**From:** Philip Lee  
**Sent:** November 9, 2015 10:11 AM  
**To:** English Chair  
**Subject:** RE: Request to Cross-list ENGL 2783

Dawn. We are interested in cross listing **ENGL-2783. Literary Nonfiction: The Art of Fact** as a Journalism course. Is this something you would be interested in doing?  
Many thanks,  
Philip

## **5. Department of History**

Request to change a course title and a course Calendar description:

### **HIST 3263 European Social Policy in Comparative Perspective**

Current course title and Calendar description:

#### **HIST-3263. European Social Policy in Comparative Perspective**

This course traces the development of social policy in Europe since the end of the 19th century. It examines how governments became involved not only in assuring citizens' defense and freedom, but also their overall well-being through programs such as maternity and child benefits, unemployment insurance and old-age pensions.

Revised course title and revised course Calendar description:

#### **HIST-3263: Helping the poor and unlucky: social policies in Europe and North America**

Widows, orphans, veterans and prostitutes were among the first groups to be recognized as needing help from their fellow citizens. This course traces how individuals and states began to develop social policies to help people in need. Focusing on Europe and North America since the late 19th century, it examines growing government involvement not only in assuring citizens' defense and freedom, but also their overall well-being through programs such as maternity and child benefits, unemployment insurance and old-age pensions.

**Rationale:**

This course has existed and has been taught every few years since 2004. The original title described the course well, and at a time of high course caps and high enrolments, it helped to ensure that only the most interested and able students signed up to take it. However, as STU's overall enrolments have declined, Hist. 3263 has struggled to attract students. This is perhaps in part because of its wordy and cumbersome title. The course has much to offer, with its updated readings and other materials, and I would like to propose a new title designed to attract a broader range of students. This new title explains clearly what the course is about, and should help students understand that it offers an opportunity to learn more about things we often take for granted, like maternity and family benefits, unemployment insurance, and old age pensions.

